Culturally Responsive Grammar: Utilizing Contrastive Grammar Analysis To Support Knowledge Of Modern Dialects In The High School Classroom

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CULTURALLY RESPONSIVE GRAMMAR: UTILIZING CONTRASTIVE GRAMMAR ANALYSIS TO SUPPORT KNOWLEDGE OF MODERN DIALECTS IN THE HIGH SCHOOL CLASSROOM

by

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A capstone submitted in partial fulfillment of the requirements for the degree of Master of Arts in Literacy Education.

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To my three favorites.
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CHAPTER ONE

Introduction

Throughout my four years of high school, my English teachers fulfilled every possible negative stereotype. They made us memorize Shakespearean passages as final projects, they assigned readings with pre-scripted questions straight from the text, and—perhaps most painful of all—they committed the crime of focusing too much direct instructional time on grammar lessons. While I remember spending much of my day listening to my teachers drone on about complete sentences and parts of speech, I did not truly learn the ins and outs of Standard American English until my first year teaching, when I, following in my secondary teachers’ footsteps, was expected to teach the parts of speech to a group of juniors and seniors.

Without much background knowledge or concept of best practice, I too began to provide extensive grammar instruction through textbook examples and lecture. Regardless of how much effort I put into the curriculum, even the brightest of students did not seem to learn much. That first year teaching was eight years ago, and instead of gaining a more thorough understanding of how to effectively teach Standard American English, I feel even farther away from the answers. This is because I have moved from a school that served predominantly White students to a school that serves predominantly students of color. In the past I could anticipate what knowledge of the English language my students would walk into the classroom knowing and practicing without even thinking. Now, I am working with students who walk into the classroom speaking a variety of dialects that have their own unique patterns and rules.

The high school I attended is currently comprised of 90% White students, but is probably more diverse now than when I was a student. Race was rarely addressed. On one occasion, angry
parents bombarded a school board meeting upon learning race was often discussed through an English Language Arts elective called *Diverse Perspectives*. After weeks of media attention, the school board voted to eliminate the course, and the instructor, a student body favorite, resigned. So, to say I grew up in a conservative area is an understatement. Similarly, the school I worked in as a first year teacher was comprised of 91% White students. It probably comes as no surprise to consider the lack of culturally responsive professional development I encountered during my time in that district, which leads me to the conclusion that my former teachers probably encountered the same lack of enlightenment. This may be why students and teachers continue to be frustrated by grammar instruction. First, despite knowing direct grammar instruction does not work, it is the cornerstone of some commonly used methods, such as Daily Oral Language and book work (Andrews et al., 2004; Godley, Carpenter, and Werner, 2007). Second, grammar instruction, whether direct or not, is typically not viewed through a culturally responsive lens.

Since working in the previously mentioned school district, I have moved on to a school that is very culturally diverse. The building I currently work in is comprised of 22% Asian/Pacific Islander, 18% Hispanic, 35% Black, 22% White, and 3% Native American students. Again, this has prompted me to consider the way I teach grammar, considering many of my students have very different ideas about what a standard language looks and sounds like.

**Research question.** In addition to getting a job in a more diverse district, I have also gone back to school, taking graduate courses in my areas of interest: literacy, culturally responsive pedagogy, and linguistics. While studying for one of my courses, History of English, I realized something I had never really considered before: The English language is what it is today because of power held by White communities. Because of this reason, I arrived at a question I would ponder for the next several months: *How can an English Language Arts...*


**History of Language Assimilation**

Previous to settlements in the United States, communities who spoke different dialects or languages were often influenced by the other until their languages began to heavily borrow from one another, incorporating words from many different languages into the English language (Gramley, 2012). These practices encouraged slow but consistent change in what was once considered Old English and is now considered Standard English. Once settlers came to the United States, however, language ceased to be so heavily influenced by cohabiting cultures.

When White settlers arrived in the Americas, they encountered people who mostly did not speak English: the Indians. Some natives had learned English through previous explorers or through experiences in England as slaves (Gramley, 2012). However, English settlers did not learn the entirety of language of the locals, seen by many as a sign of disrespect and superiority. Settlers did, however, borrow many words from the locals, including many words for local flora, fauna, and natural landmarks (Gramley, 2012). Despite the many borrowings, however, natives were eventually forced to learn Standard English through the assimilation that occurred in boarding schools.

The same is true for Africans who came to the Americas during the slave trade. Upon arriving, slaves were often separated from others who spoke the same language in an attempt to dissuade organization of protest and escape (Gramley, 2012). Again, an entire group of people were forced to assimilate to a new way of living, while also becoming isolated from their own culture through the dissolution of language.

While these are only two broad examples of how people of color were forced to
assimilate through language, linguists working with United Nations Educational, Scientific and Cultural Organization (UNESCO) have noted hundreds of instances of language disappearance due to cultural dominance (UNESCO, 2010). According to UNESCO (2010), an estimated 43% of the current languages spoken on our planet are near extinction, resulting in the disappearance of cultural tradition through the inability to communicate with elders and to understand cultural texts. Many in the American culture generally believe in English-only language practices; whether people immigrate from other countries or were born and raised on our shared corner of the planet, English is the expected language. While teaching Standard American English is, of course, not the same as allowing a mother language to disappear, it does reinforce the idea that one way of speaking, some may argue a “White” way of speaking, is superior to other dialects.

Value in Teaching Standard American English

After realizing my passion for language through the study of the history of English, I began to question teaching “proper” grammar at all. Did I really want to perpetuate the idea that if someone does not speak like me, they are less intelligent? I reflected on an article a principal asked me to read that discouraged the use of code-switching between dialects in school. Ruby Payne (2008) argued that only academic language (Standard American English) should be used in school. “Some students may object that formal register is ‘white talk,’” she asserts. “We tell them it’s ‘money talk’” (Payne, 2008). I questioned what this message tells a student of color whose entire family speaks African American Vernacular English. By not even addressing dialects present within our language, what am I teaching my students about how we view language?

Of course, however, value is evident in teaching and learning Standard American English. Without language guidelines, communication between cohabiting groups begins to fall
apart. If I were to choose to stop valuing Standard American English in my classroom, I could potentially harm my students’ chances of getting accepted into their post-secondary option or obtaining a job. The line here, it seems, is fine. While teaching Standard American English, we must do so with the utmost respect for other dialects and vernaculars within our language. This conclusion led me to the following collection of research and accompanying developed curriculum.

**Summary**

Throughout my twenty-six years in the classroom as both a student and an educator, I have become aware of the problems associated with teaching grammar. First, research spanning fifty years shows that direct instruction, such as Daily Oral Language, is not only ineffective when teaching grammar, but it can actually be detrimental to the acquirement of knowledge in the field (Myhill, Jones, Lines, & Watson, 2012). Second, in order to be culturally responsive teachers, we must reconsider both our practices and our messages, answering the question *How can an English Language Arts grammar curriculum for eleventh and twelfth graders best respond to the need for Standard American English instruction in a culturally sustaining way?*

In the next chapter, I will provide a brief overview of the research available on topics related to my research question: Standard American English, Culturally Sustaining Pedagogy, and African American Vernacular English. The third chapter will explain how I have constructed my curriculum. In the fourth chapter, my curriculum and related materials will be provided, and in the fifth chapter, I will conclude my capstone and reflect on the process.
CHAPTER TWO

Literature Review

Introduction

Every day, educators across the country spend a large portion of their day standing in the hallway between class periods. During this time, they juggle many tasks, including welcoming students into the classroom, encouraging students to get to class on time, and checking in with other teachers who are also in the hallway. Students, on the other hand, mostly spend this time conversing with each other. If a bystander is lucky enough, she might hear stories and vocabulary she would otherwise not have. She might hear a wide variety of languages, dialects, and generational slang. While this witness would most likely understand the majority of words spoken by these students, she might notice unique speech patterns and recycling of old vocabulary. Language is a fascinating thing.

Dialects other than Standard American English, such as African American Vernacular English, are often negatively viewed in our country, especially when they are spoken by disenfranchised members of society. Although African American Vernacular English is called by many names (Ebonics, Black English, African American Language, and Black American English, to name a few), this dialect will be referred to as African American Vernacular English (AAVE) in the upcoming body of work, as this terminology is most prevalent in related research. Even though AAVE is “certainly the most prevalent native English vernacular dialect in the United States in terms of number of speakers” (Adger, Wolfram, & Christian, 2007, p. 58), it is also often the most disrespected and disregarded. Some view this as an example of linguicism, defined by Phillipson (as qtd. in Wiley, 1996) as “the ideologies and structures which are used to legitimate, effectuate and reproduce an unequal division of power and resources (both material
and non-material) between groups which are in turn defined on the basis of language” (p. 518).

This means that regardless of the similarities between African American Vernacular English (AAVE) and Standard American English (SAE) in both semantics and message, high school graduates are expected to have a full working knowledge of SAE upon entering the workplace or the post-secondary educational environment because SAE speakers hold power in these institutions. This barrier, no matter how insignificant it might seem to some, potentially impacts students’ academic and financial success. Because of these reasons, research has been conducted in order to fully understand the history and attitudes regarding AAVE, culturally sustaining pedagogy, and the importance of teaching SAE.

The first section of this chapter is an overview of SAE and its prevalence and importance in the English language classroom and beyond. Strategies and detrimental practices for teaching SAE will be outlined here. These practices, along with research presented in all sections, will provide a background for the choices made when constructing the curriculum put forward in chapter four.

The second section of this chapter introduces culturally sustaining pedagogy. This section features research and theory from experts in the field, including Gloria Ladson-Billings (2009, 2014), Geneva Gay (1975, 2013), and Django Paris (2012). This section also connects culturally sustaining pedagogy theory to language use and SAE.

The third and final section of this chapter focuses on AAVE. Readers will find a short overview of both characteristics of AAVE and the history of the dialect. Research regarding societal attitudes, both positive and negative, will also be presented. Lastly, the importance of introducing AAVE in the English language arts classroom will be explained.
**Standard American English**

A dialect is “a variety of a language associated with a regionally or socially defined group of people” (Adger, Wolfram, & Christian, 2007, p. 1). According to Adger, Wolfram, and Christian (2007), Standard American English (SAE) is the socially preferred dialect generally spoken by employers and educators in the United States. It is important to point out that several varieties of SAE exist, as speakers in certain areas of the country apply differing vocabulary to the same item. For example, people in the Midwest might call a water fountain what those in New England call a bubbler. SAE also differs from region to region based on accent and pronunciation. The unifying quality, however, is that the grammatical rules and structures are overwhelmingly similar (Adger, Wolfram, & Christian, 2007).

When studying SAE, it is important to remember that it is a dialect just like any other. Other dialects follow rules as SAE does. However, because SAE is considered the “standard,” it is considered “unaffiliated,” meaning it does not receive a label that goes against societal norms, often encouraging many to believe in its “correctness” (Davila, 2016, p. 128). An example of this is evident in any classroom that asks for use of “correct” grammar or academic language. When studying grammar, participants assume it to be the study of SAE without labeling it as such. This dialect’s “correctness” is reinforced in schooling systems and standardized testing (such as the SAT and ACT) that allow students to further their own education in the post-secondary setting (Davila, 2016, p. 128).

**Bias and linguicism.** Because SAE is the language of those who perpetuate rules of language and achievement (employers and educators), and because these positions are historically dominated by White people, the language is often considered to be the standard due to racist ideologies. While linguistic diversity has existed for centuries, in the 1950s
sociolinguists noted that language diversity could potentially create “obstacles for national development” and that “linguistic homogeneity was associated with modernization and Westernization” (Ricento, 2000, p. 198). These academicians argued that Americans would experience unity and economic development with a unified language. According to Wolfson and Manes (1985, p. ix), the preferred unified language became that which was “correlated with the social and economic status” of those in power; that language, of course, is Standard American English (SAE). They argue that it did not matter which dialect was most appropriate when considering the “number of speakers or suitability of modernization” (Wolfson & Manes, 1985, p. ix). What did matter, however, was that those in power were already speaking SAE. It also did not matter that other dialects spoken in cities, areas in which industry was thriving, were easy to understand by English speakers.

Being considered the standard has many advantages. As previously mentioned, communities do not often question the correctness of the language, as a common perception is that SAE is the parent language, a language of neutrality and superiority (Davila, 2016, p. 131). This leads to the perception that SAE is the “normal and natural language variety” (Davila, 2016, p. 135). SAE speakers and the dialect itself benefit from this ideology, as citizens are less likely to critique the common, neutral language (Davila, 2016, p. 136).

This history of bias presumably affects non-SAE speakers in a multitude of ways. As previously mentioned, university entrance exams such as the ACT and SAT include sections that ask students to “make the statement appropriate for standard written English” (ACT English Practice Test Questions). Students who grow up in an SAE speaking household and community clearly have an advantage over those who do not grow up in these communities, as the latter students are being asked to learn the rules of two dialects while the former are not. While
sociolinguists of the 1950s may have believed they had the best interest of the country in mind, labeling a dialect as a standard has created a tongue of superiority and has potentially lead to unearned privilege from those who speak Standard American English (SAE).

**Importance of teaching Standard American English.** Just as it is important to recognize that considering SAE as the most correct form of the English language is biased, it is also important to recognize the importance of teaching SAE in American classrooms. According to Wiley and Lukes (1996), SAE has become the language norm. When citizens do not have full understanding of this dialect, they potentially block themselves from accessing a good education, earning good grades and standardized test scores, securing employment and positions in public office, and earning fair living wages (Wiley & Lukes, 1996). When specifically looking at standardized test scores, an achievement gap has persisted between students of color (particularly Black, Hispanic, and Native students) and White students. Some linguists, including Delpit (1995) and Gee (1996) argue that improving the understanding of SAE may be one way to close the achievement gap.

A study conducted by Davila (2016) showed the bias of college-level instructors when it came to language and dialect. In this study, Davila provides student writing to eighteen university writing instructors. These instructors were then asked questions regarding the writer’s perceived race based on his or her use of language. While no instructors labeled SAE as the standard, most pointed out nonstandard use as a negative. One instructor exemplified this bias when she said, “this one...had trouble with verb tense. And that’s a--to me, that’s a bad sign...that’s an inner city sign” (Davila, 2016, p. 132). The instructors included in this study feel it is not their job to teach Standard American English (SAE), as they all assume students had opportunities to study the dialect before entering their classrooms (Davila, 2016). While it may
be true that each student has at some point encountered SAE, the amount of time spent in environments where SAE is the dominant dialect spoken varies from student to student. According to Davila (2016), to assume that all students come into the classroom with the same knowledge and experience with one particular dialect “effectively works to blame the victim for inequality” (p. 142). Wiley and Lukes (1996) echo this mentality through the argument that “educational failure and failure to master standard English are seen as individual problems rather than as a result of systematic, institutional inequity between groups” (p. 516).

While some may argue these particular instructors’ biases are problematic, it is important to recall that negative attitude toward language deviance has persevered throughout the history of the English language. In other words, when history is used as a model, it may be presumed that a standard dialect will always exist and will always be preferred over nonstandard dialects. If secondary instructors ignore this fact and consistently reiterate that ideas are more important than grammar and conventions, they “mask the power and importance associated with language... despite their expectation for linguistic standardness” (Davila, 2016, p. 137). Davila argues that if the goal is to prepare students for success, they will benefit from learning SAE.

Another goal, however, may be to encourage cultural identity through language. In this case, students might also benefit through the modeling and teaching of code-switching, the act of understanding and switching in and out both standard and nonstandard dialects (Davila, 2016).

**Importance of deviating from Standard American English.** While it is important for students to feel comfortable using Standard American English (SAE), it is also important for students to feel good when using their own cultural dialects. Research conducted by Godley, Carpenter, and Werner (2007) provides insight on the feelings of fifty-five secondary students when studying SAE. Throughout this unit, the instructor used a combination of strategies:
teacher-led instruction, individual seatwork from a textbook, and Daily Language Practice, in which students changed sentences to reflect SAE (Godley, Carpenter, & Werner, 2007). In addition to these consistent classroom lessons, if a student were to say something in their own, nonstandard dialect, she was asked to repeat herself using the standard dialect (Godley, Carpenter, & Werner, 2007). When Godley, Carpenter, and Werner (2007) interviewed students about this practice, they “expressed discomfort with or dislike of this pedagogical strategy, noting it was ‘annoying,’ ‘too aggressive,’ and ‘made them feel goofy.’” (p.121). Several students even admitted they tried not to speak in class at all in an effort to avoid being corrected (Godley, Carpenter, & Werner, 2007). Throughout their observation, Godley, Carpenter, and Werner (2007) also noted several instances in which students confronted their teacher, demanding an explanation for not being allowed to communicate in a way that was most comfortable for them. Lessons in SAE continued throughout the entire school year, yet in the end, data collected showed no growth in learning the standard dialect (Godley, Carpenter, & Werner, 2007).

This negative results of this study supports the idea that exploring the rules of both standard and nonstandard dialects would help represent and include more students, thus encouraging more students to participate willingly. Further, the practice of teaching students to be bidialectal supports the concept of culturally sustaining pedagogy.

Culturally Sustaining Pedagogy

Following the desegregation of schools in the 1950s, movements calling for equal education for students of color gained traction. Work by social language scholars such as Geneva Smitherman and William Labov in the 1970s and 1980s opened a dialogue regarding how schools should view language, culture, and literature as strengths rather than as deficiencies
(Paris, 2012). Also in the 1970s, Geneva Gay began publishing work on what she calls *culturally responsive pedagogy*. Gay (2010, p. 31) defines culturally responsive pedagogy as “using the cultural knowledge, prior experiences, frames of reference and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them.” She (1975) theorized that teachers could encourage growth from minority students through the implementation of diverse curriculum and practices, and she later encouraged teachers to understand why critics of her theory disagreed with her, as this would make teachers more cognizant of their practice (Gay, 2013). Building from Gay’s seminal work, Moll and Gonzalez (1994) formulated the concept *funds of knowledge*. This idea argues that teachers can use cultural knowledge handed down through generations in the classroom (Paris, 2012).

While these necessary works built toward cultural acceptance and celebration, some argue they relied heavily on prior experience and played into an idea that culture is stagnant (Paris, 2012). Luckily, Gloria Ladson-Billings was on the scene to change the direction of the movement.

Originally referred to as *culturally relevant pedagogy*, Gloria Ladson-Billings (1995) is responsible for popularizing instructional practices that promote providing individual learners with the power and knowledge to create social change. As in Moll and Gonzalez’s work, Ladson-Billings encourages teachers to use cultural practices (such as interactive storytelling) in the classroom curriculum (Ladson-Billings, 1995). Classroom participants work as a family, supporting each other through a strong community bond (Ladson-Billings, 2009). The goal of culturally relevant pedagogy is three-fold, as it will “produce students who can achieve academically, produce students who demonstrate cultural competence, and develop students who can both understand and critique the existing social order” (Ladson-Billings, 1995, pg. 474).
Since the advent of this movement, culturally relevant pedagogy has been studied and critiqued and called by many different names; most recently, Django Paris (2012) has referred to the practice as *culturally sustaining pedagogy*. Paris (2012) argues the title culturally sustaining pedagogy is more appropriate, as it reinforces that pedagogy should not only relate to cultural experiences, but that it “seeks to perpetuate and foster--to sustain--linguistic, literary, and cultural pluralism as part of the democratic project of schooling” (p. 95) For this reason, this practice will be referred to as culturally sustaining pedagogy (CSP).

As mentioned earlier, standardized testing in the United States has highlighted an achievement gap between students of color and White students. Wiley and Lukes (1996) argue that low achievement is often blamed on the background of the individual who is failing rather than on the educational program the individual is enrolled in. CSP attempts to reform educational systems that are clearly failing students of color. In CSP “what is commonly perceived as difference. . . is recognized not as deficit but as a natural dimension of human social and cultural identities” (Beneke & Cheatham, 2014, p. 128). Students are not asked to learn only what the teacher regards as important, but rather students are the “sources and resources of knowledge and skills” (Ladson-Billings, 2014).

The use of culturally sustaining pedagogy (CSP) has resulted in reports of growth in student engagement and motivation. Aronson and Laughter (2016) report a plethora of anecdotal experiences in which student engagement increases through the use of literature and hip hop that is relatable to the individual student. Literacy gains have also been reported when implementing literature that relates to the individual’s cultural experience (Aronson & Laughter, 2016). Ladson-Billings (2009) also provides many instances of anecdotal evidence that support the use of CSP in order to encourage engagement and motivation. While anecdotal evidence provides
some insight, a need for evidence-based research that connects CSP to student outcomes still exists (Aronson & Laughter, 2016).

**Culturally sustaining pedagogy in relation to language use.** When considering the need for instructional strategies such as CSP and instruction in Standard American English (SAE), these ideas might at first seem contradictory, as CSP celebrates the individual student’s culture, and SAE is a singular, standard approach to language. It is important to remember, however, that CSP is an instructional approach and can be applied non discriminatorily. Godley, Carpenter, and Werner (2007) offer that students who speak nonstandard dialects benefit from SAE instruction that values other dialects while providing the tools to critique why some dialects are valued over others. In this case, Godley, Carpenter, and Werner are offering a CSP approach to teaching SAE, as they encourage the recognition of nonstandard dialects and challenge students to dissect the social implications of going against the standard that is typically used by those in power.

When teaching Standard American English (SAE) through a culturally sustaining pedagogy (CSP) lens, it is crucial that one dialect is not favored as more correct or admirable than another. According to Boutte and Johnson (2012), instructors first need to focus on how to label dialects. Instead of describing SAE as “correct” or “superior,” teachers might refer to it as “formal” in comparison to other “informal” dialects (Boutte and Johnson, 2012, p. 136). In addition, instead of always asking students to speak formally, use of voice can be more specifically assigned on a regular basis in an attempt to ask students to practice code-switching between their personal dialects and SAE (Boutte & Johnson 2012).

As mentioned earlier, students are currently achieving academically at differing rates: White students are consistently scoring higher on standardized tests than students of color are. In
an effort to close this gap, instructors could utilize CSP through first identifying dialects spoken in class before studying language rules and usage. Because African American Vernacular English is the second most used dialect in America (SAE being the first) and is primarily spoken by those who are being failed by our current educational system, it may be practical to explore how acknowledgment of this dialect could positively impact the communities who speak it (Adger, Wolfram, & Christian, 2007).

**African American Vernacular English**

Decades of research give African American Vernacular English many different names: Ebonics, Black English, African American Language, and Black American English. While these terms will come up again in direct quotes in the following review of research, they all refer to the same thing: a dialect of English spoken primarily by African American and Black communities. As mentioned earlier, I will refer to this dialect as African American Vernacular English (AAVE), as this terminology is most prevalent in related research.

Also important to recognize is that this dialect, like all languages, follows particular grammatical rules and guidelines. According Smitherman (1978), these rules are often seen as a contrast from Standard American English (SAE), though many linguists agree the rules governing the grammar and structure of AAVE are no less valid than those governing SAE.

**Characteristics of African American Vernacular English.** Because languages and dialects are heavily influenced by outside sources and take many years to fully develop, linguists cannot provide an accurate account of the origin of the dialect. It seems, however, that African American Vernacular English (AAVE) became widely familiarized by the 1800s (Gramley, 2011). During this time, AAVE came in several varieties. Some dialects were more reminiscent of Caribbean creoles, while others seemed to have sprung from white Southern English
Since then, the dialect has continued to take shape as the Caribbean creole characteristics have fallen away and more contemporary features have come into existence, such as the use of the invariant be (e.g. *They be listening to music* in exchange for *They are listening to music*) (Gramley, 2011). In addition, AAVE does not require linking verbs such as are, am, or is, as in *We going to a movie* (Boutte & Johnson, 2012). AAVE also contrasts with SAE when it comes to subject/verb agreement: While an AAVE speaker might say *They is going out to eat*, a SAE speaker would say *They are going out to eat* (Boutte & Johnson, 2012). Other common traits found in AAVE are the absence of the possessive -s and the final -g in action verbs, such as in *She braidin Anika hair* (Alim, 2004). While this is not a comprehensive list of grammatical qualities, these few examples highlight the difference between the parent language (English) and the accompanying dialect (AAVE).

**Societal views of African American Vernacular English.** Because African American Vernacular English (AAVE) is primarily viewed as a dialect of the English language, the complex set of rules associated with AAVE are often overlooked, as they go against the standard. According to White et al. (1998, p. 61), AAVE is often seen as “bad English” because it is linked so closely to the degradation of African Americans in the United States. In other words, some communities might argue that people of color are inferior to their White counterpart, thus making a language associated with people of color also inferior to the standard White language, or Standard American English (SAE). The research presented by White et al. (1998), however, also showed that this is not just an attitude held by non-Blacks. In fact, White et al. (1998, p. 71) found AAVE is “increasingly seen by middle-class African Americans as the language of the lower class.” Again, this ideology connects AAVE to inferiority.

Places of education also often hold the same opinions. In a study conducted by H. Samy
Alim (2004, p. 180), interviews reveal educators view students’ use of AAVE as “unacceptable,” “disheartening,” and “unnatural.” One teacher even described teaching grammar as going to “combat” with AAVE (Alim, 2004, p. 180). In another piece, Alim echoes previous findings that some dialects are favored over others in educational settings. “Much ethnographic research on language in schools has shown how educational institutions deem particular linguistic and communicative competencies ‘acceptable,’ ‘rewardable,’ and even ‘truthful,’” Alim (2007, p. 166) explains, “and other competencies (and they are usually not seen as ‘competencies’ by the institution) as ‘unacceptable,’ ‘punishable,’ and yes, ‘untruthful.’” Many see another side to this debate, however.

Geneva Smitherman (2000), author of several books about African American Vernacular English (AAVE) and Director of African American Language and Literacy Program at Michigan State University, has made clear the benefits of AAVE for the past forty years. She argues that AAVE encompasses “words and phrases that are common to generations, social classes, and both males and females” (Smitherman, 2000, p. 2). Smitherman (2000) explains that innovative language has been a tool for the African American community for generations. It is the language and song slaves used in worship that their White masters did not use in order to differentiate between a Christianity that encouraged freedom and a Christianity that encouraged enslavement (Smitherman, 2000). It is the language Malcolm X and “1990s hip hoppers” used when confronting racial discrimination (Smitherman, 2000, p. 1). For so many, AAVE does not just represent community, but it also represents empowerment.

From the arguments outlined by White et al. (1998), Alim (2004), and Smitherman (2000), educators can glean that this area of study may be viewed as controversial to those unaware of the significant ties between culture, language, identity, and empowerment. For this
reason, educators who approach this study may want to be familiar with its history in the school setting before proceeding with related curriculum.

**History of African American Vernacular English in educational policy.** Though outlining the entire history of African Americans in the United States is not within the scope of this review, it is important to note that much of the work that civil rights activists and leaders have done in the past six decades has been centered around desegregation after a long national period of segregation. In the area of education, one of the greatest milestones occurred in 1954 with *Brown v. Board of Education of Topeka, Kansas*, which made segregated schools unconstitutional. Because White students and Black students were previously housed in separate facilities, facilities that were provided differing monetary allocations, Black families assumed they were finally going to receive a semblance of equal education following the famous supreme court ruling. Unfortunately, many would argue equal education never came (Alim, 2005).

The continuance of inequality was brought to light in 1979 when the Supreme Court heard another case relating to educational civil rights, *Martin Luther King Elementary School Children v. Ann Arbor School District Board*. The plaintiff in this case argued that desegregation did not level the playing field for students of color because their social, cultural, and linguistic backgrounds were not taken into account when teaching Standard American English (SAE) to students of color (Alim, 2005). Judge Charles W. Joiner agreed with the plaintiff, ordering the school district to find a way to reach African American Vernacular English (AAVE) speakers in the English language arts classroom. The school district complied with the ruling by providing teachers with forty hours of AAVE professional development (Christensen, 2009). According to a New York Times article written two years after the case, the community was struggling to understand whether or not this professional development had a significant impact on the school,
its teachers, or its students: while some teachers said the subject area was interesting, others said it did not instruct them how to apply the interesting concepts to their classroom instruction (Fiske, 1981). This case is credited with opening many educators’ eyes to the idea that low achievement in African American students could be tied to the failure to acknowledge home language (Christensen, 2009). Unfortunately, with this positive consequence also comes a negative, as many believe this case perpetuated the attitude that speakers of AAVE are working at a deficit instead of with a difference.

Fifteen years later, African American Vernacular English (AAVE) took centerstage in another national debate, though this time through a school district initiative. Noticing their Black population was not achieving academically at the same rate as their White population, Oakland Unified School District set out to close the gap in 1996. One tactic they chose to implement was to consider AAVE a second language—not a dialect—originally labeled as “genetically based” (Resolution of the board of education, 1996). Teachers were encouraged to be inspired by AAVE when creating curriculum in order to reach students through a more fully recognized and understood language (Perry, 1997). Through this resolution, educators were given professional development that would intentionally raise awareness about the distinctions between AAVE and Standard American English (SAE) in order to help teachers build appreciation for use of language (Perry, 1997). The Board’s hope was that this appreciation would lead to not only a change in attitude, but also to a change in instruction when it came to how students were taught SAE (Perry, 1997).

The school board’s action was applauded by many linguists and practitioners of cultural relevancy in the classroom. Many others, including the general public, however, saw things a little differently. Known as “The Ebonics Controversy,” this district resolution sparked a
firestorm of criticism (Alim, 2005, p. 24). These criticisms, including comments from Maya Angelou and Jesse Jackson, most likely came from a place of misinformation, as many fabrications regarding the new policy were spread both locally and nationally (Fiske, 1981). Rumors circulated that teachers would need to speak AAVE while teaching students of all backgrounds (Fiske, 1981). The media reported that SAE would no longer be taught in Oakland schools (Perry, 1997). People were perhaps most confused when it came to the claim that African American Vernacular English (AAVE) is “genetically-based,” as many assumed this meant Black people were predisposed to the language because of their race (Resolution of the board of education, 1996; Perry, 1997). Important voices from many academic backgrounds began to argue, and rightfully so, that abandoning SAE would only hurt students of colors’ chances in college and workplace environments, thus making the resolution harmful, not beneficial, for students of color.

This criticism prompted the district to revise the wording of their plan, explicitly agreeing with critics that AAVE needs to be recognized and honored while also providing instruction in Standard American English (SAE), as this instruction would be necessary for all students to be successful in postsecondary institutions and in the workplace. In addition, “genetically-based” was removed from the resolution. Instead, the authors reworded for clarity, contending AAVE is a language that has origins in “West and Niger-Congo languages” (Amended resolution of the board of education, 1997). These changes, though only in semantics and not in actual message, extinguished much of the controversy, perhaps proving that the measures were, in fact, misunderstood, even by people with the best intentions.

The aforementioned policies and initiatives were regarded as revolutionary at the time of each implementation. In the time since the Ebonics Controversy, scholars have continued to
develop research that shows how beneficial the use of cultural dialect can be in the classroom.

**Benefits of using AAVE in the educational setting.** Since the Ebonics Controversy of the mid-nineties, many educators and researchers have published works on the recognition of dialects in the educational setting. While most agree that knowledge of SAE is necessary in both the workplace and academic settings, it is also generally agreed that students need to see themselves and their culture in their education in order to fully engage. The way we speak is indicative of our personal culture, so to go without acknowledging and honoring African American Vernacular English (AAVE) is akin to dishonoring a cultural tradition.

While much of the aforementioned research and theory revolves around the speaker, it is also important to recognize the role of the listener in oral communication. Educators consistently teach students to evaluate messages as the receiver, yet when it comes to oral communication, some might argue an imbalanced responsibility lays on the speaker. Linguist Rosana Lippi-Green (1994, p. 273), for example, argues that “prejudiced listeners” often struggle when listening to someone with an accent unlike their own. Because this accent reflects one’s social identity, it often acts as a marker for exclusion (Lippi-Green, 1994). In other words, instead of listening for meaning, “prejudiced listeners” focus on language difference in order to construct a social hierarchy. In this case, meaning from the speaker is lost and devalued regardless of the message. Furthering this argument is the fact that nonstandard English speakers are more likely to be enrolled in special education programs (Beneke & Cheatham, 2015). Special education researchers Margaret Beneke and Gregory Cheatham (2015, p. 127) argue some students might be “inappropriately referred to special education programs” due to prejudice toward nonstandard language.

Creating a space where AAVE is not just accepted but actively studied and encouraged
may lead to more participation from AAVE speakers. In many classrooms around the country, students are encouraged to write and speak using Standard American English (SAE) when in the classroom. However, according to Beneke and Cheatham (2015), students who are asked to correct their speech when speaking AAVE “may self-consciously edit their talk, making it difficult for them to equitably participate in classroom learning activities” (p. 128) Conversely, one could assume that if African American Vernacular English (AAVE) is regarded as a welcomed language in the classroom, students may feel comfortable to come as they are and speak as they do. Django Paris (2012), a professor of language and literacy at Michigan State University, argues that both AAVE and Non-AAVE speakers would also benefit from hearing AAVE through the development of linguistic dexterity, which is “the ability to use a range of language practices in a multiethnic society” (p. 95). This ability could lead to application, or linguistic plurality, which occurs when speakers become conscious “about why and how to use such dexterity in social and cultural interactions” (Paris, 2012, p. 95). This concept resembles another practice mentioned earlier: code-switching. As mentioned by Davila (2016), students may benefit through the modeling and teaching of code-switching, which is the act of understanding and switching in and out both standard and nonstandard dialects.

Not only might valuing AAVE in the English language arts classroom empower AAVE speakers through recognition of personal identity, culture and language, it could also potentially alleviate some language biases in non-AAVE listeners. Additionally, both AAVE and non-AAVE speakers benefit by practicing linguistic plurality and dexterity. This culturally sustaining practice could have the ability to both empower and educate.

**Conclusion**

Since the colonization of the United States, ostracized cultural groups have been expected
to assimilate to the dominant culture’s practices. Of these cultural practices, one that is still contested is language and the use of a standard dialect. While the research previously presented makes a clear connection between dialect and discrimination, a body of existing research also supports that some classroom teachers may not be making responsible choices when teaching the standard dialect to diverse populations. In order to build curriculum that is both culturally sustaining and responsive to college and career expectations, instructors must be creative in developing grammar instruction that embeds dialect while celebrating and honoring language diversity.

The following chapter will describe the philosophy behind the choices made when constructing the included curriculum. It will also provide a brief outline of the unit of study and the potential body of students involved. Chapter Four will provide a description of the full curriculum including references to handouts and discussion guides located in the appendices. Chapter Five will conclude my capstone and will provide reflections on the process.
CHAPTER THREE
Methodology

Introduction

Teachers in the United States often face contradictory messages from researchers, activists, and government agencies. One example can be found in how language is viewed. On one side, educational researchers argue to value culture, including language and communication differences, in the classroom. On the other side, however, teachers are asked to teach conformity in language. These lessons culminate in standardized tests that value Standard American English (SAE) over other dialects. Not being well-versed in SAE could potentially prevent a student from going on to college, as entrance exams, such as the ACT and SAT, include grammar and writing sections.

Because of these conflicting ideas about language, it is important that educators find a balance when it comes to language instruction. If SAE becomes the primary focus, students who speak other dialects may not feel their culture is valued. However, if students fail to learn one universal dialect, educators may be setting up students who do not speak SAE at home for failure. Prior to desegregation, “some sociolinguists feared the development of two separate languages, one Black, the other White . . . this would mean that the language of some Blacks in segregated America would be growing farther and farther away from the ‘language of schooling,’ possibly halting Black American educational progress” (Alim, 2005, p. 25-26). In order to encourage educational progress for all students, it is important that educational communities celebrate difference in culture and language through a balanced and multidimensional study of communication. For these reasons, Chapter Four includes curriculum that answers the question: How can an English Language Arts grammar curriculum for eleventh
and twelfth graders best respond to the need for Standard American English instruction in a culturally sustaining way?

This curriculum, while potentially useful in many settings, has been specifically created for my eleventh and twelfth grade English Language Arts class. The student body of the school as a whole is comprised of 22% Asian/Pacific Islander, 18% Hispanic, 35% Black, 22% White, and 3% Native American students. While these percentages do not specifically pertain to a current group of eleventh and twelfth grade students, they do reflect the diversity of the school and the eleventh and twelfth graders to come.

Many students in the school use a variety of dialects, including African American Vernacular English (AAVE) in varying degrees and Standard American English (SAE). While this is not a truism in all schools across the country, it may be necessary to state that all students, regardless of the dialect they speak, could benefit from dialect-focused grammar instruction. A contrastive analysis approach to grammar instruction, described at length later in this chapter, has been proven to benefit all learners, not just those who primarily speak the dialect of focus. Additionally and as mentioned earlier, linguist Rosana Lippi-Green (1994) contends that communication is often filtered through a biased lens when varying dialects are involved. To raise awareness of this bias may change the way we view language and use of cultural dialect.

Effective Strategies in Teaching SAE in a Culturally Sustaining Way

Through this research, I noticed repetitious mindsets and strategies that helped guide the creation of my curriculum. These mindsets are meant to reinforce the importance of learning SAE while understanding the power structure evident in language use.

First, instructors must work to validate dialects and languages spoken at home in addition to the dialects taught at school (Godley, Carpenter, & Werner, 2007). Because language and
identity are interwoven, it is important students feel the culture and voice of their community is valued as highly as any other. In addition, Delpit and Dowdy (2002) argue that instructors must recognize the struggle students may face when realizing home dialects are not always valued in school and the workplace. Again, because language is so closely tied to identity, students may feel a natural disconnect if an instructor does not create a community of respect when discussing differences in dialect. In addition, Django Paris (2012) argues the importance of separating language and dialect from race and ethnicity, as they often do not overlap in a clear cut manner. Lastly, it is imperative that instructors and students acknowledge the unfair advantages speakers of Standard American English (SAE) hold over speakers of other dialects (Godley, Carpenter, & Werner, 2007). Throughout the implementation of this unit, students should spend time questioning stigmatized dialects and power in language.

The mindset described above is evident in the use of contrastive analysis approach. This approach, introduced in the 1950s but popularized more recently by John Rickford (1997), asks for instructors to draw students’ attention to dialectal differences. By naming specific differences in vernacular approaches, students are more likely to write in SAE when asked to do so (Rickford, 1997). A study performed by Orlando Taylor (as cited by Rickford, 1997) concluded that students who studied grammar in a contrastive analysis approach improved their use of SAE significantly compared to their peers who studied SAE in a more traditional approach. For example, when focusing on third-person -s absence, students taught using contrastive analysis increased their use of SAE by 91.7% while the traditional approach garnered a reduction of SAE use by 11% (Rickford, 1997). This approach seems to be beneficial when teaching Standard American English (SAE) and may also reinforce respect of cultural identity, considering multiple dialects are studied and discussed rather than ignored. Because this approach is both culturally
sustaining and has also been proven to work in studies, the related curriculum follows a contrastive analysis approach.

In addition to using this approach, the following curriculum is based on constructing meaning through patterns rather than through the study of grammar terminology. According to Myhill, Jones, Lines, and Watson (2012), students benefit from “a repertoire of possibilities” over “formulaic ways of writing” (p. 148). Examples of these aforementioned possibilities include the studying of grammatical patterns and models, the use of authentic texts, the inclusion of language discussions, and the encouragement of language play and experimentation (Myhill, Jones, Lines, & Watson 2012, p. 148). These activities are meant to encourage students to consider language choices in a variety of scenarios and for a range of audiences.

**Backward Design**

The curriculum presented in Chapter Four was constructed using the Backward Design approach popularized by Grant Wiggins and Jay McTighe (1998). Backward Design is an instructional approach that asks the educator to identify the end goal before choosing the steps taken to achieve the goal (Wiggins & McTighe, 1998). This method is characterized through the use of three stages.

Stage one asks instructors to identify the desired results (Wiggins & McTighe, 1998). Because my school district follows the Minnesota Academic Standards, the desired result is for students to meet proficiency in several related benchmarks. In this case, participating students should meet proficiency in the following Language Standards:

- 11.7.1.1: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- 11.7.4.4: Produce clear and coherent writing in which the development, organization, and
style are appropriate to task, purpose, and audience.

- 11.9.3.3: Evaluate a speaker’s point of view, reasoning, intended audience, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Stage two in the backward design model asks instructors to determine acceptable evidence (Wiggins & McTighe, 1998). The goal of this unit is to help students improve their use of Standard American English (SAE) in written communication, so the summative assignment will be an essay in which students will be asked to write, revise and edit using SAE. In order to show evidence of growth, students will be asked to write an on-demand essay on the first day of this unit. Information provided from this pre-assessment will guide instruction and will also present a baseline when comparing growth at the end of the unit.

Stage three asks instructors to plan learning experiences and instruction (Wiggins & McTighe, 1998). These are the formative assessments that are assigned throughout the unit in order to gauge growth and areas of improvement throughout instruction. Assessments come in the form of responses written in varying dialects. Students will also be asked to reflect on their own growth and understanding through classroom discussion and individual written responses.

GANAG

Each individual lesson is organized using a GANAG template (Pollock, 2007). GANAG is an acronym that stands for each of the five elements needed for a successful lesson.

The first G asks instructors to set a goal for the lesson (Pollock, 2007). In the template used in Chapter Four, the goal is broken down by standards addressed, guiding questions, and objectives.

The first A directs teachers to access the students’ prior knowledge (Pollock, 2007). This
is meant to work as an attention getter for the lesson while asking students to consider what they already know about the lesson’s topic.

The N stands for new information, and the second A asks students to apply the newly learned information (Pollock, 2007). While these two self-explanatory titles are sometimes very distinct in some lessons, they often overlap, as students sometimes apply new information while they acquire it.

The final G, generalization, provides an opportunity for students to show what they have learned within the lesson (Pollock, 2007). Generalizations can be formal, such as a quiz the end of the hour or an assignment to be graded with an accompanying rubric, or they can be informal, such as an exit ticket or a quick visual to show understanding. Regardless of the formality, however, the generalization portion of the lesson should always relate back to the learning targets.

This format allows for a streamlined curriculum, ensuring that both teacher and students are focused on a particular goal and that all activities and assessments relate back to the goal. Between certain lessons, additional direction is provided that is necessary for the implementation of the following lesson.

**Curriculum Development Process**

The following curriculum can be shaped to meet the specific needs of any group of students. For the purpose of this capstone, however, the curriculum centers around two common discrepancies between Standard American English (SAE) and African American Vernacular English (AAVE): subject verb agreement and the use of “to be” verbs. The curriculum is focused in this way for a few different reasons. First, while dialects vary in both schools and across the country, AAVE, a dialect that is spoken by many outside of the Black community, is “the most
prevalent native English vernacular dialect in the United States in terms of number of speakers” (Adger, Wolfram, & Christian, 2007, p. 58). Additionally, through the use of the contrastive analysis approach, all students, regardless of personal dialect, should benefit from the comparative study between SAE and AAVE. In the name of culturally sustaining pedagogy, however, it is important to recognize that AAVE is not the only dialect spoken by students. For this reason, several opportunities are provided throughout the curriculum to dissect other dialectal patterns. Instructors can also easily interchange the literature highlighted in this curriculum with literature that addresses dialects that are more familiar to their particular group of students.

Subject verb agreement and the use of “to be” verbs are the focus of this curriculum, but other grammar studies can easily be implemented throughout. Verb use is the focus of this particular curriculum because these discrepancies between AAVE and SAE are some of the most common (Gramley, 2011; Boutte & Johnson 2012; Alim, 2004).

This curriculum is presented through ten lessons of both dialect study and grammar instruction through the contrastive analysis approach. Because the standards addressed in this unit are writing centered, students are first asked to complete an on-demand college entrance essay using SAE as a means to pre-assess. Because students enrolled in this course are eleventh and twelfth graders, the college entrance essay is an immediate, real life example in which the use of Standard American English (SAE) is expected.

Throughout this unit, students study dialect through both fiction and nonfiction literature. These readings lead students to engage in discussion regarding language discrimination and the power of language and voice. Students should also note patterns in word choice and grammatical structure in order to draw conclusions about language. In these lessons, students again employ
the contrastive approach to notice differences between two dialects in order to make specific choices in their own writing.

The unit ends with another on-demand college entrance essay, this time considered a summative assessment. Again, students are asked to use SAE when writing. In theory, this final assessment is to be used as a comparison to the pre-assessment in order to determine next steps in the grammar curriculum. The same rubric used for the pre-assessment will also be used here in order to make this comparison more student friendly.

Conclusion

This chapter provided a brief explanation of this curriculum’s intended audience. It also provided explanations of educational philosophy used when constructing this curriculum and a short description of the unit’s timeline. Chapter Four will provide the full curriculum including references to handouts and discussion guides located in the appendices. Chapter Five will conclude my capstone and will provide reflections on my process.
CHAPTER FOUR

Results

Chapter One of this capstone introduced the conflicting ideas between teaching Standard American English (SAE) in a classroom that is meant to be culturally sustaining and supportive. Chapter Two provided credible support to prove the previously mentioned idea is a problem that could either alienate students or restrict them from obtaining a job or acceptance into the post-secondary world. Chapter Three described the methods in which a curriculum has been constructed in an attempt to teach SAE in a culturally sustaining way. This chapter provides the developed curriculum with reference to handouts, readings, and guides presented in the appendices.

Curriculum Development

Ten lessons are provided following a GANAG format (Pollock, 2007). Throughout the unit, many Minnesota Academic Standards are addressed, though only the following are evaluated in the formative and the summative assessments:

- 11.7.1.1: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- 11.7.4.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

In three instances (the pre-assessment, a formative assessment, and the summative assessment), a college entrance essay is assigned. This essay is used as the basis for the curriculum for several reasons. First, students enrolled in the course this curriculum is intended for are eleventh and twelfth graders; the college entrance essay is an immediate, real life example in which the use of Standard American English (SAE) is expected. Additionally, the standards of focus are writing
standards. A summative assessment meant to show proficiency in these standards must include an example of a student’s written work. Finally, the length required in a college entrance essay can typically be completed within a class period, making on-demand writing exercises such as summative assessments easy to implement.

It is important to note that the following curriculum focuses on a very small set of grammatical rules, namely subject-verb agreement and the use of “to be” verbs. In a full year curriculum, many other grammar lessons could be taught using the same contrastive approach the following lessons use. An instructor could also opt to continue practicing SAE through the use of college entrance essays, focusing more intensely on grammar with each additional lesson.

While this curriculum was primarily written to teach grammar instruction in a culturally responsive way, students will also read a variety of rigorous texts that provide the opportunity to practice transferable skills. The following curriculum includes poetry and short stories that use dialects other than SAE. Students will also read non-fiction essays and articles that explain the importance of being multi-dialectal in a variety of real life situations. The variety of texts presented intend to keep a variety of students engaged while practicing myriad skills, including close reading, determining author’s choice, and providing evidence for claims.

Throughout this curriculum, students will have many opportunities to write in both SAE, African American Vernacular English (AAVE), and other dialects familiar to each individual. Using the contrastive approach, students will code switch between SAE, AAVE and other known dialects. Readers will notice that sometimes dialects are referred to by their known titles, and sometimes they are broadly referred to as “formal” and “informal.” This is done intentionally so as not to stigmatize any particular group, nor to single out African American Vernacular English (AAVE) as the only perceived informal dialect. However, throughout the unit, instructors must
be prepared to discuss privilege and power in relation to language and labels, as this comes up in the curriculum several times.

**Curriculum**

The following curriculum is comprised of ten lessons that follow the GANAG format. Each lesson includes references to several additional materials that are located in the appendix. Because each lesson references learning from previous lessons, it is important the curriculum is followed in the order presented. It is important to note that each GANAG is labeled as a lesson, not in terms of days or class periods. Each lesson has a clear introduction and closing generalization, but it is essential to recognize that several lessons will take more time than others to come to a meaningful conclusion.

The first lesson, The Importance of Grammar Instruction, introduces students to the idea that language matters, especially when writing for a particular audience.

**Lesson One: The Importance of Grammar Instruction (Guiding slides found in Appendix A)**

In this lesson, students will address the importance of clear written expression. They will read an article that addresses the need for Standard American English (SAE) in the workplace. The lesson will culminate in the completion of the pre-assessment, which is the college admissions essay. A similar assessment will be given as the summative so that students can compare their responses and view their growth.

<table>
<thead>
<tr>
<th><strong>Beginning of Lesson</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>G- Goal for lesson</strong></td>
</tr>
</tbody>
</table>
| Set the learning goal, benchmark, or objective | ● 11.7.1.1: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
● 11.7.4.4: Produce clear and coherent writing in which the development, |
<table>
<thead>
<tr>
<th>A- Access Prior Knowledge</th>
<th>Students will be able to provide a sample of their own academic writing.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Engage students in the lesson topic</td>
<td>Why is clear written expression important?</td>
</tr>
<tr>
<td></td>
<td>Guiding Question(s)</td>
</tr>
<tr>
<td></td>
<td>Measurable Objective</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>N- New Information</th>
<th>Students will spend the rest of the hour writing their response to the college admissions essay prompt. The response will be due the following class period.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide new information to students.</td>
<td>A- Apply Knowledge</td>
</tr>
<tr>
<td></td>
<td>Students will review quotes from college admissions professionals describing the importance of the college essay and grammar use in general.</td>
</tr>
<tr>
<td></td>
<td>Whole group will read “I Won’t Hire People who Use Poor Grammar. Here’s Why.” by Kyle Wiens (Appendix B).</td>
</tr>
<tr>
<td></td>
<td>Whole group will read and unpack pre-assessment prompt (Appendix C) and will discuss any other requirements a college admissions board might expect without asking for. Instructor will make it clear to students that this is a pre-assessment and that all students will earn credit for attempting the work.</td>
</tr>
</tbody>
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<table>
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<tr>
<th>G- Generalize the Goal</th>
<th>During the last few minutes of class, students will be asked to turn to a partner and share:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Generalize what has</td>
<td>1) Explain one element a college admissions professional will</td>
</tr>
</tbody>
</table>
been taught. Students will show their progress.

look for in your college essay.

2) Describe one struggle you think you might have when writing this type of essay.

On the way out of the classroom, students will verbally share with the instructor their partner’s struggle in order for the instructor to adjust the following lessons to meet the needs of the students.

Lesson Two: Rewriting Song Lyrics (Guiding slides found in Appendix D)

After turning in the pre-assessment assigned yesterday, students will identify word choice used in popular music and will adapt it to be more appropriate for an audience who speaks Standard American English (SAE.) This lesson provides an introduction to the practice of code switching, which will be a focus of several future lessons.

<table>
<thead>
<tr>
<th>G - Goal for lesson</th>
<th>Standards that apply to this lesson</th>
</tr>
</thead>
</table>
| Set the learning goal, benchmark, or objective | • 11.7.1.1: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
• 11.7.4.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.  
• 11.9.3.3: Evaluate a speaker’s point of view, reasoning, intended audience, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used. |

<table>
<thead>
<tr>
<th>Guiding Question(s)</th>
<th>Why is it important to change our voice and word choice when considering audience?</th>
</tr>
</thead>
</table>

| Measurable Objective | Students will be able to identify formal and informal aspects of writing. |

| A - Access Prior Knowledge | Students will turn in college entrance essay at the beginning of class. |
Provide a short attention grabber for the lesson

- Each student will receive a blue sticky note and a yellow sticky note. On the blue note, students will write one aspect of the assignment they found easy. On the yellow note, students will write one aspect of the assignment they found difficult. These notes will be posted in designated areas in the classroom.
- Students will do a gallery walk through the sticky notes and will reflect as a large group.

Middle of Lesson

**N - New Information**
Provide new information to students.

- Instructor will introduce the class to her high school English teacher via pictures and short anecdotes.
- Instructor will explain assignment to adapt song lyrics (Appendix E) to appeal to the introduced English teacher.
- Instructor will provide an example of changed lyrics through the daily slides (Appendix D) before students begin working.

**A - Apply Knowledge**
Provide opportunity for students to apply new information to a new situation

- Students will change lyrics (at least five lines) individually or with a partner. This will be due at the end of the hour.

End of Lesson

**G - Generalize the Goal**
Generalize what has been taught. Students will show their progress.

- When about ten minutes of class remain, students will quickly share one change they made to the lyrics with the whole group.
- A short discussion will follow regarding the following guiding statements:
  - Describe the impact both formal and informal language use has on an audience.
  - Determine the importance in changing our voice and word choice when considering audience in both formal and informal situations.
- Students will turn in their work on their way out.

In between lessons two and three, the instructor must provide feedback to the pre-assessment via the attached rubric (Appendix C). The instructor will pay special attention to subject-verb
agreement and use of “to be” verbs. Any examples provided by students through this assessment may be used throughout the unit in order to personalize the learning for each class.

These graded assignments must be returned to students promptly, as the overarching goal is for students’ writing to improve; therefore, students need to be aware of areas in which they are not proficient. The next lesson provides an opportunity to do so at the end of the hour.

**Lesson Three: Dialect Discrimination (Guiding slides found in Appendix F)**

This lesson provides an opportunity for the instructor to address dialect discrimination. Students will receive background information regarding language and dialect use in the United States before reading an article that outlines problems related to attitudes toward speakers of dialects other than Standard American English (SAE). Near the end of the lesson, students will be asked to put themselves in the position of a hiring committee member who has just interviewed the perfect candidate who happens to speak an informal dialect. The purpose of this lesson is to provide a space for discussion about the relationship between power and language.

<table>
<thead>
<tr>
<th><strong>Beginning of Lesson</strong></th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>G- Goal for lesson</strong></td>
<td><strong>Standards that apply to this lesson</strong></td>
</tr>
<tr>
<td>Set the learning goal, benchmark, or objective</td>
<td>11.7.4.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td></td>
<td>11.9.3.3: Evaluate a speaker’s point of view, reasoning, intended audience, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</td>
</tr>
<tr>
<td></td>
<td>11.11.3.3 Apply knowledge of language to understand how language functions in different contexts</td>
</tr>
<tr>
<td><strong>Guiding Question(s)</strong></td>
<td><strong>What is dialect and how does it impact our lives?</strong></td>
</tr>
<tr>
<td></td>
<td>Measurable Objective</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>A- Access Prior Knowledge</strong></td>
<td>● Instructor will share her favorite line changes from yesterday’s activity.</td>
</tr>
<tr>
<td>Provide a short attention grabber for the lesson</td>
<td>● Students will participate in a large group discussion answering the following questions:</td>
</tr>
<tr>
<td></td>
<td>○ What words might one use to describe the original lyrics?</td>
</tr>
<tr>
<td></td>
<td>○ What words might one use to describe the new lyrics you have written?</td>
</tr>
<tr>
<td></td>
<td>○ Describe any connotations the words you just came up with have.</td>
</tr>
<tr>
<td><strong>Middle of Lesson</strong></td>
<td></td>
</tr>
<tr>
<td><strong>N- New Information</strong></td>
<td>● Instructor will provide a short lecture with visual support via Google Slides to introduce dialects spoken in the United States. (Appendix F)</td>
</tr>
<tr>
<td>Provide new information to students.</td>
<td>● Students will read and annotate “Linguistic prejudice is a real prejudice (and has real consequences)” by Cara Shousterman (Appendix G)</td>
</tr>
<tr>
<td><strong>A- Apply Knowledge</strong></td>
<td>Students respond to the following prompt in a large group discussion:</td>
</tr>
<tr>
<td>Provide opportunity for students to apply new information to a new situation</td>
<td>You are on a hiring committee at your place of employment. One person you interview has everything you need in an employee:</td>
</tr>
<tr>
<td></td>
<td>● Her resume shows she has been long-term employed by another successful business.</td>
</tr>
<tr>
<td></td>
<td>● She has great educational experience.</td>
</tr>
<tr>
<td></td>
<td>● Her interview showed she would be a perfect fit.</td>
</tr>
<tr>
<td></td>
<td>However, she spoke informally throughout the interview.</td>
</tr>
<tr>
<td></td>
<td>Others on your hiring committee argue that is a deal breaker.</td>
</tr>
<tr>
<td></td>
<td>How do you respond? Provide a rationale for your response.</td>
</tr>
<tr>
<td></td>
<td>Consider using anything we have read or discussed over the past few days.</td>
</tr>
<tr>
<td></td>
<td>Students will take a minute to think about their response before sharing with a partner. Finally, students will share their partner’s response.</td>
</tr>
</tbody>
</table>
### End of Lesson

<table>
<thead>
<tr>
<th><strong>G- Generalize the Goal</strong></th>
<th>Students will fill out an exit ticket asking them to identify one new learning, one question, or one confusion of the day in regard to dialect and dialect discrimination (Appendix H)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Generalize what has been taught. Students will show their progress.</td>
<td>During this time, the instructor will return graded pre-assessments to the students.</td>
</tr>
</tbody>
</table>

The exit tickets will be reviewed by the instructor before the next meeting, as questions or concerns must be addressed in the next lesson. As mentioned earlier, this topic may be a sensitive one for some students, so extra attention to emotional response is necessary. The beginning of the next lesson provides an opportunity to discuss any pressing topics that may arise.

**Lesson Four: Dialect Use in Literature (Guiding slides found in Appendix I)**

In this lesson, students will discover how the use of dialect creates both voice and character in literature. Students will read two poems that use dialect and will determine how this tactic impacts a message. This practice reiterates the impact of language, especially when considering message and audience.

### Beginning of Lesson

<table>
<thead>
<tr>
<th><strong>G- Goal for lesson</strong></th>
<th><strong>Standards that apply to this lesson</strong></th>
</tr>
</thead>
</table>
| Set the learning goal, benchmark, or objective | 11.4.1.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  
11.4.4.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on |
meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

<table>
<thead>
<tr>
<th>Guiding Question(s)</th>
<th>Why do writers sometimes use dialects other than Standard American English?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measurable Objective</td>
<td>Students will be able to identify the impact dialect has on literature and storytelling.</td>
</tr>
</tbody>
</table>

### A- Access Prior Knowledge

<table>
<thead>
<tr>
<th>Provide a short attention grabber for the lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Turn and Talk: Share one piece of our discussion about dialect that has stayed with you since yesterday.</td>
</tr>
<tr>
<td>Optional: Instructor may anonymously post new learnings, questions, or confusions from yesterday’s lesson.</td>
</tr>
<tr>
<td>Three people share out to large group.</td>
</tr>
</tbody>
</table>

### Middle of Lesson

### N- New Information

<table>
<thead>
<tr>
<th>Provide new information to students.</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Instructor will read “Mother to Son” by Langston Hughes aloud to students (Appendix J)</td>
</tr>
<tr>
<td>- Students will participate in a discussion regarding the use of dialect in literature. (Discussion questions found in guiding Google Slides, Appendix I)</td>
</tr>
</tbody>
</table>

### A- Apply Knowledge

<table>
<thead>
<tr>
<th>Provide opportunity for students to apply new information to a new situation</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Students will be assigned a small group and a poem that utilizes a dialect of the English language. (Poems found in Appendix K)</td>
</tr>
<tr>
<td>- Students will answer several questions about the use of dialect as a group. (Appendix L)</td>
</tr>
<tr>
<td>- Students will present their poems and noticings. These poems will be projected for all students to visually access.</td>
</tr>
</tbody>
</table>

### End of Lesson

### G- Generalize the Goal

<table>
<thead>
<tr>
<th>Generalize what has been taught. Students will show their progress.</th>
</tr>
</thead>
<tbody>
<tr>
<td>After all students have presented their work, students will line up by the first letter in their last name. They will turn to the person next to them and share a general theme they discovered through the presentations. The instructor will listen in on as many ideas as possible.</td>
</tr>
</tbody>
</table>
Lesson Five: “If Black English isn’t a Language, Then Tell Me, What is?” (Guiding slides found in Appendix M)

This lesson provides another opportunity for students to learn about dialect discrimination in history while practicing transferable skills such annotating a nonfiction article and providing evidence to support an argument. At the end of the lesson, the classroom participants will determine appropriate word choice for identifying dialects in future lessons.

<table>
<thead>
<tr>
<th>Beginning of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>G- Goal for lesson</strong> Set the learning goal, benchmark, or objective</td>
</tr>
<tr>
<td>Guiding Question(s) How does society view dialects other than the standard?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Middle of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A- Access Prior Knowledge</strong> Provide a short attention grabber for the lesson</td>
</tr>
</tbody>
</table>

| **N- New Information** Provide new information to students. | After providing some context to the piece, read “If Black English isn’t a Language, Then Tell Me, What is?” by James Baldwin with the large group. (Appendix N) |
A- Apply Knowledge

Provide opportunity for students to apply new information to a new situation

- Students will discuss Baldwin piece in small groups using guided questions. (Appendix O)
- Students and instructor will discuss ideas in large group when finished.

End of Lesson

G- Generalize the Goal

Generalize what has been taught. Students will show their progress.

- Students will turn in guided questions (Appendix O)
- Instructor will explain that we will focus our language comparative study on the two most widely used dialects in our country: Standard American English (sometimes called the formal dialect) and African American Vernacular English (sometimes called the informal dialect) though each student is free to study whatever dialect they would like during individual or partner work.
- Exit Ticket: Do you find this class’s language study terminology to be fair or unfair? Defend your answer using evidence from our study so far.

The instructor will review the exit ticket responses before the next lesson, as students may raise concerns or share helpful ideas for labeling dialects. If new ideas arise, this needs to be addressed in the next lesson.

Lesson Six: Subject Verb Agreement in Formal and Informal Dialects (Guiding slides found in Appendix P)

Lesson six provides students with the grammar terminology needed for common discourse and understanding. Throughout this lesson, students will learn grammatical patterns present in both Standard American English and African American Vernacular English. They will also continue to practice code switching between multiple dialects, furthering the development of this unit’s skill of focus.
**Beginning of Lesson**

<table>
<thead>
<tr>
<th><strong>G- Goal for lesson</strong></th>
<th><strong>Standards that apply to this lesson</strong></th>
<th><strong>Guiding Question(s)</strong></th>
<th><strong>Measurable Objective</strong></th>
</tr>
</thead>
</table>
| Set the learning goal, benchmark, or objective | ● 11.11.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.  
  a. Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.  
  ● 11.11.3.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.  
  ● 11.7.1.1: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.  
  ● 11.7.4.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. | How do formal and informal dialects treat subject-verb agreement? | Students will be able to define new vocabulary and label subject and verb. |

<table>
<thead>
<tr>
<th><strong>A- Access Prior Knowledge</strong></th>
<th><strong>Students will take a grammar pre-test that asks them to identify key terms and to label parts of a sentence. (Appendix Q)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide a short attention grabber for the lesson</td>
<td><strong>Middle of Lesson</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>N- New Information</strong></th>
<th><strong>Middle of Lesson</strong></th>
</tr>
</thead>
</table>
| Provide new information to students. | ● The instructor will lead students through grammar terminology and identification practice. (Appendix P)  
  ● Students will complete a note-taking sheet to fill in when necessary. (Appendix R) |
A- Apply Knowledge

Provide opportunity for students to apply new information to a new situation

- After learning about third person -s deletion in informal dialects, students will practice switching from formal to informal rules as a large group. (Found in Appendix P)
- Students will then practice code switching by rewriting two paragraphs—one from informal to formal dialect, and the other from formal to informal dialect. (Appendix S)

End of Lesson

G- Generalize the Goal

Generalize what has been taught. Students will show their progress.

- Students will share progress made on their paragraphs with their small groups.
- On the way out of the classroom, individuals will be asked to identify a grammar term (subject, noun, pronoun, or action verb). If a student answers incorrectly they will be asked to either look up the correct answer or phone a friend for the correct answer before leaving the classroom.

At this point, the instructor will reflect on what her students have shown to know and not know.

She might consider rearranging the seating chart at this time to create some new instructional groups. Students who seem to be struggling may be placed next to students who are thriving.

Discussion participation may also be considered when making a new seating chart, as students who are engaged in discussion may encourage some quieter students to speak through proximity.

Lesson Seven: Justin Be-Verbs (Guiding slides found in Appendix T)

This lesson expands on the previous lesson through the study of “to be” verbs’ forms and patterns in both Standard American English (SAE) and African American Vernacular English (AAVE). Again, students will continue to practice code switching for particular audiences.

Beginning of Lesson

G- Goal for lesson

Set the learning goal, benchmark, or objective

Standards that apply to this lesson

- 11.11.1.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
  b. Apply the understanding that
usage is a matter of convention, can change over time, and is sometimes contested.

- 11.11.3.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- 11.7.4.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 11.9.3.3: Evaluate a speaker’s point of view, reasoning, intended audience, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

<table>
<thead>
<tr>
<th>Guiding Question(s)</th>
<th>How do formal and informal dialects treat forms of “to be” verbs?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measurable Objective</td>
<td>Students will be able to identify formal and informal use of “to be” verbs.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>A- Access Prior Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide a short attention grabber for the lesson</td>
</tr>
<tr>
<td>Students will review what they learned the day previous through a series of prompts presented in the Google Slide guide. (Appendix T)</td>
</tr>
<tr>
<td>Students will be asked to identify the verb in a series of sentences that include both helping and linking verbs to access thinking outside of what was previously taught.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Middle of Lesson</th>
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</thead>
<tbody>
<tr>
<td>N- New Information</td>
</tr>
<tr>
<td>Provide new information to students.</td>
</tr>
<tr>
<td>Students will receive information about linking and helping verbs and aspectual and invariant be via Google Slides. (Appendix T)</td>
</tr>
<tr>
<td>Students will transfer the Google Slideshow to Notability on their iPads and will complete the provided activities as we step through each piece of information.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>A- Apply Knowledge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students will write two short paragraphs, one using formal English and the other using informal English. (Explained in</td>
</tr>
</tbody>
</table>
Provide opportunity for students to apply new information to a new situation

Appendix T; paper handout included in Appendix U)

- When they are finished, they will swap examples with a tablemate for feedback. Revisions will be made if necessary.

End of Lesson

G- Generalize the Goal

Generalize what has been taught. Students will show their progress.

Students will turn in their revised paragraphs. These will be evaluated using the rubric found in Appendix V.

After reviewing this work, the instructor will separate students into two groups: one that needs additional help and one that is ready to continue the study. This can be done through the use of the grading rubric (Appendix V). Students whose work shows to be proficient or exceeding are ready to continue the study. Students whose work is not meeting proficiency will be placed in the non-proficient group during Lesson Eight, which provides differentiation based on ability and progress.

Lesson Eight: Instructional Grouping and Reteaching (Guiding slides found in Appendix W)

As previously mentioned, this lesson provides an opportunity for instructional grouping and differentiation. Prior to this lesson, the instructor will have organized the class into two different groups, one of which has met proficiency and will work together without the guidance of the instructor. The other group will be made up of students who have not yet met proficiency and who will receive additional instruction and guidance from the teacher.

Students will return to reading literature that utilizes dialect as a literary technique. Students will use this piece to continue the study of dialectal patterns and author’s choice. These
close readings will encourage students to concentrate on patterns of language that are typically overlooked when reading only for story comprehension. This practice is extremely important when considering future language studies beyond this unit.

<table>
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<tr>
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<tbody>
<tr>
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<tr>
<td>Set the learning goal, benchmark, or objective</td>
</tr>
<tr>
<td><strong>Standards that apply to this lesson</strong></td>
</tr>
<tr>
<td>• 11.7.4.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
</tr>
<tr>
<td>• 11.9.3.3: Evaluate a speaker’s point of view, reasoning, intended audience, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</td>
</tr>
<tr>
<td>• 11.11.3.3 Apply knowledge of language to understand how language functions in different contexts</td>
</tr>
<tr>
<td><strong>Guiding Question(s)</strong></td>
</tr>
<tr>
<td>• How do formal and informal dialects treat forms of “to be” verbs?</td>
</tr>
<tr>
<td>• How do these treatments affect storytelling and understanding?</td>
</tr>
<tr>
<td><strong>Measurable Objective</strong></td>
</tr>
<tr>
<td>• Students will be able to identify differing dialects use of “to be” verbs. (Group 2 only)</td>
</tr>
<tr>
<td>• Students will be able to identify how use of dialect affects storytelling.</td>
</tr>
<tr>
<td><strong>A- Access Prior Knowledge</strong></td>
</tr>
<tr>
<td>Provide a short attention grabber for the lesson</td>
</tr>
<tr>
<td>Students will review what was introduced yesterday through the presentation of several quotes from popular culture. They will practice code-switching between formal and informal dialects.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Middle of Lesson</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>N- New Information</strong></td>
</tr>
<tr>
<td>Provide new</td>
</tr>
<tr>
<td>Students will receive feedback on the work they completed during the previous lesson.</td>
</tr>
<tr>
<td>• Proficient students (group 1) will continue to practice applying</td>
</tr>
</tbody>
</table>
| Information to students. | information learned previously as described in Apply Knowledge section.  
- Non-proficient students (group 2) will receive additional guidance from the instructor to become proficient. |
|-------------------------|-------------------------------------------------------------------------------|
| **A- Apply Knowledge**  | Students will be split into two separate groups based on their previously turned in work.  
Group 1 will have proven proficiency through the use of an evaluative rubric (Appendix V). They will work as one large group without the guidance of an instructor or in several smaller groups; this is dependent on the number of proficient students.  
Group 1’s Tasks:  
- Students will read “Joebell and America” by Earl Lovelace (Appendix X)  
- Students will complete the accompanying handout (Appendix Y) |
| Provide opportunity for students to apply new information to a new situation |  
Group 2 will work with the instructor until they have modeled proficiency in the use of verb forms. Then, again with the aid of the instructor, they will work together to analyze a piece written in African American Vernacular Dialect (AAVE).  
Group 2’s Tasks:  
- Students will review code switching paragraphs from the previous lesson.  
- Students will revise and edit the paragraphs based on teacher recommendations. Students will receive individual assistance during this time.  
- Students will try again to show proficiency through code switching one sentence at a time. (Appendix Z) This is where students should show they have met the first listed objective.  
- Students will read an excerpt from *Push* by Sapphire. (Appendix AA)  
- Students will complete the accompanying handout (Appendix BB) |
| **G- Generalize the Goal**  | Each group will determine a spokesperson to share out responses to the following questions:  
- What did you discover about the use of informal dialect in literature?  
- What other informal pattern did you notice in the piece you |
Lesson Nine: Importance of Understanding Multiple Dialects (Guiding slides found in Appendix CC)

The focus of the previous eight lessons has been on noticing patterns and code switching between dialects when speaking. This lesson, however, addresses the importance of understanding speakers of other dialects. In it, students will learn how dialect could have influenced one of the most infamous court cases in recent history.

Afterward, students will be reintroduced to where this unit started, with the college entrance essay. They will read examples of the essay, noting the dialect used.

<table>
<thead>
<tr>
<th>Beginning of Lesson</th>
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<tbody>
<tr>
<td><strong>G- Goal for lesson</strong></td>
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<tr>
<td>Set the learning goal, benchmark, or objective</td>
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<tr>
<td></td>
</tr>
<tr>
<td><strong>Guiding Question(s)</strong></td>
</tr>
<tr>
<td><strong>Measurable Objective</strong></td>
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<tr>
<td></td>
</tr>
</tbody>
</table>
and where they should use formal and informal dialects.

<table>
<thead>
<tr>
<th>A- Access Prior Knowledge</th>
<th>● Instructor will introduce students to Rachel Jeantel. (Appendix CC) ● Students will be asked what they know about Trayvon Martin, the trial related to his death, and Rachel Jeantel.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Middle of Lesson</td>
<td></td>
</tr>
<tr>
<td>N- New Information</td>
<td>Students will read and annotate “Stanford linguist says prejudice toward African American dialect can result in unfair rulings” by Rigogliso. (Appendix DD)</td>
</tr>
<tr>
<td>A- Apply Knowledge</td>
<td>● Students will respond to article and through a Gallery Walk activity. (Appendix EE) ○ Students write their responses to questions on sticky notes and stick them around the question that is posted on the wall. ○ Once all responses are posted, students walk around to each question and read their classmates’ responses. ○ After about five minutes, students will debrief as a whole group. ● Students will read College Entrance Essay example (Appendix FF); more examples are found on John Hopkins University admissions page (&quot;Essays That Worked (Class of 2020)</td>
</tr>
<tr>
<td>End of Lesson</td>
<td></td>
</tr>
<tr>
<td>G- Generalize the Goal</td>
<td>Before leaving, students will write responses to the following on a notecard provided by the instructor: Based on our conversation today… ● List two-three situations in which you should use formal</td>
</tr>
</tbody>
</table>
English.

- List two-three situations in which you should use informal English.
- Describe a solution to discrimination solicited by use of dialect.

Because students are nearing the end of the unit, this information will be used as a bridge to bring them back to the idea of using Standard American English in their college entrance essay summative.

At this point in the unit, the instructor will know which students are still in need of additional support. Depending on the ratio of proficient to non-proficient students, the instructor may need to reteach before moving on. However, if students are ready, the instructor should move on to the summative assessment outlined in the next lesson.

Lesson Ten: The Summative (Guiding slides found in Appendix GG)

<table>
<thead>
<tr>
<th>G- Goal for lesson</th>
<th>Standards that apply to this lesson</th>
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</thead>
<tbody>
<tr>
<td>Set the learning goal, benchmark, or objective</td>
<td>11.7.1.1: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. 11.7.4.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Guiding Question(s)</th>
<th>How can I use a formal dialect to answer a college entrance essay prompt?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Measurable Objective</th>
<th>Students will be able to write in a formal dialect for an academic audience.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>A- Access Prior Knowledge</th>
<th>Instructor will review helpful hints for the college entrance essay. (Appendix GG)</th>
</tr>
</thead>
</table>
### Middle of Lesson

<table>
<thead>
<tr>
<th><strong>N- New Information</strong></th>
<th>Instructor will hand out the summative. The only new information provided is the new prompt. (Appendix HH)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide new information to students.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>A- Apply Knowledge</strong></th>
<th>Students will spend the rest of the hour writing their essay. They may use any notes covered during the unit, but they may not use each other as resources.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provide opportunity for students to apply new information to a new situation</td>
<td>The instructor will use this time to confer with students regarding any additional assistance they need.</td>
</tr>
<tr>
<td></td>
<td>The summative is due at the end of the hour.</td>
</tr>
</tbody>
</table>

### End of Lesson

<table>
<thead>
<tr>
<th><strong>G- Generalize the Goal</strong></th>
<th>Students will turn in their summatives.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Generalize what has been taught. Students will show their progress.</td>
<td><em>Some students may not have enough time to finish. It is recommended to allow students to finish their piece before or after school to ensure they are not receiving outside assistance.</em></td>
</tr>
</tbody>
</table>

### Conclusion

This chapter provided ten lessons in response to the question *How can an English Language Arts grammar curriculum for eleventh and twelfth graders best respond to the need for Standard American English instruction in a culturally sustaining way?* This curriculum responded to this question by providing interactive lessons that integrate multiple dialects and perspectives. Through this unit, students use a contrastive approach to learn the intricacies of multiple dialects, which further insinuates that Standard American English (SAE) does not hold more importance over other dialects. In addition, this curriculum provided both fiction and nonfiction accounts of the impact dialect has on everyday citizens, contributing to the argument that power exists in language.
The next chapter, Chapter Five, will provide a conclusion with reflections and next steps.
CHAPTER FIVE

Conclusion

In Chapter One, I described my frustration with what I believe to be hypocrisy in the educational and professional communities in regard to grammar instruction. While many instructors believe in culturally sustaining pedagogy, through grammar instruction we reinforce that Standard American English (SAE), a dialect primarily spoken by White people, is preferable over other dialects. For this reason, this body of work set out to answer the following question:

*How can an English Language Arts grammar curriculum for eleventh and twelfth graders best respond to the need for Standard American English instruction in a culturally sustaining way?*

Chapter Two provided a body of research that described the issue through a variety of angles. First the history of SAE was summarized. Next the history of civil rights in the educational system was outlined, leading up to the current practice: culturally sustaining pedagogical theory. Finally, African American Vernacular English (AAVE) was described. This section provided an overview of the history of AAVE and societal views of students and adults who use dialects other than SAE. This chapter, in essence, outlined the problem the United States has with dialect and discrimination.

Chapters Three introduced methods in which a curriculum was created in order to construct a bridge between grammar instruction and culturally sustaining pedagogy, and Chapter Four provided the ten lessons justified through the previous sections. Though this work took steps toward answering the question, so much more needs to be created in order to fully respond to the need for standard grammar instruction in our culturally diverse schools.

This chapter provides a justification for implementation of the curriculum and an opportunity to explore future steps.
Importance of this curriculum

People of color have been fighting for equality in the United States for hundreds of years. Students study injustice such as slavery and segregation throughout their formal education, but it seems that educators often miss the more subtle forms of discrimination when planning curriculum. The lessons presented in this capstone, however, aim to do the opposite. They shine a light on dialect discrimination while simultaneously practicing the language skills expected in the post-secondary world. Instead of stereotypical book work, this grammar curriculum is intended to open students’ eyes to the power of language.

Throughout the unit, several fiction and nonfiction pieces highlight how language and dialect can both help and harm individuals. In “Joebell and America,” for instance, Joebell is eventually blockaded from pursuing his dream of living in America because he does not speak the same dialect as the passport officials at the airport (Lovelace, 1988). In a nonfiction piece, Rachel Jeantel, the young woman who testified at George Zimmerman’s trial, blames herself for his acquittal because the all White jury could not understand her use of the African American Vernacular English (AAVE) (CNN, 2014). While these are just two examples of discrimination against people who do not speak Standard American English (SAE), the curriculum is set up to help all students see the importance and power of being multi-dialectal.

Teaching Standard American English in a culturally sustaining way

The question asked throughout this study was How can an English Language Arts grammar curriculum for eleventh and twelfth graders best respond to the need for Standard American English instruction in a culturally sustaining way? While this question took much research and contemplation to even begin to answer, the presented curriculum provides at least a partial answer.
By integrating multiple dialects within a grammar unit, students will hopefully feel like their own cultures were not disregarded. Throughout the curriculum, students study dialect and dialect discrimination in order to learn the impact language has on message, audience, and social justice. Students also practice code switching between formal and informal dialects, reminding students that all dialects have intricate and important patterns that impact meaning.

While the goal of this unit is to learn verb patterns in Standard American English, the eventual hope is that students learn to evaluate additional language patterns in order to continue to develop language use that is appropriate for particular audiences.

**Limitations and additional research**

One major limitation is the focus on just two dialects, African American Vernacular English (AAVE) and Standard American English (SAE). While students are encouraged to consider other dialects, the curriculum and readings mostly feature African Americans and/or speakers of AAVE. This may make non-AAVE speaking students and/or non-Black students feel disconnected from the curriculum, no longer making it culturally sustaining for those participants. Fortunately, the same contrastive analysis approach could be followed when studying other dialects, so the unit can be adjusted to the group of students and their interests.

Considering I have not yet taught this curriculum, I have not yet concluded that my students would meet proficiency in the related standards through this unit. For this reason, the first bit of additional research I would like to conduct is on my own students through the instruction of the proposed curriculum. Assuming they would make gains in their use of written SAE, I could continue to use the contrastive analysis approach in remaining grammar lessons, potentially including other dialects in those studies.

This curriculum requires ongoing research, as attitudes about language and language
itself are constantly changing. Additionally, while some included texts will continue to stay relevant due to their historical connections, others will not and will need to be updated.

Final thoughts

Throughout my work on this project, I struggled with a couple of ideas. First, many people I spoke with about my project were not aware of the subtle complexity of dialect discrimination. To be fair, this project started as a way to teach grammar in a more interesting way but quickly became a project about prejudice and racism, so I, myself, was not aware of the depths of this complex issue. Still, I set out to design a curriculum that assumes instructors understand the relationship between dialect and power. Before curriculum like this can be implemented, educators need to first be aware that this partnership exists.

When implemented, it is important that educators treat related curriculum with sensitivity and attend to the creation of it with meticulous planning. History tells us that perspectives may arise from colleagues, parents, and students that will require prepared responses, and every piece of curriculum should be presented with a specific purpose. After all, researchers, educators, and everyday citizens have been fighting for years in order to embed African American Vernacular English (AAVE) into educational curriculum and policy.

I am also aware that my whiteness may become a factor when implementing my curriculum. Some students might struggle hearing a white woman who speaks Standard American English (SAE) talk about the grammatical rules of their own dialect. For this reason, students must view the classroom as a safe space where voices are heard, and their input must be respected by the instructor.

This study may be seen as controversial to some and maybe even uncomfortable to others. It is important, however, to remember that positive change in social justice comes from
instances of uncomfortability and courageous conversation.
Appendix A

Lesson One Guiding Slides
# English 11/12 Agenda

**Guiding Question(s)**
Why is clear written expression important?

**Objective**
Students will be able to provide a sample of their own academic writing.

**Agenda:**

1) Discuss the importance of being a good writer.
2) Read “I Won’t Hire People who use Poor Grammar. Here’s Why.”
3) Begin working on pre-assessment

---

**Why is clear written expression important?**
“An excellent written essay could be a “tipper” factor for a borderline admit student to get accepted. On the other hand, a poorly written essay, with a bad choice of topic, can tip a students’ application into the reject pile. Essays will be more important for smaller schools that are committed to reading holistically. These smaller colleges want to ensure that the students that they accept would contribute positively to campus life both with their talents, leadership abilities and personal qualities. This should all be apparent in a good college essay.”

-Suzan Reznick, The College Connection
“After your GPA, test scores and extracurriculars, your essay is next in importance! You've probably heard it MANY times before, but the essay is your chance to make your application come alive and to let admissions officers know that there is a living, breathing human being behind the numbers and litany of club memberships! Don't procrastinate when it comes to your essay -- start early and re-write often!”

-Helen H. Choi, Owner, Admissions Mavens

“While different admissions offices will place different weights on required essays and no one piece of paper in your application will ever be more important than your transcript, the essay is your once chance to speak directly to the admissions committee. Use that opportunity wisely.”

-Ginger Fay, President, Fay College Counseling, LLC
“College application essays are the one thing high school seniors have complete control over senior year. They do not guarantee admissions to your top colleges, but they certainly help break ties and can tip you in. I just presented with an admissions officer from the University of Michigan, who said essays make students pop off the page and become 3-D for colleges. Essays are fourth in importance—behind grades, test scores, and rigor of your high school program—for many admissions offices. But so many kids squander this opportunity to focus on stories that reveal their leadership and initiative. Admissions officers get so bored reading many essays. Use this opportunity to sell yourself and tip yourself into many of your match colleges.”

- Rebecca Joseph, Executive Director & Founder of getmetocollege.org

“**But, Ms. Corrigan, I’m not sure I want to go to college.**”

Knowing how to write well has other benefits.

For example, CEO Kyle Wiens says he won’t hire anyone who doesn’t pass a grammar test. Let’s read what he has to say!
Pre-Assessment Prompt

The lessons we take from obstacles we encounter can be fundamental to later success. Recount a time when you faced a challenge, setback, or failure. How did it affect you, and what did you learn from the experience?

Turn and Talk

- Explain one element a college admissions professional will look for in your college essay.
- Describe one struggle you think you might have when writing this type of essay.

Be prepared to share with me your partner’s ideas on the way out!
Works Cited


Appendix B

“I Won’t Hire People Who Use Poor Grammar. Here’s Why.” by Kyle Wiens
I Won’t Hire People Who Use Poor Grammar. Here’s Why.

By Kyle Wiens
JULY 20, 2012

If you think an apostrophe was one of the 12 disciples of Jesus, you will never work for me. If you think a semicolon is a regular colon with an identity crisis, I will not hire you. If you scatter commas into a sentence with all the discrimination of a shotgun, you might make it to the foyer before we politely escort you from the building.

Some might call my approach to grammar extreme, but I prefer Lynne Truss’s more cuddly phraseology: I am a grammar “stickler.” And, like Truss — author of *Eats, Shoots & Leaves* — I have a “zero tolerance approach” to grammar mistakes that make people look stupid. Now, Truss and I disagree on what it means to have “zero tolerance.” She thinks that people who mix up their itses “deserve to be struck by lightning, hacked up on the spot and buried in an unmarked grave,” while I just think they deserve to be passed over for a job — even if they are otherwise qualified for the position.

Everyone who applies for a position at either of my companies, iFixit or Dozuki, takes a mandatory grammar test. Extenuating circumstances aside (dyslexia, English language learners, etc.), if job hopefuls can’t distinguish between “to” and “too,” their applications go into the bin. Of course, we write for a living. iFixit.com is the world’s largest online repair manual, and Dozuki helps companies write their own technical documentation, like paperless work instructions and step-by-step user manuals. So, it makes sense that we’ve made a preemptive strike against groan-worthy grammar errors.

But grammar is relevant for all companies. Yes, language is constantly changing, but that doesn’t make grammar unimportant. Good grammar is credibility, especially on the internet. In
blog posts, on Facebook statuses, in e-mails, and on company websites, your words are all you have. They are a projection of you in your physical absence. And, for better or worse, people judge you if you can’t tell the difference between their, there, and they’re.

Good grammar makes good business sense — and not just when it comes to hiring writers. Writing isn’t in the official job description of most people in our office. Still, we give our grammar test to everybody, including our salespeople, our operations staff, and our programmers.

On the face of it, my zero tolerance approach to grammar errors might seem a little unfair. After all, grammar has nothing to do with job performance, or creativity, or intelligence, right?

Wrong. If it takes someone more than 20 years to notice how to properly use “it’s,” then that’s not a learning curve I’m comfortable with. So, even in this hyper-competitive market, I will pass on a great programmer who cannot write.

Grammar signifies more than just a person’s ability to remember high school English. I’ve found that people who make fewer mistakes on a grammar test also make fewer mistakes when they are doing something completely unrelated to writing — like stocking shelves or labeling parts.

In the same vein, programmers who pay attention to how they construct written language also tend to pay a lot more attention to how they code. You see, at its core, code is prose. Great programmers are more than just code monkeys; according to Stanford programming legend Donald Knuth they are “essayists who work with traditional aesthetic and literary forms.” The point: programming should be easily understood by real human beings — not just computers. And just like good writing and good grammar, when it comes to programming, the devil’s in the details. In fact, when it comes to my whole business, details are everything.

I hire people who care about those details. Applicants who don’t think writing is
important are likely to think lots of other (important) things also aren’t important. And I
guarantee that even if other companies aren’t issuing grammar tests, they pay attention to sloppy
mistakes on résumés. After all, sloppy is as sloppy does.

That’s why I grammar test people who walk in the door looking for a job. Grammar is my
litmus test. All applicants say they’re detail-oriented; I just make my employees prove it.

Kyle Wiens is CEO of iFixit, the largest online repair community, as well as founder of Dozuki,
a software company dedicated to helping manufacturers publish amazing documentation.
Appendix C

Pre-assessment Handout
College Entrance Essay Pre-assessment

Task: Using your best formal voice, answer the following prompt using a minimum of 250 words:

The lessons we take from obstacles we encounter can be fundamental to later success. Recount a time when you faced a challenge, setback, or failure. How did it affect you, and what did you learn from the experience?

Step One: Unpack the prompt. What three things does this prompt ask you to do?

1) 

2) 

3) 

Step Two: Brainstorm some ideas to write about. Consider stories that are unique to you and that highlight your positive attributes. Please don’t feel like you need to write about something extremely personal or intense.

Step Three: Write your essay on a separate sheet of paper or using Google Docs. This will be due next time we meet.

Step Four: Use the following rubric to reflect on your work. I will also provide feedback through the use of this rubric.
## College Admissions Essay Rubric

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Exceeding</th>
<th>Proficient</th>
<th>Close to Proficient</th>
<th>Needs More Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.7.1.1: Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
<td>Essay excels in the area of formal style and objective tone. All academic norms and conventions are followed.</td>
<td>Essay maintains formal style and objective tone. Most norms and conventions are followed. Any mistakes are minor and do not distract from the message of the essay.</td>
<td>Essay mostly maintains a formal style and objective tone. Norms and conventions are typically followed, though mistakes sometimes distract the reader from the author’s message.</td>
<td>Essay does not maintain a formal style or objective tone. Norms and conventions are not typically followed, and these mistakes often distract the reader from the author’s message.</td>
</tr>
<tr>
<td>11.7.4.4: Produce clear and coherent writing in which the development, organization, and style are appropriate for a college admissions essay.</td>
<td>Essay’s development, organization, and style are appropriate for a college admissions essay.</td>
<td>Essay’s development, organization, and style are appropriate for a college admissions essay.</td>
<td>Essay’s development, organization, or style is inappropriate for a college admissions essay.</td>
<td>Essay’s development, organization, and style are inappropriate for a college admissions essay.</td>
</tr>
<tr>
<td>Answers all parts of the prompt</td>
<td>All parts of the prompt are answered completely in a succinct yet engaging way.</td>
<td>All parts of the prompt are answered within the essay.</td>
<td>All parts of the prompt are answered, though the essay sometimes goes in another direction -OR- Most parts of the prompt are answered, but not completely</td>
<td>Not all parts of the prompt are answered.</td>
</tr>
</tbody>
</table>
Appendix D

Lesson Two Guiding Slides
English 11/12 Agenda

Guiding Questions: Why is it important to change our voice and word choice when considering audience?

Objective: Students will be able to identify formal and informal aspects of writing.

Agenda

1) Writing struggles and strengths activity.
2) Write a song for Mrs. Anderson!

Take two sticky notes- one blue and one yellow.

On the blue note, write one aspect of this writing assignment that went well for you, and then post your note on th

On the yellow note, write one aspect of this writing assignment that you struggled with.
**Gallery Walk!**

Take three silent minutes to read the sticky notes around the room. Take mental note of your classmates strengths and struggles.

---

**Gallery Walk Reflection**

What did you notice to be some common strengths?
What did you notice to be some common struggles?
Meet Mrs. Anderson, my high school English teacher

Mrs. Anderson Loves...

- Grammar
- Coupon cutting
- Teaching the youth of America
- Knitting
- Pop music, especially Bruno Mars

Mrs. Anderson Hates...

- When singers and musicians (especially Bruno Mars) don’t follow the same rules of grammar she does
Your Task:

Re-write at least five lines in a song to appeal to Mrs. Anderson and anyone else who might fit her demographic.

Songs to choose from:

“Uptown Funk” by Mark Ronson and Bruno Mars

“Here” by Alessia Cara

“Love Yourself” by Justin Bieber

**You will turn this in at the end of the hour!

Example

“This one for them hood girls,
Them good girls straight masterpieces.”

Might be changed to...

“This one is for those neighborhood ladies,
Those nice ladies who are beautiful masterpieces.”
Work Time!

Quick share with large group

Share one change you made to the lyrics with the whole group.

—
● Describe the impact both formal and informal language use has on an audience.
● Determine the importance in changing our voice and word choice when considering audience in both formal and informal situations.

Turn in your work on your way out!
Appendix E

Song Lyrics
Uptown Funk! by Mark Ronson and Bruno Mars

This hit, that ice cold
Michelle Pfeiffer, that white gold
This one for them hood girls
Them good girls straight masterpieces
Stylin', whilen, livin' it up in the city
Got Chucks on with Saint Laurent
Got kiss myself, I'm so pretty
I'm too hot (hot damn)
Called a police and a fireman
I'm too hot (hot damn)
Make a dragon wanna retire man
I'm too hot (hot damn)
Say my name you know who I am
I'm too hot (hot damn)
Am I bad 'bout that money, break it down
Girls hit your hallelujah (who)
Girls hit your hallelujah (who)
Girls hit your hallelujah (who)
'Cause uptown funk gon' give it to you
'Cause uptown funk gon' give it to you
'Cause uptown funk gon' give it to you
Saturday night and we in the spot
Don't believe me just watch (come on)
Don't believe me just watch uh
Don't believe me just watch
Don't believe me just watch
Don't believe me just watch
Don't believe me just watch
Hey, hey, hey, oh
Stop, wait a minute
Fill my cup, put some liquor in it
Take a sip, sign a check
Julio, get the stretch
Ride to Harlem, Hollywood
Jackson, Mississippi
If we show up, we gon' show out
Smother than a fresh dry skippy
I'm too hot (hot damn)
Called a police and a fireman
I'm too hot (hot damn)
Make a dragon wanna retire man
I'm too hot (hot damn)
Bitch say my name you know who I am
I'm too hot (hot damn)
Am I bad 'bout that money
Break it down
Girls hit your hallelujah (whoo)
Girls hit your hallelujah (whoo)
Girls hit your hallelujah (whoo)
'Cause uptown funk gon' give it to you
'Cause uptown funk gon' give it to you
'Cause uptown funk gon' give it to you
Saturday night and we in the spot
Don't believe me just watch (come on)
Don't believe me just watch uh
Don't believe me just watch uh
Don't believe me just watch uh
Don't believe me just watch
Don't believe me just watch
Hey, hey, hey, oh
Before we leave
Lemmi tell y'all a lil' something
Uptown funk you up
Uptown funk you up
Uptown funk you up
Uptown funk you up uh
Come on, dance, jump on it
If you sexy then flaunt it
If you freaky then own it
Don't brag about it, come show me
Come on, dance
Jump on it
If you sexy then flaunt it
Well it's Saturday night and we in the spot
Don't believe me just watch come on!
Don't believe me just watch uh
Don't believe me just watch uh
Don't believe me just watch uh
Don't believe me just watch
Don't believe me just watch
Hey, hey, hey, oh
Uptown funk you up
Uptown funk you up (say what?)
Uptown funk you up
"Here" by Alessia Cara
(I guess right now you've got the last laugh)

I'm sorry if I seem uninterested
Or I'm not listenin' or I'm indifferent
Truly, I ain't got no business here
But since my friends are here
I just came to kick it but really
I would rather be at home all by myself not in this room
With people who don't even care about my well-being
I don't dance, don't ask, I don't need a boyfriend
So you can go back, please enjoy your party
I'll be here, somewhere in the corner under clouds of marijuana
With this boy who's hollering I can hardly hear
Over this music I don't listen to and I don't wanna get with you
So tell my friends that I'll be over here

Oh oh oh here oh oh oh here oh oh oh
I ask myself what am I doing here?
Oh oh oh here oh oh oh here
And I can't wait till we can break up outta here

Excuse me if I seem a little unimpressed with this
An anti-social pessimist but usually I don't mess with this
And I know you mean only the best and
Your intentions aren't to bother me
But honestly I'd rather be
Somewhere with my people we can kick it and just listen
To some music with the message (like we usually do)
And we'll discuss our big dreams
How we plan to take over the planet
So pardon my manners, I hope you'll understand it
That I'll be here
Not there in the kitchen with the girl
Who's always gossiping about her friends
So tell them I'll be here
Right next to the boy who's throwing up 'cause
He can't take what's in his cup no more
Oh God why am I here?

Oh oh oh here oh oh oh here oh oh oh
I ask myself what am I doing here?
Oh oh oh here oh oh oh here
And I can't wait till we can break up outta here

Hours later congregating next to the refrigerator
Some girl's talking 'bout her haters
She ain't got none
How did it ever come to this
I shoulda never come to this
So holla at me I'll be in the car when you're done
I'm standoffish, don't want what you're offering
And I'm done talking
Awfully sad it had to be that way
So tell my people when they're ready that I'm ready
And I'm standing by the TV with my beanie low
Yo I'll be over here

Oh oh oh here oh oh oh here oh oh oh
I ask myself what am I doing here?
Oh oh oh here oh oh oh here
And I can't wait till we can break up outta here

Oh oh oh oh oh oh
Oh oh oh oh oh oh
"Love Yourself" by Justin Bieber

For all the times that you rain on my parade
And all the clubs you get in using my name
You think you broke my heart, oh, girl for goodness' sake
You think I'm crying on my own. Well, I ain't

And I didn't wanna write a song
'Cause I didn't want anyone thinking I still care. I don't,
But you still hit my phone up
And, baby, I be movin' on
And I think you should be somethin' I don't wanna hold back,
Maybe you should know that

My mama don't like you and she likes everyone
And I never like to admit that I was wrong
And I've been so caught up in my job,
Didn't see what's going on
But now I know,
I'm better sleeping on my own

'Cause if you like the way you look that much
Oh, baby, you should go and love yourself
And if you think that I'm still holdin' on to somethin'
You should go and love yourself

And when you told me that you hated my friends
The only problem was with you and not them
And every time you told me my opinion was wrong
And tried to make me forget where I came from

And I didn't wanna write a song
'Cause I didn't want anyone thinking I still care. I don't,
But you still hit my phone up
And, baby, I be movin' on
And I think you should be somethin' I don't wanna hold back,
Maybe you should know that

My mama don't like you and she likes everyone
And I never like to admit that I was wrong
And I've been so caught up in my job,
Didn't see what's going on
But now I know,
I'm better sleeping on my own
'Cause if you like the way you look that much
Oh, baby, you should go and love yourself
And if you think that I'm still holdin' on to somethin'
You should go and love yourself

For all the times that you made me feel small
I fell in love. Now I feel nothin' at all
And never felt so low when I was vulnerable
Was I a fool to let you break down my walls?

'Cause if you like the way you look that much
Oh, baby, you should go and love yourself
And if you think that I'm still holdin' on to somethin'
You should go and love yourself

'Cause if you like the way you look that much
Oh, baby, you should go and love yourself
And if you think (you think) that I'm (that I'm) still holdin' on (holdin' on) to somethin'
You should go and love yourself
Appendix F

Lesson Three Guiding Slides
**English 11/12 Agenda**

Guiding Question: What is dialect and how does it impact our lives?

Objective: Students will be able to identify instances of dialect and dialect discrimination.

Agenda:

1) Review of previous lesson
2) Read and annotate “Linguistic prejudice is a real prejudice (and has real consequences)” by Cara Shousterman
3) Think-pair-share discussion

---

**My Favorite New Lyrics**

<table>
<thead>
<tr>
<th>Original Line</th>
<th>Your Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Them good girls straight masterpieces”</td>
<td>“Those well-mannered women are wonderful members of society.”</td>
</tr>
<tr>
<td>“Fill my cup, put some liquor in it”</td>
<td>“Please fill my purse with coupons.”</td>
</tr>
<tr>
<td>“I’m too hot (hot damn)”</td>
<td>“I’m too old (gosh darn)”</td>
</tr>
</tbody>
</table>
- What words might one use to describe the original lyrics?
- What words might one use to describe the new lyrics you have written?
- Describe any connotations the words you just came up with have.

dialect

noun, often attributive di·a·lect  \\
\(\text{dī-ə·lekt}\)

definition: a regional variety of language distinguished by features of vocabulary, grammar, and pronunciation from other regional varieties and constituting together with them a single language
Dialect vs. Language

Dialect is “a regional variety of language” according to the dictionary definition.

But what does that mean?!

This tree represents language relationships. If we were to map English dialects, they would be represented branches from the English clump.
Examples of Dialect

URL: https://www.youtube.com/watch?v=Q7iTGd6hy0

What other examples of this can you think of?
Place your sticky note examples in the most appropriate space.

<table>
<thead>
<tr>
<th>Vocabulary Examples</th>
<th>Grammar Examples</th>
<th>Pronunciation Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

What is grammar?

Grammar is the study of the...

classes of words and their functions in the sentence

-Parts of speech (nouns, verbs, adjectives, etc.)

-Parts of sentence (phrases, clauses, etc.)

-Subject verb agreement

Grammar Examples... these are hard!

“My mama don’t like you and she likes everyone.”

-Justin Bieber

This is pretty informal.

What might a formal speaker say? What would Mrs. Anderson say?

“My mama doesn’t like you and she likes everyone.”
Another Example!

“Saturday night and we in the spot”

-Bruno Mars

What would Mrs. Anderson say?

“It is Saturday night and we are in the spot.”
Question:
Do we all really need to sound like Mrs. Anderson all the time?

Answer:
Heck no!
Times when we should sound like Mrs. Anderson:

Times when we shouldn’t sound like Mrs. Anderson:

Turn and Talk

What potential problems do you see with our use of both formal and informal language?
Read and annotate to discover additional answers.

Annotate:

1) Underline central ideas.
2) Write reactions, questions, and a-has! in the margins.
3) Circle any new terms or terms you do not know.

Situation:

You are on a hiring committee at your place of employment. One person you interview has everything you need in an employee: Her resume shows she has been long-term employed by another successful business, she has great educational experience, and her interview showed she would be a perfect fit.

However, she spoke informally throughout the interview. Others on your hiring committee argue that is a deal breaker. How do you respond? Provide a rationale for your response. Consider using anything we have read or discussed over the past few days.

Silently think about your response for one minute. Then share with your tablemate. Tablemates will share with us!
Works Cited Page


Appendix G

“Linguistic prejudice is a real prejudice (and has real consequences)” by Cara Shousterman
Linguistic prejudice is a real prejudice (and has real consequences)

OCTOBER 30, 2013

by Cara Shousterman

There’s been a lot of talk in the media and public discourse about racial discrimination and justice lately. Despite killing Trayvon Martin—an unarmed black teenager—George Zimmerman (who is white and Hispanic) walked away a free man due to Florida’s controversial Stand Your Ground law. But what flew under the radar for most was the treatment of Rachel Jeantel, the prosecution’s star witness. We’ve written a bit about Jeantel before, but we’d like it further discuss some of the issues raised by the reactions to her testimony. As soon as Jeantel’s testimony began, so did the criticism, and much of it was because of her language. She was called uneducated, unsophisticated, and difficult to understand. Defense lawyers even asked her if she was indeed a native speaker of English. But what linguists knew and tried to argue was that Jeantel was a native English speaker—it just wasn’t the variety of English that is seen as mainstream or standard, and Jeantel was being subjected to an intense form of linguistic discrimination which may have affected the degree to which she was seen as a credible witness.

The language variety Rachel spoke on the stand is called African American English. African American English is a dialect of English that is spoken primarily by African Americans in the U.S. It goes by many names really—some of them neutral (Black English, Ebonics, African American Vernacular) and some of them derogatory (ghetto talk, bad English, slang). The name African American English can be misleading, since not all African Americans speak it, and not all people who speak it are African American. With accents and dialects there’s no biological connection between the way someone speaks and the color of their skin. What matters more is who someone grew up with, their peers, and what groups they want to be identified with.

Many people believe that there is a correct way to speak English, and anything that deviates from this way of speaking is incorrect, lazy or unintelligent, and has no rules or structure. This belief is called Standard Language Ideology, and it has far-reaching consequences. Because of this widespread ideology, dialects like African American English become marginalized for reasons that have little to do with the structure or complexity of the dialect itself. In fact, African American English has its own grammar and usage rules, many of which are not transparent to those unfamiliar with the dialect. One example: African American English has a marker ‘be’ that can be used before a verb to say that something happens continuously or habitually. So in African American English, you can say “Tonya be riding her bike”, which would be roughly equivalent to Standard English “Tonya rides her bike regularly”. Now if you wanted to turn that statement into a question, like “Tonya rides her bike regularly, doesn’t she?”, would you know how to?

Try it.

Tonya be riding her bike, __________?
a) ain’t she
b) don’t she
c) be she
d) will she

If you guessed (b), you’re right, and you probably have had extensive contact with speakers of African American English or you might be a native speaker yourself. If you don’t know the answer, African American English is probably not a variety you grew up speaking, so naturally you don’t exactly know its rules. Now imagine you had to answer questions all the time in a language variety that you didn’t grow up speaking. Seems like it would be a pretty frustrating experience, and for millions of young people in the U.S., it is. Because African American English is not recognized as a “legitimate” dialect of English in the U.S. school system, many of its younger speakers find they have trouble learning to read, write and even speak in standard English, a variety that is not their home language. For a good primer on the challenges that African American English speakers may face in school, check out this video from the PBS’ documentary, Do You Speak American?.

Now I know what you’re thinking: while it may not be fair that African American English (and its speakers) gets stigmatized, this is the reality, and until it changes the only way for its speakers to move ahead academically and get jobs that pay well is to speak the “standard” variety of English. You may be correct about this. But numerous studies have shown that the best way for young speakers to learn Standard English—assuming they don’t get much exposure to it outside of school—is by using their home language (African American English) to help teach the school language (Standard English). This method is frequently used in bilingual education to teach English as a Second Language. In order for it to work here, we must start from a place of acknowledging the legitimacy of African American English as a rule-based, systematic language variety in its own right.

Marginalized dialects (like African American English) do not have anything inherently “bad” or “wrong” about them, standardized dialects don’t have anything inherently “good” or “right” about them. They’re simply different varieties. The reason that a dialect become standardized or stigmatized usually has to do with social and historical forces, so that the dialect of those in power becomes the “standard” way of speaking. While most people realize it’s not okay to show prejudice against someone because of the color of their skin, a large proportion of the same people fail to recognize that it’s not okay to show prejudice against someone for the way that they speak. Linguistic prejudice is still prejudice, and in some cases it behaves as a proxy for more overt forms of racism. Ultimately what we find is that whether it be in the courtroom or the classroom, linguistic prejudice can have real consequences, an issue which is magnified by the fact that many don’t even recognize its existence.
Appendix H

Lesson Three Exit Ticket
Name: _____________________________________________________ Hour: ________

English 11/12 Exit Ticket

Answer at least one of the following questions:

What is one thing you learned today?

What is one thing that left you thinking?

What is one thing that left you confused?
Appendix I

Lesson Four Guiding Slides
English 11/12 Agenda

Guiding Question: Why do writers sometimes use dialects other than Standard American English?

Objective: Students will be able to identify the impact dialect has on literature and storytelling.

Agenda:
1) Turn and Talk about dialect
2) Read and Discuss “Mother to Son” by Langston Hughes
3) Small group informal dialect and poetry presentation

Turn and Talk

Share one piece of our discussion about dialect from yesterday that has stayed with you. Be prepared to share with the rest of the group!
Read “Mother to Son” by Langston Hughes

As we read, pay attention to any use of informal dialect. You may want to underline any instances you find.

After we finish reading, we will discuss our findings.

What do you think?

Why do you think Hughes chose to write this piece through an informal dialect?
What do you think?

How does this particular use of dialect impact his message?

What do you think?

Looking specifically at your noticing of informal dialect, what patterns emerge?
Let’s Read More!

In just a few minutes, I will assign you a small group and a poem.

Your task:

- Read the poem, annotating with regard to dialect as you go.
- Answer the questions attached to each poem together as a group.
- Prepare to share your answers with the rest of your classmates.
  - Each of your poems will be projected while you speak about them, so feel free to point out specifics when you speak.

Line up in alphabetical order!
"Colonization in Reverse" by Louise Bennett (1996)

Wat a joyful news, miss Mattie,
I feel like me heart gwine burst
Jamaica people colonizin
Englan in Reverse

By de hundred, by de touse
From country and from town,
By de shipbload, by de plane load
Jamaica is Englan boun.

Dem a pour out a Jamaica,
Everybody future plan
Is fe get a big-time job
An settle in de mother lan.

What an islan! What a people!
Man an woman, old an young
Jus a pack dem bag an baggage
An turn history upside dung!

Some people doan like travel,
But fe show dem loyalty
Dem all a open up cheap-fare-
To-England agency.

An week by week dem shippin off
Dem countryman like fire,
Fe immigrate an populate
De seat a de Empire.

Ooo ooo see how life is funny,
Ooo ooo see de turnabout!
jamaica live fe box bread
Out a English people mouth.

For wen dem ketch a Englan,
An start play dem different role,
Some will settle down to work
An some will settle fe dole.

Jane says dole is not too bad
Because dey payin she
Two pounds a week fe seek a job
Dat suit her dignity.

Me say Jane will never fine work
At de rate how she dah look,
For all day she stay popn Aunt
Fan couch
An read love-story book.

Wat a devilment a Englan!
Dem face war an brave de worse,
But me wonderin how dem gwine stan
Colonizin in reverse

"Inglan is a Bitch" by Linton Kwesi Johnson (1980)

Inglan is a bitch
Inglan is a bitch
w’en mi jus’ come to Landan town
mi use to work pan di islandrown
but workin’ pan di islandrown
yu don’t fi know how di slop a round
Inglan is a bitch
dere’s no escapin it
Inglan is a bitch
dere’s no escapin it
Inglan is a bitch
mi get a lickle jab in a big ‘otell
an’ aftah a while, mi woz doin’ quite well
dem staat mi aal as a dish-washah
but w’en mi tek a aal, mi noh tun clackwatchah!
Inglan is a bitch
dere’s no escapin it
Inglan is a bitch
noh baddah try fi hide fram it
w’en em g’you di lickle wage packit
fus dem rob it wid dem big tax racket
yu haffi struggle fi meek en’s meet
am’ w’en yu goh a yu bed yu just can’t sleep

Inglan is a bitch
dere’s no escapin it
Inglan is a bitch
yu haffi know how fi survivin in it
well mi dhuh day wok am’ mi duh nite wok
mi duh clean wok am’ mi duh dutty wok
dem seh dat black man is very lazy
but it yu a mi wok yu wouldn’t see mi crazy
Inglan is a bitch
dere’s no escapin it
Inglan is a bitch
yu betta face up to it
dem have a lickle fecktril up inna Brackly

Inna disya fecktril al dem dhuh is
pack cracky
fi di laas fifteen years dem get mi
laybah
now aftah fifteen years mi fall out a
fayyah
Inglan is a bitch
dere’s no escapin it
Inglan is a bitch
dere’s no runnin’ whey fram it
mi know dem have work, work in
abundant
yet still, dem mek mi redundant
now, at fifty-five mi gettin’ quite ol’
yet still, dem sen’ mi fi goh draw
dole
Inglan is a bitch
dere’s no escapin it
Inglan is a bitch
is whey wi a goh dhu ’bout it?

Where she, where she, where she
Be, where she gone?
Where high and low meet I search,
Find can't, way down the island's way
I gone—south:
Day-time and night-time living with she,
Down by the just-down-the-way sea
She friendin fish and crab with alone,
In the bay-blue morning she does wake
With kiskeedec and crow-cock—
Skin green like lime, hair indigo-blue,
Eyes hot like sunshine-time;
grief gone mad with crazy—so them say.
Before the questions too late,
Before I forget how they stay,
Crazy or no crazy I must find she.

“A Negro Love Song” by Paul Laurence Dunbar (1895)

Seem my lady long las' night,
Jump back, honey, jump back.
Hel' huh han' an' squat er it tight.
Jump back, honey, jump back.
Heyah huh sigh a little sigh.

Seem a light gleam f'om huh eye,
An' a smile go flintin by--
Jump back, honey, jump back.

Heyah de win' blow choo de pine,
Jump back, honey, jump back.
Mockin'bird was singin' fine.
Jump back, honey, jump back.
An' my hea' was beatin' so,
When I reached my lady's do',
Dat I couldn't ba' to go--
Jump back, honey, jump back.

Put my arm a'roun' huh wais',
Jump back, honey, jump back.
Raised huh lips an' took a tase,
Jump back, honey, jump back.
Love me, honey, love me true?
Love me well ez I love you?
An' she answe'd, "'Cose I do"--
Jump back, honey, jump back.
What common themes emerged from the presentations?
Appendix J

“Mother to Son” by Langston Hughes
"Mother to Son" by Langston Hughes

Well, son, I'll tell you:
Life for me ain't been no crystal stair.
It's had tacks in it,
And splinters,
And boards torn up,
And places with no carpet on the floor—
Bare.
But all the time
I'se been a-climbin' on,
And reachin' landin's,
And turnin' corners,
And sometimes goin' in the dark
Where there ain't been no light.
So, boy, don't you turn back.
Don't you set down on the steps.
'Cause you finds it's kinder hard.
Don't you fall now—
For I'se still goin', honey,
I'se still climbin',
And life for me ain't been no crystal stair.
Appendix K

Poems to be Read in Small Groups (from *Rotten English*)
“Colonization in Reverse” (1966) by Louise Bennett

Wat a joyful news, miss Mattie,
I feel like me heart gwine burs
Jamaica people colonizin
Englan in Reverse

By de hundred, by de tousan
From country and from town,
By de ship-load, by de plane load
Jamaica is Englan boun.

Dem a pour out a Jamaica,
Everybody future plan
Is fe get a big-time job
An settle in de mother lan.

What an islan! What a people!
Man an woman, old an young
Jus a pack dem bag an baggage
An turn history upside dung!

Some people doan like travel,
But fe show dem loyalty
Dem all a open up cheap-fare-
To-England agency.

An week by week dem shippin off
Dem countryman like fire,

Fe immigrate an populate
De seat a de Empire.

Oonoo see how life is funny,
Oonoo see da turnabout?
jamaica live fe box bread
Out a English people mout’.

For wen dem ketch a Englan,
An start play dem different role,
Some will settle down to work
An some will settle fe de dole.

Jane says de dole is not too bad
Because dey payin she
Two pounds a week fe seek a job
dat suit her dignity.

Me say Jane will never fine work
At de rate how she dah look,
For all day she stay popn Aunt Fan couch
An read love-story book.

Wat a devilment a Englan!
Dem face war an brave de worse,
But me wonderin how dem gwine stan
Colonizin in reverse
“Inglan is a Bitch” by Linton Kwesi Johnson (1980)

Inglan is a bitch
Inglan is a bitch
w'en mi jus' come to Landan toun
mi use to work pan di andahgroun
but workin' pan di andahgroun
y'u don't get fi know your way aroun'
Inglan is a bitch
dere's no escapin it
Inglan is a bitch
dere's no runnin' whey fram it
mi get a lickle jab in a big 'otell
an' aftah a while, mi woz doin' quite well
dem staat mi aaf as a dish-washah
but w'en mi tek a stack, mi noh tun
crackwatchah!
Inglan is a bitch
dere's no escapin it
Inglan is a bitch
noh baddah try fi hide fram it
w'en em gi'you di lickle wage packit
fus dem rab it wid dem big tax rackit
y'u haffi struggle fi meek en's meet
an' w'en y'u goh a y'u bed y'u jus' cant
sleep
Inglan is a bitch
dere's no escapin it
Inglan is a bitch fi true
a noh lie mi a tell, a true
mi use to work dig ditch w'en it cowl noh
bitch
mi did strang like a mule, but, bwoy, mi
did fool
den awftah a while mi jus' stap dhu
ovahtime
den aftah a while mi jus' phu dung mi
tool
Inglan is a bitch
dere's no escapin it
Inglan is a bitch
y'u haffi know how fi suvvive in it
well mi dhu day wok an' mi duh nite wok
mi duh clean wok an' mi duh dutty wok
dem seh dat black man is very lazy
but it y'u si mi wok y'u woulda sey mi
crazy
Inglan is a bitch
dere's no escapin it
Inglan is a bitch
y'u bettah face up to it
dem have a lickle facktri up inna Brackly
inna disya facktri all dem dhu is pack
crackry
fi di laas fifteen years dem get mi laybah
now awftah fiteen years mi fall out a
fayvah
Inglan is a bitch
dere's no escapin it
Inglan is a bitch
dere's no runnin' whey fram it
mi know dem have work, work in
abundant
yet still, demmek mi redundant
now, at fifty-five mi gettin' quite ol'
yet still, dem sen' mi fi goh draw dole
Inglan is a bitch
dere's no escapin it
Inglan is a bitch
is whey wi a goh dhu 'bout it?

Where she, where she, where she
Be, where she gone?
Where high and low meet I search,
Find can’t, way down the island’s way
I gone—south:
Day-time and night-time living with she,
Down by the just-down-the-way sea
She friending fish and crab with alone,
In the bay-blue morning she does wake
With kiskeedee and crow-cock—
Skin green like lime, hair indigo-blue,
Eyes hot like sunshine-time;
grief gone mad with crazy—so them say.
Before the questions too late,
Before I forget how they stay,
Crazy or no crazy I must find she.
“A Negro Love Song” by Paul Laurence Dunbar (1895)

Seen my lady home las’ night,
    Jump back, honey, jump back.
Hel’ huh han’ an’ sque’z it tight,
    Jump back, honey, jump back.
Hyeahd huh sigh a little sigh,
Seen a light gleam f’om huh eye,
An’ a smile go flittin’ by--
    Jump back, honey, jump back.

Hyeahd de win’ blow thoo de pine,
    Jump back, honey, jump back,
Mockin’-bird was singin’ fine,
    Jump back, honey, jump back.
An’ my hea’t was beatin’ so,
When I reached my lady’s do’,
Dat I couldn’t ba’ to go--
    Jump back, honey, jump back.

Put my ahm aroun’ huh wais’,
    Jump back, honey, jump back.
Raised huh lips an’ took a tase,
    Jump back, honey, jump back.
Love me, honey, love me true?
Love me well ez I love you?
An’ she answe’d, “‘Cose I do”--
    Jump back, honey, jump back.
Appendix L

Poetry and Dialect Discussion Questions
Directions: Read the aloud poem, annotating with regard to dialect as you go. Then, answer the following questions as a group.

1) Why do you think this author chose to use this informal dialect? How does this particular dialect impact his or her message?

2) Fill in the following table, noting any dialect characteristics that differ from Standard American English.

<table>
<thead>
<tr>
<th>Vocabulary Examples</th>
<th>Grammar Examples</th>
<th>Pronunciation Examples</th>
</tr>
</thead>
</table>

3) In reference to the table you just filled in, make 2-3 generalizations about this dialect.

4) Prepare to share your answers with the rest of your classmates.

○ Each of your poems will be projected while you speak about them, so feel free to point out specifics when you speak.
Appendix M

Lesson Five Guiding Slides
**ENGLISH 11/12 AGENDA**

Guiding Question: How does society view dialects other than the standard?

Objective: Students will be able to pick out the central idea in a non-fiction article. Students will be able to identify evidence that supports a central idea.

**Agenda:**

1) Dialect Turn and Talk
2) Read article by James Baldwin
3) Discuss article by James Baldwin
4) Set vocabulary norms for the unit

---

**TURN AND TALK AND SHARE YOUR ANSWERS**

Ms. Corrigan has recently received some complaints about our current unit of study. **Defend her by providing an explanation of how our dialect study is relevant to both our everyday lives and our study of language.** Write your response on a notecard and be prepared to read it to the class.
“If Black English isn’t a Language, Then Tell Me, What is?” by James Baldwin

- Background from “Do You Speak American?”
- Wildly criticized court case: MLK Jr. Elementary school kids vs. Ann Arbor MI school board
- James Baldwin is a respected American writer

Article Discussion

1) What is Baldwin’s central idea? List two pieces of evidence that prove this.

2) What dialect/language is Baldwin using in this piece? Why do you think he chose to write this way?

3) Do you agree with Baldwin’s argument that Black English (as he calls it) should be considered a language, not a dialect? Why or why not?
Our Language Study Terminology

Since you were in elementary school, you have been learning Standard American English, a dialect that is expected when you write or speak formally. Because of this, we will refer to Standard American English as a formal dialect.

We've read the terms Black English, African American Vernacular, African American English, and we've heard the word Ebonics. Because this dialect/language is spoken across race lines, however, some scholars even call it Hip Hop Language. Because we understand the layers of societal expectations when it comes to language, we will simply refer to all dialects other than Standard American English as informal dialects.

Exit Ticket

On your notecard, answer the following question:

Do you find our language study terminology to be fair or unfair? Defend your answer using evidence from our study so far.

Appendix N

“If Black English isn’t a Language, Then Tell Me, What is?” by James Baldwin
If Black English Isn't a Language, Then Tell Me, What Is?

By JAMES BALDWIN

St. Paul de Vence, France--The argument concerning the use, or the status, or the reality, of black English is rooted in American history and has absolutely nothing to do with the question the argument supposes itself to be posing. The argument has nothing to do with language itself but with the role of language. Language, incontestably, reveals the speaker. Language, also, far more dubiously, is meant to define the other--and, in this case, the other is refusing to be defined by a language that has never been able to recognize him.

People evolve a language in order to describe and thus control their circumstances, or in order not to be submerged by a reality that they cannot articulate. (And, if they cannot articulate it, they are submerged.) A Frenchman living in Paris speaks a subtly and crucially different language from that of the man living in Marseilles; neither sounds very much like a man living in Quebec; and they would all have great difficulty in apprehending what the man from Guadeloupe, or Martinique, is saying, to say nothing of the man from Senegal--although the "common" language of all these areas is French. But each has paid, and is paying, a different price for this "common" language, in which, as it turns out, they are not saying, and cannot be saying, the same things: They each have very different realities to articulate, or control.

What joins all languages, and all men, is the necessity to confront life, in order, not inconceivably, to outwit death: The price for this is the acceptance, and achievement, of one's temporal identity. So that, for example, thought it is not taught in the schools (and this has the potential of becoming a political issue) the south of France still clings to its ancient and musical Provençal, which resists being described as a "dialect." And much of the tension in the Basque countries, and in Wales, is due to the Basque and Welsh determination not to allow their languages to be destroyed. This determination also feeds the flames in Ireland for many indignities the Irish have been forced to undergo at English hands is the English contempt for their language.

It goes without saying, then, that language is also a political instrument, means, and proof of power. It is the most vivid and crucial key to identify: It reveals the private identity, and connects one with, or divorces one from, the larger, public, or communal identity. There have been, and are, times, and places, when to speak a certain language could be dangerous, even fatal. Or, one may speak the same language, but in such a way that one's antecedents are revealed, or (one hopes) hidden. This is true in France, and is absolutely true in England: The range (and reign) of
accents on that damp little island make England coherent for the English and totally incomprehensible for everyone else. To open your mouth in England is (if I may use black English) to "put your business in the street": You have confessed your parents, your youth, your school, your salary, your self-esteem, and, alas, your future.

Now, I do not know what white Americans would sound like if there had never been any black people in the United States, but they would not sound the way they sound. Jazz, for example, is a very specific sexual term, as in jazz me, baby, but white people purified it into the Jazz Age. Sock it to me, which means, roughly, the same thing, has been adopted by Nathaniel Hawthorne's descendants with no qualms or hesitations at all, along with let it all hang out and right on! Beat to his socks which was once the black's most total and despairing image of poverty, was transformed into a thing called the Beat Generation, which phenomenon was, largely, composed of uptight, middle-class white people, imitating poverty, trying to get down, to get with it, doing their thing, doing their despairing best to be funky, which we, the blacks, never dreamed of doing--we were funky, baby, like funk was going out of style.

Now, no one can eat his cake, and have it, too, and it is late in the day to attempt to penalize black people for having created a language that permits the nation its only glimpse of reality, a language without which the nation would be even more whipped than it is.

I say that the present skirmish is rooted in American history, and it is. Black English is the creation of the black diaspora. Blacks came to the United States chained to each other, but from different tribes: Neither could speak the other's language. If two black people, at that bitter hour of the world's history, had been able to speak to each other, the institution of chattel slavery could never have lasted as long as it did. Subsequently, the slave was given, under the eye, and the gun, of his master, Congo Square, and the Bible--or in other words, and under these conditions, the slave began the formation of the black church, and it is within this unprecedented tabernacle that black English began to be formed. This was not, merely, as in the European example, the adoption of a foreign tongue, but an alchemy that transformed ancient elements into a new language: A language comes into existence by means of brutal necessity, and the rules of the language are dictated by what the language must convey.

There was a moment, in time, and in this place, when my brother, or my mother, or my father, or my sister, had to convey to me, for example, the danger in which I was standing from the white man standing just behind me, and to convey this with a speed, and in a language, that the white man could not possibly understand, and that, indeed, he cannot understand, until today. He cannot afford to understand it. This understanding would reveal to him too much about himself, and smash that mirror before which he has been frozen for so long.
Now, if this passion, this skill, this (to quote Toni Morrison) "sheer intelligence," this incredible music, the mighty achievement of having brought a people utterly unknown to, or despised by "history"--to have brought this people to their present, troubled, troubling, and unassailable and unanswerable place--if this absolutely unprecedented journey does not indicate that black English is a language, I am curious to know what definition of language is to be trusted.

A people at the center of the Western world, and in the midst of so hostile a population, has not endured and transcended by means of what is patronizingly called a "dialect." We, the blacks, are in trouble, certainly, but we are not doomed, and we are not inarticulate because we are not compelled to defend a morality that we know to be a lie.

The brutal truth is that the bulk of white people in American never had any interest in educating black people, except as this could serve white purposes. It is not the black child's language that is in question, it is not his language that is despised: It is his experience. A child cannot be taught by anyone who despises him, and a child cannot afford to be fooled. A child cannot be taught by anyone whose demand, essentially, is that the child repudiate his experience, and all that gives him sustenance, and enter a limbo in which he will no longer be black, and in which he knows that he can never become white. Black people have lost too many black children that way.

And, after all, finally, in a country with standards so untrustworthy, a country that makes heroes of so many criminal mediocrities, a country unable to face why so many of the nonwhite are in prison, or on the needle, or standing, futureless, in the streets--it may very well be that both the child, and his elder, have concluded that they have nothing whatever to learn from the people of a country that has managed to learn so little.
Appendix O

“If Black English isn’t a Language, Then Tell Me, What is?” Discussion Questions
“If Black English isn’t a Language, Then Tell Me, What is?” Discussion Questions

Directions: As we read the piece, take time to annotate. Underline any important pieces, write your thoughts in the margin, and identify any confusing parts. Then, answer the following questions in a small group or on your own.

1) What is Baldwin’s central idea? List two pieces of evidence that prove this.

Central Idea:

Evidence:

Evidence:

2) Why do you think Baldwin chose to use a formal dialect when writing this essay?

3) Do you agree with Baldwin’s argument that Black English (as he calls it) should be considered a language, not a dialect? Why or why not?
Appendix P

Lesson Six Guiding Slides
**English 11/12 Agenda**

Guiding Question: How do formal and informal dialects treat subject-verb agreement?

Objective: Students will be able to define new vocabulary and label subject and verb.

Agenda:

1) Surprise grammar quiz!
2) Grammar notes
3) Grammar application

---

**Surprise Grammar Quiz!**

On your own, please complete the quiz to the best of your ability.

Please do not use any outside resources (your peers, your iPads).

Find comfort in the fact that incorrect answers will not be used against you.
Subject

The who or what the sentence is about.
Who or what is performing an action in the sentence.
This will consist of at least one noun or pronoun.

Let’s review these parts of speech!
**Nouns**

<table>
<thead>
<tr>
<th>Person</th>
<th>Place</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examples: girl, man, people, Leonardo DiCaprio, Puritans, Dad, etc.</td>
<td>Examples: school, home, yard, outerspace, Mexico, St. Louis, the Mall of America, etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Thing</th>
<th>Idea</th>
</tr>
</thead>
<tbody>
<tr>
<td>Examples: cookies, baseball bat, chandelier, garbage can, Eiffel Tower, Snuggie, etc.</td>
<td>Examples: freedom, love, guilt, democracy, Nineteenth Amendment, Emancipation Proclamation, etc.</td>
</tr>
</tbody>
</table>

**Pronouns- words that take the place of a noun**

Some examples:

<table>
<thead>
<tr>
<th>I</th>
<th>she</th>
</tr>
</thead>
<tbody>
<tr>
<td>her</td>
<td>them</td>
</tr>
<tr>
<td>who</td>
<td>this</td>
</tr>
<tr>
<td>these</td>
<td>anything</td>
</tr>
<tr>
<td>each</td>
<td>neither</td>
</tr>
<tr>
<td>nobody</td>
<td>both</td>
</tr>
<tr>
<td>few</td>
<td>most</td>
</tr>
<tr>
<td>none</td>
<td>some</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>me</th>
<th>it</th>
</tr>
</thead>
<tbody>
<tr>
<td>he</td>
<td>they</td>
</tr>
<tr>
<td>whom</td>
<td>whoever</td>
</tr>
<tr>
<td>that</td>
<td>anyone</td>
</tr>
<tr>
<td>either</td>
<td>everyone</td>
</tr>
<tr>
<td>nothing</td>
<td>everything</td>
</tr>
<tr>
<td>somebody</td>
<td>something</td>
</tr>
<tr>
<td>several</td>
<td>any</td>
</tr>
<tr>
<td>us</td>
<td>you</td>
</tr>
<tr>
<td>you</td>
<td>anybody</td>
</tr>
<tr>
<td>us</td>
<td>everyone</td>
</tr>
<tr>
<td>you</td>
<td>anyone</td>
</tr>
<tr>
<td>us</td>
<td>everybody</td>
</tr>
<tr>
<td>you</td>
<td>somebody</td>
</tr>
<tr>
<td>us</td>
<td>someone</td>
</tr>
<tr>
<td>you</td>
<td>all</td>
</tr>
<tr>
<td>you</td>
<td>all</td>
</tr>
<tr>
<td>you</td>
<td>any</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>whose</th>
<th>whomever</th>
</tr>
</thead>
<tbody>
<tr>
<td>whose</td>
<td>anybody</td>
</tr>
<tr>
<td>whose</td>
<td>everyone</td>
</tr>
<tr>
<td>whose</td>
<td>everyone</td>
</tr>
<tr>
<td>whose</td>
<td>everybody</td>
</tr>
<tr>
<td>whose</td>
<td>somebody</td>
</tr>
<tr>
<td>whose</td>
<td>someone</td>
</tr>
<tr>
<td>whose</td>
<td>all</td>
</tr>
<tr>
<td>whose</td>
<td>any</td>
</tr>
<tr>
<td>whose</td>
<td>anybody</td>
</tr>
<tr>
<td>whose</td>
<td>everyone</td>
</tr>
<tr>
<td>whose</td>
<td>everybody</td>
</tr>
<tr>
<td>whose</td>
<td>somebody</td>
</tr>
<tr>
<td>whose</td>
<td>someone</td>
</tr>
<tr>
<td>whose</td>
<td>all</td>
</tr>
<tr>
<td>whose</td>
<td>any</td>
</tr>
</tbody>
</table>
Reminder!

A **subject** is...

- The who or what the sentence is about.
- Who or what is performing an action in the sentence.

This will consist of at least one **noun** or **pronoun**.

Let’s Identify the Subject!

The ladder almost fell on the boy.

*There are multiple nouns here. Ask yourself what the sentence is about or what is performing an action.*

Someone ate all of the pizza!

My mother enjoys travelling.

Since yesterday, I have gotten a haircut.
Verb

Action Verb - describes what the subject does

The old lady slowly crosses the street.
Akili listens to music on his headphones.
Danaya reads religiously.
The cat __________.
The boat ____________.
The wind ____________.
My grandpa ____________>
# Subject-Verb Agreement

Occurs when the subject and the linking verb agree in number (singular vs. plural)

In formal English, we follow these basic guidelines:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person</td>
<td>I think.</td>
<td>We think.</td>
</tr>
<tr>
<td>Second Person</td>
<td>You think.</td>
<td>You think.</td>
</tr>
<tr>
<td>Third Person</td>
<td>He/she/it thinks.</td>
<td>They think.</td>
</tr>
</tbody>
</table>

# Subject-Verb Agreement, cont.

In informal English, we follow these basic guidelines:

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person</td>
<td>I think.</td>
<td>We think.</td>
</tr>
<tr>
<td>Second Person</td>
<td>You think.</td>
<td>You think.</td>
</tr>
<tr>
<td>Third Person</td>
<td>He/she/it think.</td>
<td>They think.</td>
</tr>
</tbody>
</table>

Informal ➔ Formal

Directions: On your own or with a partner, fill in at least the first two columns. Fill in the third column if you know another form from a different dialect.

<table>
<thead>
<tr>
<th>Informal</th>
<th>Formal</th>
<th>Other Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>He walk to the store.</td>
<td>She makes money.</td>
<td></td>
</tr>
<tr>
<td>Rachel drive slow.</td>
<td>Shanna plays tennis.</td>
<td></td>
</tr>
<tr>
<td>Brandon eat too much.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Rewrite the paragraphs!

Directions:
First, read the informal paragraph and rewrite the piece in formal English.
Then, read the formal paragraph and rewrite the piece in informal English.
Be prepared to share your work before you leave today!

Appendix Q

Grammar Quiz
Surprise Grammar Quiz!

Define the following grammar terms:

Subject:

Verb:

Noun:

Pronoun:

In the following sentences, underline the subject once and the verb twice.

Zalisha loves *The Walking Dead*.

Chuyie and Bee play video games.

This grammar quiz be hard.

Ms. Corrigan, we are doing the most!
Appendix R

Grammar Notes
Subject and Action Verb Notes

<table>
<thead>
<tr>
<th>Subject:</th>
<th>Noun:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pronoun:</th>
<th>Action Verb:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Formal English**

Subject-verb agreement occurs when both the subject and verb agree in number.

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person</td>
<td>I think.</td>
<td>We think.</td>
</tr>
<tr>
<td>Second Person</td>
<td>You think.</td>
<td>You think.</td>
</tr>
<tr>
<td>Third Person</td>
<td>He/she/it thinks.</td>
<td>They think.</td>
</tr>
</tbody>
</table>

**What does this table tell you about subject-verb agreement in formal English?**

**Informal English**

<table>
<thead>
<tr>
<th></th>
<th>Singular</th>
<th>Plural</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Person</td>
<td>I think.</td>
<td>We think.</td>
</tr>
<tr>
<td>Second Person</td>
<td>You think.</td>
<td>You think.</td>
</tr>
<tr>
<td>Third Person</td>
<td>He/she/it think.</td>
<td>They think.</td>
</tr>
</tbody>
</table>

**What does this table tell you about subject-verb agreement in informal English?**
Appendix S

Code Switching Paragraph
Directions: The following paragraph is written in an informal voice. Make changes to the subject-verb agreement in order to create a formal voice.

<table>
<thead>
<tr>
<th>Informal Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>The party start at 7:00. Brian say he will be there, but I think he’s lying. He work until 8:00, so how is he going to make it on time? He commute from downtown, too, and his bus run late every time. I don’t think we should rely on him.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formal Voice</th>
</tr>
</thead>
</table>
New Directions: The following paragraph is written in an informal voice. Make changes to the subject-verb agreement in order to create a formal voice.

<table>
<thead>
<tr>
<th>Formal Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Destiny talks constantly. Everyday in class, Ms. Crabapple tells her to be quiet. While Destiny listens at first, she eventually starts talking again. She distracts her entire table. It is really an unfortunate situation.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Informal Voice</th>
</tr>
</thead>
</table>
Appendix T

Lesson Seven Guiding Slides
**English 11/12**

Guiding Question: How do formal and informal dialects treat forms of “to be” verbs?

Objective: Students will be able to define new vocabulary and identify formal and informal use of “to be” verbs.

**Agenda:**

1) Review subject-verb agreement
2) The formal and informal use of “be” verbs
3) Formal and informal writing practice!

**Shout it out!**

What is a **subject**?
Shout it out!

What is a noun?

Shout it out!

What is a pronoun?
Shout it out!

What is an

action verb?

Review!

Identify the subject and predicate in each sentence. Then, identify each sentence as formal or informal.

1. Chantel cares about animals more than she cares about humans.
2. Hugo babysit his niece and nephew.
3. Considering the time, she look at her watch.
4. After a long deliberation, Janaya decides to go to the gym.
5. Peter ride his bike to work each day.
Identify the verb in each sentence.

1. I should have gone to the bathroom before class started.
2. Kevon be whistling in the hallway all the time.
3. Emily is my friend.
4. This situation seems fishy. Why does this seem more difficult than before?
5. 2016 be making us all sad.

Do we all have the same understanding?

“In a 2005 University of Massachusetts study, groups of black and white children were shown images from Sesame Street. In the crucial picture, a sick Cookie Monster languished in bed without any cookies, while Elmo stood nearby eating a cookie. “Who is eating cookies?” Jackson asked her test subjects, and all of them indicated Elmo. “Who be eating cookies?” Jackson then asked. The white kids replied that it was Elmo, while the black kids pointed to Cookie Monster. After all, it is the existential state of Cookie Monster to be eating cookies, while Elmo just happened to be eating a cookie at that moment. Cookie Monster, to those conversant in AAE, be eating cookies, whether he is eating cookies or not. The kids in Jackson’s experiment picked up on the subtle difference when they were as young as 5 or 6.”

(“Why We Be Loving the Habitual Be” by Katy Waldman)
Helping Verbs

- Fancy people call these auxiliary verbs
- Helping verbs are used with a main verb to show the verb’s tense (past, present, future) or to form a negative or a question.

<table>
<thead>
<tr>
<th>Most Common Helping Verbs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forms of “have”</td>
</tr>
<tr>
<td>has</td>
</tr>
<tr>
<td>had</td>
</tr>
<tr>
<td>have</td>
</tr>
<tr>
<td>were</td>
</tr>
<tr>
<td>be</td>
</tr>
<tr>
<td>being</td>
</tr>
<tr>
<td>been</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

Helping Verbs in Formal English

I will **have attended** school for 520 weeks by the time I graduate. (future perfect tense)

Shelly **should see** a doctor to get that rash checked out. (present tense)

Alligators were lying comfortably on a log when we sped by on a boat.

Does Igor know about the party yet?
Linking Verbs

- Fancy people call these State of Being Verbs
- I prefer Justin Be-verbs

<table>
<thead>
<tr>
<th>am</th>
<th>is</th>
</tr>
</thead>
<tbody>
<tr>
<td>was</td>
<td>were</td>
</tr>
<tr>
<td>(to) be</td>
<td>being</td>
</tr>
<tr>
<td>been</td>
<td>are</td>
</tr>
</tbody>
</table>

- Justin Be-verbs link the subject to a describing word (an adjective) or another noun.
- They also express tense (past, present, future).

Linking / Justin Be-verbs in Formal English

Usher is responsible for discovering Justin Bieber. (present tense)

Justin Bieber was in jail for one day. (past tense)

I am a bieleber.

No, I’m not.

I was kidding. Kind of.
Aspectual Be in Informal English

- Does not indicate a specific tense; instead simultaneously captures multiple tenses.

  Example: Ms. Corrigan be complimenting us.
  
  - I have complimented you in the past, I compliment you in the present, and I will continue to compliment you in the future.

Invariant Be in Informal English

- Used when showing something happens regularly.

  Example: They be playing basketball every day.

- Used when asking a question that starts with the helping verb do.

  Example: Do they be playing basketball every day?

What would these examples sound like in formal English?
Copula Absence in Informal English

- Absence of present tense “to be” verb in a sentence.

<table>
<thead>
<tr>
<th>Informal Copula Absence</th>
<th>Formal Use of “to be” Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>She going to tell him.</td>
<td>She is going to tell him.</td>
</tr>
<tr>
<td>Kailey happy.</td>
<td>Kailey seems happy.</td>
</tr>
<tr>
<td>He running away.</td>
<td>The geese are squawking.</td>
</tr>
</tbody>
</table>

Copula Absence vs. Invariant Be

What’s the difference between

He running.

and

He be running.

*Remember the Elmo story? Apply that knowledge to this!*
Application!

Directions: Using formal English, write 4-5 sentences describing someone you know extremely well. Use action, linking, and helping verbs throughout.

Example:

Devin, my stepson, is addicted to video games. He plays them constantly and probably even dreams about them. Because of all of this practice, he is good at most games. His dad hopes he one day fulfills his lifelong goal of becoming a video game developer.

Application, Part 2!

Directions: Now, take your 4-5 sentences and rewrite them using informal English.

Example:

Devin, my stepson, be addicted to video games. He be playing them constantly and probably even be dreaming about them. Because of all of this practice, he go good at most games. His dad hope he one day fulfills his lifelong goal of becoming a video game developer.


Appendix U

Code Switching Paragraph Assignment
Code Switching Practice

Directions: Using **formal** English, write 4-5 sentences describing someone you know extremely well. Use action, linking, and helping verbs throughout.

Example:
Devin, my stepson, is addicted to video games. He plays them constantly and probably even dreams about them. Because of all of this practice, he is good at most games. His dad hopes Devin one day fulfills his lifelong goal of becoming a video game developer.

Now, take your 4-5 sentences and rewrite them using **informal** English.

Example:
Devin, my stepson, be addicted to video games. He be playing them constantly and probably even be dreaming about them. Because of all of this practice, he good at most games. His dad hope he one day fulfills his lifelong goal of becoming a video game developer.
Appendix V

Code Switching Paragraphs Rubric
### English 11/12
#### Code Switching Paragraphs Rubric

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Exceeding</th>
<th>Proficient</th>
<th>Close to Proficient</th>
<th>Needs More Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.11.3.3 Apply knowledge of language to understand how language functions in different contexts</td>
<td>Each paragraph’s style is appropriate for its audience. Both the formal and informal paragraphs use appropriate verb forms every time.</td>
<td>Each paragraph’s style is appropriate for its audience. Only verb use we have not covered is misused.</td>
<td>Very few mistakes are made when it comes to covered verb use in the assigned paragraphs.</td>
<td>Many mistakes are made when it comes to covered verb use in the assigned paragraphs.</td>
</tr>
</tbody>
</table>

*Make sure to look at feedback written on the paragraphs themselves!
Appendix W

Lesson Eight Guiding Slides
**English 11/12 Agenda**

Guiding Questions:
- How do formal and informal dialects treat forms of “to be” verbs?
- How do these treatments affect storytelling and understanding?

Objective:
- Students will be able to identify differing dialects use of “to be” verbs.
- Students will be able to identify how use of dialect affects storytelling.

Agenda:
1) “To Be” Review
2) Read short story and apply our linguistic knowledge!

---

**Fill in the blank boxes!**

<table>
<thead>
<tr>
<th>Informal Use of Verb Forms</th>
<th>Formal Use of Verb Forms</th>
</tr>
</thead>
<tbody>
<tr>
<td>“She need to get a piece of the American pie and take her bite out.” (Outkast, “Ms. Jackson”)</td>
<td>“The best way to guarantee a loss is to quit.” (Morgan Freeman)</td>
</tr>
<tr>
<td>“I be torn apart, but I have to serve it like a trooper.” (Tupac)</td>
<td>“If it makes you nervous- you’re doing it right.” (Donald Glover)</td>
</tr>
</tbody>
</table>
**Group Work Application**

**Group 1:**

Together, you will

- Read “Joebell and America” by Earl Lovelace
- Complete the accompanying handout

**Group 2:**

Together, we will

- Revise and edit our previous work
- Practice code switching
- Read an excerpt from *Push* by Sapphire
- Complete the accompanying handout

**Share Out Your Noticings!**

Determine a spokesperson from each group to share out responses to the following questions:

- What did you discover about the use of informal dialect in literature?
- What other informal pattern did you notice in the piece you read?
- How did you feel retelling someone else’s story in a different, more formal voice?
Appendix X

“Joebell and America” by Earl Lovelace
Joebell find that he seeing too much hell in Trinidad so he make up his mind to leave and go away. The place he find he should go is America, where everybody have a motor car and you could ski on snow and where it have seventy-five channels of colour television that never sign off and you could sit down and watch for days, all the boxing and wrestling and basketball, right there as it happening. Money is the one problem that keeping him in Cunariopo; but that year as Christmas was coming, luck hit Joebell in the gamble, and for three days straight he win out the wappie. After he give two good pardners a stake and hand his mother a raise and buy a watch for his girl, he still have nineteen hundred and seventy-five Trinidad and Tobago dollars that is his own. That was the time. If Joebell don’t go to America now, he will never go again.

But, a couple years earlier, Joebell make prison for a wounding, and before that they had him up for resisting arrest and using obscene language. Joebell have a record; and for him to get a passport he must first get a letter from the police to say that he is of good character. All the bribe Joebell try to bribe, he can’t get this letter from the police. He prepare to pay a thousand dollars for the letter; but the police pardner who he had working on the matter keep telling him to come back and come back and come back. But another pardner tell him that with the same thousand dollars he could get a whole new American passport, with new name and everything. The only thing a little ticklish is Joebell will have to talk Yankee.

Joebell smile, because if is one gift he have it is to talk languages, not Spanish and French and Italian and such, but he could talk English and American and Grenadian and Jamaican; and of all of them the one he love best is American. If that is the only problem, well, Joebell in America already.

But it have another problem. The fellar who fixing up the passport business for him tell him straight, if he try to go direct from Trinidad to America with the US passport, he could get arrest at the Trinidad airport, so the pardner advise that the best thing to do is for Joebell to try to get in through Puerto Rico where they have all those Spanish people and where the immigration don’t
be so fussy. Matter fix. Joebell write another pardner who he went to school with and who in the States seven years, and tell him he coming over, to look out for him, he will ring him from Puerto Rico.

Up in Independence Recreation Club where we gamble, since Joebell win this big money, he is a hero. All the fellars is suddenly his friend, everybody calling out, “Joebell! Joebell!” some asking his opinion and some giving him advice on how to gamble his money. But Joebell not in no hurry. He know just as how you could win fast playing wappie, so you could lose fast too; and, although he want to stay in the wappie room and hear how we talk up his gambling ability, he decide that the safer thing to do is to go and play poker where if he have to lose he could lose more slow and where if he lucky he could win a good raise too. Joebell don’t really have to be in the gambling club at all. His money is his own; but Joebell have himself down as a hero, and to win and run away is not classy. Joebell have himself down as classy.

Fellars’ eyes open big big that night when they see Joebell heading for the poker room, because in there it have Japan and Fisherman from Mayaro and Captain and Papoye and a fellar named Morgan who every Thursday does come up from Tunapuna with a paper bag full with money and a knife in his shoe. Every man in there could real play poker.

In wappie, luck is the master; but in poker skill is what make luck work for you. When day break that Friday morning, Joebell stagger out the poker room with his whole body wash down with perspiration, out five hundred of his good dollars. Friday night he come back with the money he had give his girl to keep. By eleven he was down three. Fellars get silent and all of us vex to see how money he wait so long to get he giving away so easy. But, Joebell was really to go America in truth. In the middle of the poker, he leave the game to pee. On his way back, he walk into the wappie room. If you see Joebell: the whole front of his shirt open and wiping sweat from all behind his head. “Heat! ” somebody laugh and say. On the table that time is two card: Jack and Trey. Albon and Ram was winning everybody. The both of them like Trey. They gobbling up all bets. Was a Friday night. Waterworks get pay, County Council get pay. It had men from Forestry. It had fellars from the Housing Project. Money high high on the table. Joebell favourite card is Jack.

Ram was a loser the night Joebell win big; now, Ram on top.
“Who against trey!” Ram say. He don’t look at Joebell, but everybody know is Joebell he talking to. Out of all Joebell money, one thousand gone to pay for the false passport, and already in the poker he lose eight. Joebell have himself down as a hero. A hero can’t turn away. Everybody waiting to see. They talking, but they waiting to see what Joebell will do. Joebell wipe his face, then wipe his chest, then he wring out the perspiration from the handkerchief, fold the kerchief and put it round his neck, and bam, just like that, like how you see in pictures when the star boy, quiet all the time, begin to make his move, Joebell crawl right up the wappie table, fellars clearing the way for him, and he empty out everything he had in his two pocket, and, lazy lazy, like he really is that star boy, he say, “Jack for this money!”

Ram was waiting. “Count it, Casa,” Ram say.

When they count the money was two hundred and thirteen dollars and some change. Joebell throw the change for a broken hustler, Ram match him. Bam! Bam! Bam! In three card, Jack play “Double!” Joebell say. “For all,” which mean that Joebell betting that another Jack play before any Trey.

Ram put some, and Albon put the rest, they sure is robbery.


When we see Joebell next, his beard shave off, his head cut in a GI trim, and he walking with a fast kinda shuffle, his body leaned forward and his hands in his pockets and he talking Yankee: “How ya doin, Main! Hi-ya, Baby! And then we don’t see Joebell in Cunaripo.

“Joebell gone away,” his mother, Miss Myrtle say. “Praise God!”

If they have to give a medal for patience in Cunaripo, Miss Myrtle believe that the medal is hers just from the trials and tribulations she undergo with Joebell. Since he leave school his best friend is Trouble and wherever Trouble is, right there is Joebell.

“I shoulda mind my child myself,” she complain. “His grandmother spoil him too much, make him feel he is too much of a star, make him believe that the world too easy.”
“The world don’t owe you anything, boy,” she tell him. “Try to be decent, son,” she say. Is like a stick break in Joebell two ears, he don’t hear a word she have to say. She talk to him. She ask his uncle Floyd to talk to him. She go by the priest in Mount St Benedict to say a novena for him. She say the ninety-first psalm for him. She go by a obeah woman in Moruga to see what really happening to him. The obeah woman tell her to bring him quick so she could give him a bath and a guard to keep off the evil spirit that somebody have lighting on him. Joebell fly up in one big vexation with his mother for enticing him to go to the obeah woman: “Ma, what stupidness you trying to get me in! You know I don’t believe in the negromancy business. What blight you want to fall on me now? That is why it so hard for me to win in gamble, you crossing up my luck.”

But Miss Myrtle pray and she pray and at last, praise God, the answer come, not as how she did want it — you can’t get everything the way you want it — but, praise God, Joebell gone away. And to those that close to her, she whisper, “America!” for that is the destination Joebell give her.

But Joebell ain’t reach America yet. His girl Alicia, who working at Last Chance snackette on the Cunaripo road, is the only one he tell that Puerto Rico is the place he trying to get to. Since she take up with Joebell, her mother quarrelling with her every day, “How a nice girl like you could get in with such a vagabond fellar? You don’t have eyes in your head to see that the boy is only trouble? They talk to her, they tell her how he stab a man in the gambling club and went to jail. They tell her how he have this ugly beard on his face and this ugly look in his face. They tell her how he don’t work nowhere regular. “Child, why you bringing this cross into your life?” they ask her. They get her Uncle Matthew to talk to her. They carry her to Mount St Benedict for the priest to say a novena for her. They give her the ninety-first psalm to say. They carry her to Moruga to a obeah woman who bathe her in a tub with bush, and smoke incense all over her to untangle her mind from Joebell.

But there is a style about Joebell that she like. Is a dream in him that she see. And a sad craziness that make her sad too but in a happy kinda way. The first time she see him in the snackette, she watch him and don’t say nothing but, she think, Hey! Who he think he is? He come in the snackette with this foolish grin on his face and this strolling walk and this kinda commanding way about him and sit down at the table with his legs wide open, taking up a big space as if he spending a hundred dollars, and all he ask for is a coconut roll and a juice. And then he call her
again, this time he want a napkin and a toothpick. Napkins and toothpicks is for people who eating food; but she give them to him. And still he sit down there with some blight, some trouble hanging over him, looking for somebody to quarrel with or for something to get him vex so he could parade. She just do her work, and not a word she tell him. And just like that, just so by himself, he cool down and start talking to her though they didn’t introduce.

Everything he talk about is big: big mountains and big cars and race horses and heavyweight boxing champions and people in America — everything big. And she look at him from behind the counter and she see his sad craziness and she hear him talk about all this bigness far away, that make her feel too that she would like to go somewhere and be somebody, and just like that, without any words or touching, it begin.

Sometimes he’d come in the snackette, walking big and singing, and those times he’d he so broke all he could afford to call for’d be a glass of cold water. He wanted to be a calypsonian, he say; but he didn’t have no great tune and his compositions wasn’t so great either and everything he sing had a kinda sadness about it, no matter how he sing it. Before they start talking direct to one another he’d sing, closing his eyes and hunching his shoulders, and people in the snackette’d think he was just making joke; but she know the song was for her and she’d feel pretty and sad and think about places far away. He used to sing in a country and western style, this song: his own composition:

    Gonna take ma baby
    Away on a trip
    Gonna take ma baby
    Yip yip yip
    We gonna travel far
    To New Orleans
    Me and ma baby
    Be digging the scene

If somebody came in and had to be served, he’d stop singing while she served them, then he’d start up again. And just so, without saying anything or touching or anything, she was his girl.

She never tell him about the trouble she was getting at home because of him. In fact she hardly talk at all. She’d just sit there behind the counter and listen to him. He had another calypso that he thought would be a hit.
Look at Mahatma Ghandi
Look at Hitler and Mussolini
Look at Uriah Butler
Look at Kwame Nkrumah
Great as they was
Everyone of them had to stand the pressure

He used to take up the paper that was on one side of the counter and sit down and read it. “Derby day,” he would say. “Look at the horses running,” and he would read out the horses’ names. Or it would be boxing, and he would say Muhammed boxing today, or Sugar. He talked about these people as if they were personal friends of his. One day he brought her five pounds of deer wrapped in a big brown paper bag. She was sure he pay a lot of money for it. “Put this in the fridge until you going home.” Chenette, mangoes, oranges, sapodillas, he was always bringing things for her. When her mother ask her where she was getting these things, she tell her that the owner of the place give them to her. For her birthday Joebell bring her a big box wrapped in fancy paper and went away, so proud and shy, he couldn’t stand to see her open it, and when she open it it was a vase with a whole bunch of flowers made from coloured feathers and a big birthday card with an inscription: From guess who?

“Now, who give you this? The owner?” her mother asked.

She had to make up another story.

When he was broke she would slip him a dollar or two of her own money and if he win in the gamble he would give her some of the money to keep for him, but she didn’t keep it long, he mostly always came back for it next day. And they didn’t have to say anything to understand each other. He would just watch her and she would know from his face if he was broke and want a dollar or if he just drop in to see her, and he could tell from her face if she want him to stay away altogether that day or if he should make a turn and come again or what. He didn’t get to go no place with her, cause in the night when the snackette close her big brother would be waiting to take her home.

“Thank God!” her mother say when she hear Joebell gone away. “Thank you, Master Jesus, for helping to deliver this child from the clutches of that vagabond.” She was so happy she hold a thanksgiving feast, buy sweet drinks and make cake and invite all the neighbour’s little children;
and she was surprise that Alicia was smiling. But Alicia was thinking, Lord, just please let him get to America, they will see who is vagabond. Lord, just let him get through that immigration, they will see happiness when he send for me.

The fellars go round by the snackette where Alicia working and they ask for Joebell.

“Joebell gone away,” she tell them.

“Gone away and leave a nice girl like you? If was me I would never leave you.”

And she just smile that smile that make her look like she crying and she mumble something that don’t mean nothing, but if you listen good is, “Well, is not you.”

“Why you don’t let me take you to the dance in the Centre Saturday? Joey Lewis playing. Why you don’t come and forget that crazy fellar”

But Alicia smile no, all the time thinking, wait until he send for me, you will see who crazy. And she sell the cake and the coconut roll and sweet drink and mauby that they ask for and take their money and give them their change and move off with that soft, bright, drowsy sadness that stir fellars, that make them sit down and drink their sweet drink and eat their coconut roll and look at her face with the spread of her nose and the lips stretch across her mouth in a full round soft curve and her far away eyes and think how lucky Joebell is.

When Joebell get the passport he look at the picture in it and he say, “Wait! This fellar ain’t look like me. A blind man could see this is not me.”

“I know you woulda say that,” the pardner with the passport say. “You could see you don’t know nothing about the American immigration. Listen, in America, every black face is the same to white people. They don’t see no difference. And this fellar here is the same height as you, roughly the same age. That is what you have to think about, those little details, not how his face looking.” That was his pardner talking.

“You saying this is me, this fellar here is me? Joebell ask again. “You want them to lock me up or what, man? This is what I pay a thousand dollars for? A lock up?”
“Look, you have no worry. I went America one time on a passport where the fellar had a beard and I was shave clean and they aint question me. If you was white you might a have a problem, but black, man, you easy.”

And in truth when he think of it, Joebell could see the point, ’cause he ain’t sure he could tell the difference between two Chinese.

“But wait! Joebell say. “Suppose I meet up a black immigration?”

“Ah,” the fellar say. “You thinking. Anyhow, it ain’t have that many, but if you see one stay far from him.”

So Joebell, with his passport in his pocket, get a fellar who running contraband to carry him to Venezuela where his brother was living. He decide to spend a couple days by his brother, and from there take a plane to Puerto Rico, in transit to America.

His brother had a job as a motor car mechanic.

“Why don’t you stay here? ” his brother tell him. “It have work here you could get. And TV does be on whole day.”

“The TV in Spanish,” Joebell tell him.

“You could learn Spanish.”

“By the time I finish Spanish I is a old man,” Joebell say. “Caramba! Caramba! Habla! Habla! No. And besides I done pay my thousand dollars. I have my American passport. I is an American citizen. And,” he whisper, softening just at the thought of her, “I have a girl who coming to meet me in America.”

Joebell leave Venezuela in a brown suit that he get from his brother, a strong-looking pair of brown leather boots that he buy, with buckles instead of laces, a cowboy hat on his head and an old camera over his shoulder and in his mouth a cigar, and now he is James Armstrong Brady of the one hundred and twenty-fifth infantry regiment from Alabama, Vietnam veteran, twenty-six years old. And when he reach the airport in Puerto Rico he walk with a swagger and he puff his
cigar like he already home in the United States of America. And not for one it don’t strike
Joebell that he doing any wrong.

No. Joebell believe the world is a hustle. He believe every body running some game, putting on
some show, and the only thing that separate people is that some have power and others don’t
have none, that who in in and who out out, and that is exactly what Joebell kick against, because
Joebell have himself down as a hero too and he not prepare to sit down timid timid as if he stupid
and see a set of bluffers take over the world, and he stay wasting away in Cunaripo; and that is
Joebell’s trouble. That is what people call his craziness, is that that mark him out. That is the
“light” that the obeah woman in Moruga see burning on him, is that that frighten his mother and
charm Alicia and make her mother want to pry her loose from him. Is that that fellars see when
they see him throw down his last hundred dollars on a single card, as if he know it going to play.
The thing is that Joebell really don’t be betting on the card, Joebell does be betting on himself.
He don’t be trying to guess about which card is the right one, he is trying to find that power in
himself that will make him call correct. And that power is what Joebell searching for as he queue
up in the line leading to the immigration entering Puerto Rico. Is that power that he calling up in
himself as he stand there, because if he can feel that power, if that power come inside him, then
nothing could stop him. And now this was it.

Mr Brady?” the immigration man look up from Joebell passport and say, same time turning the
leaves of the pass-port. And he glance at Joebell and look at the picture. And he take up another
book and look in it, and look again at Joebell; and maybe it is that power Joebell reaching for,
that thing inside him, his craziness that look like arrogance, that put a kinda sneer on his face that
make the immigration man take another look.

“Vietnam veteran! Mr Brady, where you coming from?”

“Venezuela.”

The fellar ask a few more questions. He is asking Joebell more questions than he ask anybody.

“Whatamatta? Watsa problem?” Joebell ask. “Man, I ain’t never seen such incompetency as you
got here. This is boring. Hey, I’ve got a plane to catch. I ain’t got all day.
All in the airport people looking at Joebell ’cause Joebell not talking easy, and he biting his cigar so that his words coming to the immigration through his teeth. Why Joebell get on so is because Joebell believe that one of the main marks of a real American is that he don’t stand no nonsense. Any time you get a real American in an aggravating situation, the first thing he do is let his voice be heard in objection: in other words, he does get on.

In fact that is one of the things Joebell admire most about Americans: they like to get on. They don’t care who hear them, they going to open their mouth and talk for their rights. So that is why Joebell get on so about incompetency and missing his plane and so on. Most fellars who didn’t know what it was to be a real American woulda take it cool. Joebell know what he doing.

“Sir, please step into the first room on your right and take a seat until your name is called.” Now is the immigration talking, and the fellar firm and he not frighten, ’cause he is American too. I don’t know if Joebell realise that before he get on. That is the sort of miscalculation Joebell does make sometimes in gambling and in life.

“Maan, just you remember I gotta plane to catch,” and Joebell step off with that slow, tall insolence like Jack Palance getting off his horse in Shane, but he take off his hat and go and sit down where the fellar tell him to sit down.

It had seven other people in the room but Joebell go and sit down by himself because with all the talk he talking big, Joebell just playing for time, just trying to put them off; and now he start figuring serious how he going to get through this one. And he feeling for that power, that craziness that sometimes take him over when he in a wappie game, when every bet he call he call right; and he telling himself they can’t trap him with any question because he grow up in America right there in Trinidad. In his grandmother days was the British; but he know from Al Jolson to James Brown. He know Tallahassee bridge and Rocktow mountain. He know Doris Day and Frank Sinatra. He know America. And Joebell settle himself down not bothering to remember anything, just calling up his power. And then he see this tall black fellar over six foot five enter the room. At a glance Joebell could tell he’s a crook, and next thing he know is this fellar coming to sit down side of him.

TWO
I sit down there by myself alone and I know they watching me. Everybody else in the room white. This black fellar come in the room, with beads of perspiration running down his face and his eyes wild and he looking round like he escape. As soon as I see him I say “Oh God! ” because I know with all the empty seats all about the place is me he coming to. He don’t know my troubles. He believe I want friends. I want to tell him “Listen, man, I love you. I really dig my people, but now is not the time to come and talk to me. Go and be friendly by those other people, they could afford to be friends with you.” But I can’t tell him that ’cause I don’t want to offend him and I have to watch how I talking in case in my situation I slip from American to Trinidadian. He shake my hand in the Black Power sign. And we sit down there side by side, two crooks, he and me, unless he’s a spy they send to spy on me.

I letting him do all the talking, I just nodding and saying yeah, yeah.

He’s an American who just come out of jail in Puerto Rico for dope or something. He was in Vietnam too. He talking, but I really ain’t listening to him. I thinking how my plane going. I thinking about Alicia and how sad her face will get when she don’t get the letter that I suppose to send for her to come to America. I thinking about my mother and about the fellars up in Independence Recreation Club and around the wappie table when the betting slow, how they will talk about me, “Natchez”, who win in the wappie and go to America — nobody ever do that before — and I thinking how nice it will be for me and Alicia after we spend some time in America to go back home to Trinidad for a holiday and stay in the Hilton and hire a big car and go to see her mother. I think about the Spanish I woulda have to learn if I did stay in Venezuela.

At last they call me inside another room. This time I go cool.

It have two fellars in this room, a big tough one with a stone face and a jaw like a steel trap, and a small brisk one with eyes like a squirrel. The small one is smoking a cigarette. The tough one is the one asking questions.

The small one just sit down there with his squirrel eyes watching me, and smoking his cigarette.

“What’s your name?”
And I watching his jaw how they clamping down on the words. “Ma name is James Armstrong Brady.”

“Age?”

And he go through a whole long set of questions.

“You’re a Vietnam veteran, you say? Where did you train!”

And I smile ’cause I see enough war pictures to know. “Nor’ Carolina,” I say.

“Went to school there?”

I tell him where I went to school. He ask questions until I dizzy.

The both of them know I Iying, and maybe they coulda just throw me in jail just so without no big interrogation; but, America. That is why I love America. They love a challenge. Something in my style is a challenge to them, and they just don’t want to lock me up because they have the power, they want to trap me plain for even me to see. So now is me, Joebell, and these two Yankees. And I waiting, ’cause I grow up on John Wayne and Gary Cooper and Audie Murphy and James Stewart and Jeff Chandler. I know the Dodgers and Phillies, the Redskins and the Dallas Cowboys, Green Bay Packers and the Vikings. I know Walt Frazier and Doctor J, and Bill Russell and Wilt Chamberlain. Really, in truth, I know America so much, I feel American. Is just that I ain’t born there.

As fast as the squirrel-eye one finish smoke one cigarette, he light another one. He ain’t saying nothing, only listening. At last he put out his cigarette, he say, “Recite the alphabet.”

“Say what?”

“The alphabet. Recite it.”

And just so I know I get catch. The question too easy. Too easy like a calm blue sea. And, pardner, I look at that sea and I think about Alicia and the warm soft curving sadness of her lips and her eyes full with crying, make me feel to cry for me and Alicia and Trinidad and America
and I know like when you make a bet you see a certain card play that it will be a miracle if the card you bet on play. I lose, I know. But I is still a hero. I can’t bluff forever. I have myself down as classy. And, really, I wasn’t frighten for nothing, not for nothing, wasn’t afraid of jail or of poverty or of Puerto Rico or America and I wasn’t vex with the fellar who sell me the passport for the thousand dollars, nor with Iron Jaw and Squirrel Eyes. In fact, I kinda respect them. “A, B, C …” And Squirrel Eyes take out another cigarette and don’t light it, just keep knocking it against the pack, Tock! Tock! Tock! “K, L, M …” And I feel I love Alicia … “V, W …” and I hear Paul Robeson sing Old Man River and I see Sammy Davis Junior dance Mr Bojangle’s dance and I hear Nina Simone hummin’ hummin’ Suzanne, and I love Alicia; and I hear Harry Belafonte’s rasping call, “Daay-o, Daaay-o! Daylight come and me want to go home,” and Aretha Franklin screaming screaming,” . . .

“Y, Zed.” ”

“Bastard!” the squirrel eyes cry out. “Got you!”

And straightaway from another door two police weighed down with all their keys and their handcuffs and their pistols and their nightstick and torchlight enter and clink their handcuffs on my hands. They catch me. God! And now, how to go? I think about getting on like an American, but I never see an American lose. I think about making a performance like the British, steady, stiff upper lip like Alec Guinness in The Bridge over the River Kwai, but with my hat and my boots and my piece of cigar, that didn’t match, so I say I might as well take my losses like a West Indian, like a Trinidadian. I decide to sing. It was the classiest thing that ever pass through Puerto Rico airport, me with these handcuffs on, walking between these two police and singing,

Gonna take ma baby
Away on a trip
Gonna take ma baby
Yip yip yip
We gonna travel far
To New Orleans
Me and ma Baby
Be diggin’ the scene.
Appendix Y

“Joebell and America” Handout
“Joebell and America” Guiding Questions

Before you read:

As a group, discuss the following question:

How does the use of informal dialect in literature impact a story?

After discussing the question, jot down some aspects of the conversation that stick out to you. Make sure to credit your classmates for their ideas. You need to include at least one of your classmates’ ideas in your response.

While you read:

Identify at least three examples of informal verb use. Make sure to include the quote and the page in which you found the quote (do this in MLA format, please!). Then rewrite the sentence in formal English.

<table>
<thead>
<tr>
<th>Quote and page #</th>
<th>Formal English</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Joebell find that he seeing too much hell in Trinidad so he make up his mind to leave and go away” (1).</td>
<td>Joebell finds that he sees too much hell in Trinidad so he makes up his mind to leave and go away.</td>
</tr>
</tbody>
</table>
Describe another dialectal grammar pattern you are noticing. First, describe your noticing; then, provide at least two examples of your noticing from the text. Make sure to include the page number!

Noticing:

Example #1 with page number:

Example #2 with page number:

Example #3 with page number (optional):
After You’ve Finished Reading:

Discuss the following questions with your group. When you are finished discussing each question, jot down some aspects of the conversation that stuck with you. Again, make sure to credit your classmates with their ideas. You need to include at least one of your classmates’ ideas in each response.

What does the use of an informal dialect do for this particular piece of literature?

If you had to guess, what do you think Lovelace would have to say about America’s obsession with formal English? Use evidence from the story to back up your idea.

On your own or with a partner in your group, write a college entrance essay from Joebell’s perspective.

- Use the story presented in the excerpt as the basis of your response.
- Your response should be a minimum of 250 words.
- Remember, Joebell is a smart young man, so he realizes she should codeswitch and use his best formal voice.

Essay Prompt:
Some students have a background, identity, interest, or talent that is so meaningful they believe their application would be incomplete without it. If this sounds like you, then please share your story.

Your essay will be graded using the rubric on the backside of this page
<table>
<thead>
<tr>
<th>Requirement</th>
<th>Exceeding</th>
<th>Proficient</th>
<th>Close to Proficient</th>
<th>Needs More Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>11.7.1.1:</strong> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
<td>Essay excels in the area of formal style and objective tone. All academic norms and conventions are followed.</td>
<td>Essay maintains formal style and objective tone. Most norms and conventions are followed. Any mistakes are minor and do not distract from the message of the essay.</td>
<td>Essay mostly maintains a formal style and objective tone. Norms and conventions are typically followed, though mistakes sometimes distract the reader from the author’s message.</td>
<td>Essay does not maintain a formal style or objective tone. Norms and conventions are not typically followed, and these mistakes often distract the reader from the author’s message.</td>
</tr>
<tr>
<td><strong>11.7.4.4:</strong> Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</td>
<td>Essay’s development, organization, and style are appropriate for a college admissions essay.</td>
<td>Essay’s development, organization, and style are appropriate for a college admissions essay.</td>
<td>Essay’s development, organization, or style is inappropriate for a college admissions essay.</td>
<td>Essay’s development, organization, and style are inappropriate for a college admissions essay.</td>
</tr>
<tr>
<td>Answers all parts of the prompt</td>
<td>All parts of the prompt are answered completely in a succinct yet engaging way.</td>
<td>All parts of the prompt are answered within the essay.</td>
<td>All parts of the prompt are answered, though the essay sometimes goes in another direction -OR- Most parts of the prompt are answered, but not completely.</td>
<td>Not all parts of the prompt are answered.</td>
</tr>
</tbody>
</table>
Appendix Z

Code Switching Retake for Group 2
Dialect Code Switching Practice

Directions: Fill in each empty box, adapting the verb use to either a formal or an informal dialect.

<table>
<thead>
<tr>
<th>Formal Dialect</th>
<th>Informal Dialect</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Joebell find that he seeing too much hell in Trinidad so he make up his mind to leave and go away.”</td>
<td>-Earl Lovelace, “Joebell and America”</td>
</tr>
<tr>
<td>&quot;Maybe everybody in the whole damn world is scared of each other.&quot;</td>
<td>-John Steinbeck, <em>Of Mice and Men</em></td>
</tr>
<tr>
<td>&quot;She don't really <em>be mad,</em> Enoch explained lovingly.&quot;</td>
<td>-Daniel Black, <em>The Sacred Place</em></td>
</tr>
<tr>
<td>&quot;Terror made me cruel&quot;</td>
<td>-Emily Bronte, <em>Wuthering Heights</em></td>
</tr>
<tr>
<td>&quot;When I get down in my zone I <em>be</em> rockin Bad Brains and Fishbone.”</td>
<td>-Mos Def, “Rock n Roll”</td>
</tr>
</tbody>
</table>
Appendix AA

Excerpt from *Push* by Sapphire
Excerpt from *Push* by Sapphire

I was left back when I was twelve because I had a baby for my fahver. That was in 1983. I was out of school for a year. This gonna be my second baby. My daughter got Down Sinder. She's retarded. I had got left back in the second grade too, when I was seven, 'cause I couldn't read (and I still peed on myself). I should be in the eleventh grade, getting ready to go into the twelf' grade so I can gone 'n graduate. But I'm not. I'm in the ninfe grade.

I got suspended from school 'cause I'm pregnant which I don't think is fair. I ain' did nothin'!

My name is Claireece Precious Jones. I don't know why I'm telling you that. Guess 'cause I don't know how far I'm gonna go with this story, or whether it's even a story or why I'm talkin'; whether I'm gonna start from the beginning or right from here or two weeks from now. Two weeks from now? Sure you can do anything when you talking or writing, it's not like living when you can only do what you doing. Some people tell a story 'n it don't make no sense or be true. But I'm gonna try to make sense and tell the truth, else what's the fucking use? Ain' enough lies and shit out there already?

So, OK, it's Thursday, September twenty-four 1987 and I'm walking down the hall. I look good, smell good-fresh, clean. It's hot but I do not take off my leather jacket even though it's hot, it might get stolen or lost. Indian summer, Mr Wicher say. I don't know why he call it that. What he mean is, it's hot, 90 degrees, like summer days. And there is no, none, I mean none, air conditioning in this mutherfucking building. The building I'm talking about is, of course, I.S. 146 on 134th Street between Lenox Avenue and Adam Clayton Powell Jr Blvd. I am walking down the hall from homeroom to first period maff. Why they put some shit like maff first period I do not know. Maybe to gone 'n git it over with. I actually don't mind maff as much as I had thought I would. I jus' fall in Mr
Wicher’s class sit down. We don’t have assigned seats in Mr Wicher’s class, we can sit anywhere we want. I sit in the same seat everyday, in the back, last row, next to the door. Even though I know that back door be locked. I don't say nuffin' to him. He don't say nuffin' to me, now. First day he say, "Class turn the book pages to page 122 please." I don't move. He say, "Miss Jones, I said turn the book pages to page 122." I say, "Mutherfucker I ain't deaf!" The whole class laugh. He turn red. He slam his han’ down on the book and say, "Try to have some discipline." He a skinny little white man about five feets four inches. A peckerwood as my mother would say. I look at him ‘n say, "I can slam too. You wanna slam?" 'N I pick up my book 'n slam it down on the desk hard. The class laugh some more. He say, "Miss Jones I would appreciate it if you would leave the room right NOW." I say, "I ain' going nowhere mutherfucker till the bell ring. I came here to learn maff and you gon' teach me." He look like a bitch just got a train pult on her. He don't know what to do. He try to recoup, be cool, say, "Well, if you want to learn, calm down—" "I'm calm," I tell him. He say, "If you want to learn, shut up and open your book." His face is red, he is shaking. I back off. I have won. I guess.
Appendix BB

Excerpt from *Push* Handout
Excerpt from *Push* Guiding Questions

**Before you read:**

As a group, discuss the following question:

**How does the use of informal dialect in literature impact a story?**

After discussing the question, jot down some aspects of the conversation that stick out to you. Make sure to credit your classmates for their ideas. You need to include at least one of your classmates’ ideas in your response.

**While you read:**

Identify at least three examples of informal verb use. Make sure to include the quote and the page in which you found the quote (do this in MLA format, please!). Then rewrite the sentence in formal English.

<table>
<thead>
<tr>
<th>Quote and page #</th>
<th>Formal English</th>
</tr>
</thead>
<tbody>
<tr>
<td>“This gonna be my second baby” (1).</td>
<td>This is going to be my second baby.</td>
</tr>
</tbody>
</table>
Describe another dialectal grammar pattern you are noticing. First, describe your noticing; then, provide at least two examples of your noticing from the text. Make sure to include the page number!

Noticing:

Example #1 with page number:

Example #2 with page number:

Example #3 with page number (optional):
After You’ve Finished Reading:

Discuss the following questions with your group. When you are finished discussing each question, jot down some aspects of the conversation that stuck with you. Again, make sure to credit your classmates with their ideas. You need to include at least one of your classmates’ ideas in each response.

What does the use of an informal dialect do for this particular piece of literature?

On your own or with a partner in your group, write a college entrance essay from Precious’ perspective.

● Use the story presented in the excerpt as the basis of your response.
● Your response should be a minimum of 250 words.
● Remember, Precious is a smart young lady, so she realizes she should codeswitch and use her best formal voice.

Essay Prompt:
Some students have a background, identity, interest, or talent that is so meaningful they believe their application would be incomplete without it. If this sounds like you, then please share your story.

Your essay will be graded using the rubric on the backside of this page.
<table>
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<tr>
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Appendix CC

Lesson Nine Guiding Slides
**English 11/12 Agenda**

**Guiding Question:**
How does dialect use impact our daily lives?

**Objectives**
- Students will be able to make conclusions about how society should treat dialect.
- Students will be able to conclude when and where they should use formal and informal dialects.

**Agenda:**
1) Read and annotate “Stanford linguist says prejudice toward African American dialect can result in unfair rulings”
2) Respond to article and Gallery Walk
3) Read College Entrance Essay example

---

**Meet Rachel Jeantel**

- Born and raised in Miami, Florida
- Friend of Trayvon Martin, who was shot and killed by George Zimmerman in 2012
- Bravely testified in Martin’s murder trial for over five hours
- What else do you know about Rachel, Trayvon, or Trayvon’s murder trial?
Unfortunately, her testimony was misunderstood.

As we read “Stanford linguist says prejudice toward African American dialect can result in unfair rulings,” make sure to annotate.

- Make connections to past conversations- write these in the margins
- Underline important statements
- Write any questions you have in the margins

Gallery Walk Preparation

Using the three sticky notes you have been given, respond to the following three questions. Then, post your sticky note next to the corresponding question posted on the walls.

- Cite a quote from the article that makes you feel something. What does it make you feel? Why?
- Is it important to know dialects other than the one you speak? Why?
- In what situations does the knowledge of formal English matter?
Gallery Walk

Silently walk around to each posted question and read your classmates’ responses.

Be ready to debrief your noticings!

---

Gallery Walk Debrief

What common ideas did you see repeated throughout your walk?

What idea did you see that you hadn’t thought of before?
The College Entrance Essay

One place formal English matters

Choose an Essay from John Hopkins Admissions webpage.

- Link posted to Schoology
- Paper copies of select essays on side table
- Be prepared to discuss noticings when it comes to voice, subject-verb agreement, and “to be” verb use.
What did you notice?

Regarding voice?
Regarding subject-verb agreement?
Regarding use of “to be” verbs?

Exit Ticket

Based on our conversation today...

- List two-three situations in which you should use formal English.
- List two-three situations in which you should use informal English.
- Describe a solution to discrimination solicited by use of dialect.
Appendix DD

“Stanford linguist says prejudice toward African American dialect can result in unfair rulings”

by Marguerite Rigoglioso
Stanford linguist says prejudice toward African American dialect can result in unfair rulings

Linguistics professor John R. Rickford contends justice was not served in the Trayvon Martin shooting, in part because testimony in the African American vernacular was discredited.

BY MARGUERITE RIGOGLIOSO

As outrage over the shooting deaths of African-American teens continues to fill the airwaves, Stanford linguistics Professor John Rickford says more attention needs to be paid to prejudices toward language differences in the judicial system.

When it comes to the 2012 shooting of Trayvon Martin in Florida, in particular, Rickford said, "Widespread ignorance and hostility about authentic linguistic and cultural difference in America" led to a verdict that may well have been different had the key witness been better understood and viewed as more credible by the jury.

George Zimmerman, the man who shot Martin, claimed he acted in self-defense. Yet Martin's friend Rachel Jeantel, who was on the phone with Martin before and during the altercation until minutes before his death, said Zimmerman was the instigator. Jeantel's testimony in the summer 2013 trial was key to the prosecution, but Rickford said prejudice diminished her impact.

Rickford, one of the world's leading experts on African American Vernacular English (AAVE), or Ebonics, said that Jeantel was misunderstood and discredited by the jury because of the way she talks.

Jeantel was subjected to cruel public commentary for her "ungrammatical blather." But Rickford noted that Jeantel is actually "fluent in a variety of English that's been in existence for centuries. She speaks a very systematic, regular variety of AAVE."

The J.E. Wallace Sterling Professor of Humanities, Rickford is the author of numerous books, including Spoken Soul: The Story of Black English. His scholarly opinions and research in the areas of Ebonics and education have appeared in publications across the globe over the last 25 years.
Not fluent in AAVE themselves, the transcribers, attorneys and jury members involved in the Martin trial missed or misunderstood crucial elements in Jeantel's testimony, said Rickford, who blogged during the trial.

The problem is widespread, he said, with people speaking African American Vernacular English and other dialects often being misunderstood, disbelieved or otherwise unfairly evaluated in courts, schools and other settings.

"People speaking non-standard English are even seen as being of poor character," said Rickford, a native of Guyana, where a Creole English variety similar to AAVE is spoken. He said he sees the politics of language at work every day from both research and personal perspectives.

Rickford, with linguistics graduate student and research collaborator Sharese King, has spoken widely about the case involving Rachel Jeantel. They are currently exploring research on dialect and credibility and writing up their linguistic analysis of the testimony for scholarly journals.

Since one cannot restrict witnesses to those who speak fluent standard English, Rickford said, it is up to jurors and the court to make greater efforts to understand them. The problem is exacerbated for speakers of English dialects, who do not get access to translators as witnesses from foreign language backgrounds do.

**A crucial misunderstanding**

Although remarks on social media sites claimed that Jeantel's testimony was incoherent and nearly incomprehensible, "Speakers of AAVE and linguists who have studied this most distinctive variety for more than 50 years knew exactly what she meant when she used certain systematic features," Rickford said.

These include her use of stressed *BIN*, as in, "I was *BIN* paying attention, sir," meaning, "I've been paying attention for a long time, and am still paying attention."

Jeantel also used the preterit *had*, as well as *ax* and inverted *did* in embedded sentences, as in, "He *had ax* me *did* I go to the hospital," meaning, "He asked me whether I had gone to the hospital," Rickford said.

Another feature of AAVE exemplified by Jeantel is the absence of copula or auxiliary *is* and *are*, as in, "He ___ by the area where his daddy fiancée house *is.*" The verb *is* is absent before *by* but present at the end of the sentence, where stress rules prohibit its absence.

"African Americans on the jury – especially fluent AAVE speakers – would have understood Jeantel, and the presence of even one such juror could have helped the others to understand what
she was saying," Rickford said. "But the defense did a good job of making sure there were no African American jurors in this trial."

Rickford said one crucial possible misunderstanding concerned defense attorney Don West's relentless cross-examination of Jeantel about her April 2012 pre-trial deposition with prosecutor Bernie de la Rionda. In that interview, she said that during the scuffle between Zimmerman and Martin, which she could hear over the cellphone, someone said, "Get off!"

When asked, "Could you tell who was saying that?" the transcript reads, "I couldn't know Trayvon," and then "I couldn't hear Trayvon." But, as Rickford pointed out, "neither of these makes semantic sense in context."

"When another linguist and I listened to the TV broadcast of the recording played in court we heard, instead, 'I could, an' it was Trayvon.' Now we would need to listen to an excellent recording of the original deposition, using good acoustic equipment, to verify these exact words," Rickford said. "But she definitely did not say what the transcript reports her to have said."

**Social prejudice**

The issue goes deeper than auditory blips, said Rickford, whose studies often focus on linguistics as it applies to urban education, social class and ethnic identity.

"As is often the case, particularly in formal settings, unfamiliarity with and negative attitudes toward vernacular speech rendered Jeantel simply ignorant in the eyes of the jury – and therefore not a credible witness," he said.

Further, much was made of the fact that Jeantel's testimony in the deposition seemed to contradict her claims on the stand.

What became clear in the trial, Rickford said, was that despite her fluency in the spoken vernacular, Jeantel was not fully literate. This seemed to limit her ability to read transcripts of her earlier depositions that West kept putting before her in the courtroom.

Rickford said Jeantel's limited literacy "reflects the failure of public education in minority-dominant schools in Florida and across the United States."

In his teaching, speaking, writing and research, Rickford's aim is to help students and the general public understand and overcome prejudices they often have regarding non-native and dialectical speakers of English. "It's particularly important for teachers, employers and those in the criminal justice system to do so," he said.
Rickford said recent research shows that non-native or vernacular speakers are less believed even when uttering innocuous statements. "It's likely this stems from social prejudice rather than mere lack of comprehension on the part of the listener," he said.

When it comes to the case of Trayvon Martin, Rickford said, "I don't think justice was served. One wonders why jurors voted for acquittal without seeking clarification of Jeantel's crucial testimony."
Appendix EE

Gallery Walk Questions
Cite a quote from the article that makes you feel something. What does it make you feel? Why?
Is it important to know dialects other than the one you speak? Why?
In what situations does the knowledge of formal English matter?
Appendix FF

College Entrance Exam Examples
From Yonkers to Accra—by Ansley

“Do you have body bags? The leak-proof kind...we need as many as you can spare!”

My shoulders slumped as the voice on the phone offered me camera bags instead. I was sixteen and had just returned from an infectious diseases course at Emory University, where my final presentation was on Ebola. Within weeks, the first infected American arrived at Emory for treatment. Our country panicked, while thousands lay dying in Liberia, Guinea, and Sierra Leone, their last visions strangers in spacesuits. I ached for the people, especially the children, who were dying alone, and I needed to help. Drawing on my new knowledge of Ebola’s pathology, I had an idea that I thought might work.

Ebola Kits. Rubber gloves, masks, and bleach, shrink-wrapped together inside a sturdy bucket, instructions in pictures to bridge the languages of Mende, French, Krio, Fula, and Susu. While the kits contained only the bare necessities, they would allow people to care for family and neighbors without inviting the spread of Ebola. Doing nothing was genocide, with generations of families disappearing overnight. The images haunted me, lifeless bodies in dirt, oblivious to the flies swarming around them, as everyone watched from a safe distance. I pitched my idea to The Afya Foundation, a global health NGO I have worked with since the 2010 Haiti earthquake. I was on a mission. Ebola kits in every village. Easy to assemble and ship. Potential to save thousands. While I received an enthusiastic response to my idea, Afya’s team sent me on a different mission: obtaining body bags, the unfortunate reality of people who were invisible in a world that waited far too long to see them.

I spent two weeks calling body bag suppliers after school. Treatment centers were desperate, wrapping bodies in garbage bags with duct tape and tossing them mindlessly into the ground. It was disrespectful, even inhumane, because West African burials include washing, touching, and kissing the bodies. Without these rituals, West Africans believe the spirit of the deceased can never be at peace. Culture and medicine were colliding head-on, and there was no easy solution. While Ebola made these rituals lethal, at least body bags allowed people to be safely buried and not treated like garbage. After many failed attempts, I reached a funeral home director who donated body bags from his own supply.

Public health is one of the most pressing and complex issues we face as a global society, and it is my passion. I am disturbed that not all lives are valued equally. I cannot accept the fact that children die from preventable diseases, simply because they are born in countries with less wealth and stability. In America, we are curing cancer with a mutated poliovirus strain, but we haven’t eradicated polio in Afghanistan and Pakistan. We come together in crises, highly
publicized earthquakes and tsunamis, but we haven’t come together to solve the problem of basic human health, a right for every person on earth. Ensuring our health is complicated and daunting and requires the mass coordination of agencies and governments to build sustainable infrastructures with local citizens in charge. I want to be part of the solution and am engaging in public health in every way I can: in the field, in the classroom, and through global health charities.

From Yonkers to Accra, I have met the most amazing people from all walks of life, and I feel a deep and stirring sense of purpose in my global health work. I am empowered and proud of my contributions, but I also experience humility at a level that transforms me. I am blessed that I have found my passion, one that combines my intellectual curiosity, determination, and my moral compass. I am optimistic for the future and the journey that lies ahead, as I do everything in my power to make basic healthcare a reality for the world.

“Ansley’s interest in global health jumped out at us from the first sentence, and she carried this same theme through the entire essay. What her essay did particularly well, though, was show a clear path from passion to action. Rather than just talk about her interest in the field, we got the sense that she is motivated to take initiative and get engaged. Students at Johns Hopkins routinely display an entrepreneurial spirit in their pursuits, and Ansley demonstrated a similar approach in her fight to prevent additional outbreaks of Ebola in Africa.”

—Johns Hopkins Undergraduate Admissions Committee
Growing Strawberries in a High School Locker— by Seena

One day this year, as I was walking by my perpetually empty locker, I was struck by an idea. I cannot identify what sparked its conception, but as my idea started to grow, thinking of possible solutions and analyzing and assessing feasibility issues began to consume me. My father calls this a “designer’s high,” and it was very familiar to me. I’ve experienced it often while collaborating with my robotics team, and in the hours I’ve spent with my father on design concepts for his prefabricated homes. Still, nothing I had worked on before was similar to the feeling this “out of the box” idea had triggered.

Growing strawberries in a high school locker seemed fairly simple at first. Despite knowing that this is not the typical habitat for strawberry plants, I knew from my green-thumbed mother that strawberries are among the easiest fruits to grow. Many students and teachers became interested in my project, yet were skeptical of my botanical prowess and quick to conclude that a plant could not possibly receive its basic necessities in a locker, which didn’t have proper ventilation, was hot and humid, and was shielded from both sunlight and any source of water. Still, I was determined to make this work. The unfriendly habitat and logistical obstacles did not deter me.

My horticultural roots stem from my mother and elementary level biology. It wasn’t until this year that my knowledge expanded beyond this casual level into a realm where biology, chemistry, and physics found beautiful, synergistic intersections. I was determined to apply what I had learned and got to work.

Due to the lack of electricity and direct sunlight, I decided to use a solar panel paired with a light sensor on the outside of my locker to power a strong, blue LED light, which is best for photosynthesis and plant growth. A friend taught me how to solder and helped me create the solar panel setup, which turns on the blue light only when it is dark outside so the plants experience the proper light cycles. I also set up a system to slowly water the plants automatically. This involved a series of drip bottles—which another friend had for his old, now deceased, pet guinea pig—arranged to drip into each other and then onto the soil.

Having addressed the issues of light and water, I focused on the need to circulate air. Leaving the door closed would provide essentially no circulation and would create a hot and moist environment, making the plants more susceptible to mold. After experimenting with various designs and a 3D printed prototype, I came up with an extension of the latching mechanism on the inside of my locker, which I called the “strawberry jamb.” The jamb, which I cut using our school’s CNC router, sufficiently boosts airflow by allowing the door to remain ajar about two inches while still maintaining the integrity of the existing locking mechanism. I made a
beautiful wooden box, emblazoned with the laser-cut engraving “Strawberry Fields Forever” and provided proper drainage onto a tray inside the locker to avoid water damage to school property. The strawberry plants are now growing in my partially open locker providing a topic of conversation and much commentary from students walking by.

What began as a seemingly improbable idea fed my passion for creative thinking and mechanical engineering. This project not only allowed me to practically apply isolated academic principles I had studied, but it also pushed me to traverse multiple disciplines to creatively solve problems. Furthermore, it’s uniqueness beckoned for community input and collaboration, allowing me to access resources to achieve fiscally responsible solutions and ultimate success. For me, it was invigorating to propel a project that many deemed impossible into the realm of possible. I intend to continue to explore and invent because only then are new realities possible.

“Seena’s essay not only provided us with background on his academic interest—mechanical engineering—it also gave us a sense of the kind of student he would be on the Homewood campus. His account of successfully growing strawberries in his locker showcased his ingenuity, sense of humor, and, most crucially, enthusiasm for collaborative work. Seena lets the details of his story illustrate that he’s team player, which is much more powerful than merely telling us directly. The combination of personal and intellectual anecdotes made it easy to imagine how Seena will contribute to life at Hopkins both in the lab and in the residence halls, which is exactly what the committee looks to the personal statement to do.”

—Johns Hopkins Undergraduate Admissions Committee
Appendix GG

Lesson Ten Guiding Slides
ENGLISH 11/12 AGENDA

Guiding Question:
How can I apply my knowledge of formal dialect to a college entrance essay?

Objective:
Students will be able to write in a formal dialect for an academic audience.

Agenda:
1) Explain summative and review rubric
2) Take summative

HELPFUL REMINDERS

- Know your audience!
- Remember what we have been studying!
  - Subject-verb agreement and “to be” verbs
- Use your resources!
  - All Google Slide guides are posted on Schoology.
  - Use any online resources when you need grammar or formatting assistance.
  - Use spell check, but make sure the check is correct!
  - Do not plagiarize! Online sources should be used to help you get your own ideas across.
- Review the rubric before you start writing!
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Appendix HH

Summative Assessment
College Entrance Essay Summative

Using your best formal voice, answer the following prompt using a minimum of 250 words:

Discuss an accomplishment or event, formal or informal, that marked your transition from childhood to adulthood within your culture, community, or family.

Step One: Unpack the prompt. What does this prompt ask you to do?

Step Two: Brainstorm some ideas to write about. Consider stories that are unique to you and that highlight your positive attributes. Please don’t feel like you need to write about something extremely personal or intense.

Step Three: Write your essay on a separate sheet of paper or using Google Docs. This will be due next time we meet.

Step Four: Use the following rubric to reflect on your work. I will also provide feedback through the use of this rubric.
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