

Eastern
Illinois
Writing
Project

Summer Institute

2016

Demonstration Anthology

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The Story of the Nacirema

Nathan Anastas

Context

This activity is intended to introduce students to two important sociological concepts: Cultural Relativism & Ethnocentrism. Most students have a very limited exposure to the social sciences. US History, Civics, and World History are typically the only social studies classes that students are required to take. When students decide to take a social studies elective class, such as Sociology, they are often unaware of some of the subject's most fundamental concepts.

Objectives

1. Introduce students to the concepts of Cultural Relativism & Ethnocentrism

Materials

1. "Body Ritual Among the Nacirema" by Horace Miner
2. Slide show containing key vocabulary, photographs of Nacirema culture & detailed directions
3. Computer attached to presentation devices (projector, smartboard, etc.)

Procedures

1. Use the companion slide show to guide the activity
2. Divide students into small groups (2- 3 people)
3. Instruct each group to read "Body Ritual Among the Nacirema" & complete all of the prompts & questions
4. Introduce the students to the proper definitions for Cultural Relativism & Ethnocentrism
5. Show students "Some Nacirema Images"
6. Assign students the final activity.

Closure

Ethnocentrism & Cultural Relativism are two of the most important concepts in Sociology. To some extent, every person is ethnocentric. It is incredibly important, especially at the beginning of a Sociology class, to understand that cultures should

be viewed from their own perspective and judged by their own standards. Applying your own views or standards to a foreign culture will always contaminate anything of value that could be learned from that culture. This exercise demonstrates that our own culture, when viewed from a foreign and slightly ethnocentric perspective, can seem barbaric and savage.

While you are reading be on the lookout for & record:

- Three facts that stand out, interest, or excite you...

- Two questions that you would like to have answered...

- One memorable & interesting quote...

Body Ritual among the Nacirema" by Horace Miner

American Anthropologist 58:3, June 1956

The anthropologist has become so familiar with the diversity of ways in which different people behave in similar situations that he is not apt to be surprised

by even the most exotic customs. In fact, if all of the logically possible combinations of behavior have not been found somewhere in the world, he is apt to suspect that they must be present in some yet undescribed tribe. The point has, in fact, been expressed with respect to clan organization by Murdock (1949: 71). In this light, the magical beliefs and practices of the Nacirema present such unusual aspects that it seems desirable to describe them as an example of the extremes to which human behavior can go.

Nacirema culture is characterized by a highly developed market economy ¶ 3 which has evolved in a rich natural habitat. While much of the people's time is devoted to economic pursuits, a large part of the fruits of these labors and a considerable portion of the day are spent in ritual activity. The focus of this activity is the human body, the appearance and health of which loom as a dominant concern in the ethos of the people. While such a concern is certainly not unusual, its ceremonial aspects and associated philosophy are unique.

The fundamental belief underlying the whole system appears to be that the ¶ 4 human body is ugly and that its natural tendency is to debility [weakness] and disease. Incarcerated in such a body, man's only hope is to avert these characteristics through the use of ritual and ceremony. Every household has one or more shrines devoted to this purpose. The more powerful individuals in the society have several shrines in their houses and, in fact, the opulence [luxury] of a house is often referred to in terms of the number of such ritual centers it possesses. Most houses are of wattle and daub construction [some arrangement of branches or other wooden materials], but the shrine rooms of the more wealthy are walled with stone. Poorer families imitate the rich by applying pottery plaques to their shrine walls.

While each family has at least one such shrine, the rituals associated with it ¶ 5 are not family ceremonies but are private and secret. The rites are normally only discussed with children, and then only during the period when they are being initiated into these mysteries. I was able, however, to establish sufficient rapport [relationship] with the natives to examine these shrines and to have the rituals described to me.

The focal point of the shrine is a box or chest which is built into the wall. In this chest are kept the many charms and magical potions without which no native believes he could live. These preparations are secured from a variety of specialized practitioners. The most powerful of these are the medicine men, whose assistance must be rewarded with substantial gifts. However, the medicine men do not provide the curative potions for their clients, but decide what the ingredients should be and then write them down in an ancient and secret language. This writing is understood only by the medicine men and by the herbalists who, for another gift, provide the required charm. ¶ 6

The charm is not disposed of after it has served its purpose, but is placed in the charmbox of the household shrine. As these magical materials are specific for certain ills, and the real or imagined maladies [illnesses] of the people are many, the charm- box is usually full to overflowing. The magical packets are so numerous that people forget what their purposes were and fear to use them again. While the natives are very vague on this point, we can only assume that the idea in retaining all the old magical materials is that their presence in the charm- box, before which the body rituals are conducted, will in some way protect the worshiper. ¶ 7

Beneath the charm- box is a small font [water receptacle]. Each day every member of the family, in succession, enters the shrine room, bows his head before the charm- box, mingles different sorts of holy water in the font, and proceeds with a brief rite of ablution [ritual washing]. The holy waters are secured from the Water Temple of the community, where the priests conduct elaborate ceremonies to make the liquid ritually pure. ¶ 8

In the hierarchy of magical practitioners, and below the medicine men in prestige, are specialists whose designation is best translated as "holy- mouth- men." The Nacirema have an almost pathological [unreasonable] horror of and fascination with the mouth, the condition of which is believed to have a supernatural influence on all social relationships. Were it not for the rituals of the mouth, they believe that their teeth would fall out, their gums bleed, their jaws shrink, their friends desert them, and their lovers reject them. They also believe that a strong relationship exists between oral and moral characteristics. For example, there is a ritual ablution [ritual washing] of the mouth for children, which is supposed to improve their moral fiber. ¶ 9

The daily body ritual performed by everyone includes a mouth-rite. Despite ¶ the fact that these people are so punctilious [careful or mindful] about care of 10 the mouth, this rite involves a practice which strikes the uninitiated stranger as revolting. It was reported to me that the ritual consists of inserting a small bundle of hog hairs into the mouth, along with certain magical powders, and then moving the bundle in a highly formalized series of gestures

In addition to the private mouth-rite, the people seek out a holy-mouth-man ¶ once or twice a year. These practitioners have an impressive set of ¶ 11 paraphernalia [tools], consisting of a variety of augers, awls, probes, and prods. The use of these objects in the exorcism of the evils of the mouth involves almost unbelievable ritual torture of the client. The holy-mouth-man opens the client's mouth and, using the above mentioned tools, enlarges any holes which decay may have created in the teeth. Magical materials are put into these holes. If there are no naturally occurring holes in the teeth, large sections of one or more teeth are gouged out so that the supernatural substance can be applied. In the client's view, the purpose of these ministrations [treatment] is to arrest decay and to draw friends. The extremely sacred and traditional character of the rite is evident in the fact that the natives return to the holy-mouth-men year after year, despite the fact that their teeth continue to decay.

It is to be hoped that, when a thorough study of the Nacirema is made, there ¶ will be careful inquiry into the personality structure of these people. One has 12 but to watch the gleam in the eye of a holy-mouth-man, as he jabs an awl into an exposed nerve, to suspect that a certain amount of sadism [cruelty for the sake of deriving enjoyment] is involved. If this can be established, a very interesting pattern emerges, for most of the population shows definite masochistic [self-infliction of pain] tendencies. It was to these that Professor Linton referred in discussing a distinctive part of the daily body ritual which is performed only by men. This part of the rite includes scraping and lacerating the surface of the face with a sharp instrument. Special women's rites are performed only four times during each lunar month, but what they lack in frequency is made up in barbarity. As part of this ceremony, women bake their heads in small ovens for about an hour. The theoretically interesting point is that what seems to be a preponderantly masochistic people have developed sadistic specialists.

The medicine men have an imposing temple, or *latipso*, in every community ¶ of any size. The more elaborate ceremonies required to treat very sick ¶ 13 patients can only be performed at this temple. These ceremonies involve not only the thaumaturge [magician], but a permanent group of vestal maidens who move sedately [calmly or deliberately] about the temple chambers in distinctive costume and headdress.

The *latipso* ceremonies are so harsh that it is phenomenal that a fair proportion of the really sick natives who enter the temple ever recover. Small children whose indoctrination is still incomplete have been known to resist attempts to take them to the temple because "that is where you go to die."

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Despite this fact, sick adults are not only willing but eager to undergo the protracted [lasting many days] ritual purification, if they can afford to do so. No matter how ill the supplicant [seeker of relief] or how grave the emergency, the guardians of many temples will not admit a client if he cannot give a rich gift to the custodian. Even after one has gained and survived the ceremonies, the guardians will not permit the neophyte [new arrival] to leave until he makes still another gift.

The supplicant entering the temple is first stripped of all his or her clothes. In everyday life the Nacirema avoids exposure of his body and its natural functions. Bathing and excretory acts are performed only in the secrecy of the household shrine, where they are ritualized as part of the body-rites. Psychological shock results from the fact that body secrecy is suddenly lost upon entry into the *latipso*. A man, whose own wife has never seen him in an excretory act, suddenly finds himself naked and assisted by a vestal maiden while he performs his natural functions into a sacred vessel. This sort of ceremonial treatment is necessitated by the fact that the excreta [bodily waste] are used by a diviner to ascertain [find knowledge about] the course and nature of the client's sickness. Female clients, on the other hand, find their naked bodies are subjected to the scrutiny, manipulation and prodding of the medicine men.

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Few supplicants in the temple are well enough to do anything but lie on their hard beds. The daily ceremonies, like the rites of the holy-mouth-men, involve discomfort and torture. With ritual precision, the vestals awaken their miserable charges each dawn and roll them about on their beds of pain while performing ablutions, in the formal movements of which the maidens are highly trained. At other times they insert magic wands in the supplicant's mouth or force him to eat substances which are supposed to be healing. From time to time the medicine men come to their clients and jab magically treated needles into their flesh. The fact that these temple ceremonies may not cure, and may even kill the neophyte, in no way decreases the people's faith in the medicine men.

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There remains one other kind of practitioner, known as a "listener." This witch- doctor has the power to exorcise the devils that lodge in the heads of people who have been bewitched. The Nacirema believe that parents bewitch their own children. Mothers are particularly suspected of putting a curse on children while teaching them the secret body rituals. The counter- magic of the witch- doctor is unusual in its lack of ritual. The patient simply tells the "listener" all his troubles and fears, beginning with the earliest difficulties he can remember. The memory displayed by the Nacirema in these exorcism sessions is truly remarkable. It is not uncommon for the patient to bemoan the rejection he felt upon being weaned as a babe, and a few individuals even see their troubles going back to the traumatic effects of their own birth.

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In conclusion, mention must be made of certain practices which have their base in native esthetics but which depend upon the pervasive [ever present] aversion to the natural body and its functions. There are ritual fasts to make fat people thin and ceremonial feasts to make thin people fat. Still other rites are used to make women's breasts larger if they are small, and smaller if they are large. General dissatisfaction with breast shape is symbolized in the fact that the ideal form is virtually outside the range of human variation. A few women afflicted with almost inhuman hypermammary development are so idolized that they make a handsome living by simply going from village to village and permitting the natives to stare at them for a fee.

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Reference has already been made to the fact that excretory functions are ritualized, routinized, and relegated to secrecy. Natural reproductive functions are similarly distorted. Intercourse is taboo as a topic and scheduled as an act. Efforts are made to avoid pregnancy by the use of magical materials or by limiting intercourse to certain phases of the moon. Conception is actually very infrequent. When pregnant, women dress so as to hide their condition. Parturition [childbirth] takes place in secret, without friends or relatives to assist, and the majority of women do not nurse their infants.

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Our review of the ritual life of the Nacirema has certainly shown them to be a

magic- ridden people. It is hard to understand how they have managed to exist so long under the burdens which they have imposed upon themselves. But even such exotic customs as these take on real meaning when they are viewed with the insight provided by Malinowski when he wrote (1948: 70):

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“Looking from far and above, from our high places of safety in the developed civilization, it is easy to see all the crudity and irrelevance of magic. But without its power and guidance early man could not have mastered his practical difficulties as he has done, nor could man have advanced to the higher stages of civilization.”

REFERENCES CITED

Linton, Ralph

1936 The Study of Man. New York, D. Appleton- Century Co.

Malinowski, Bronislaw

1948 Magic, Science, and Religion. Glencoe, The Free Press.

Murdock, George P.

1949 Social Structure. New York, The Macmillan Co.

Questions:

1. Given that the Nacirema have such a seemingly negative body image, how do you think the average person felt on a daily basis? Explain.
2. The Nacirema seem psychologically dependant on magical potions and powders in order to get through the challenges of daily life. Do you think that this is a good thing or a bad thing? Explain.
3. Many Nacirema rituals involve a large amount of pain or discomfort (slicing of faces, baking of heads, ritual starvation, etc.). Does it seem to you that such rituals do more harm than good? Explain.
4. In your opinion, why do most “listeners” suspect that mothers are responsible for bringing curses their children and not fathers? (Hint: When do listeners believe that most children’s curses begin?)
5. Think about the ways that men and women are treated among the Nacirema. Giving specific examples, is the Nacirema culture one that stresses equality or inequality of the sexes?
6. In your opinion, given that many Nacirema wish to avoid having children, what might this mean for the future of the culture as a whole?
7. What is the “secret” of the Nacirema?

Ryan D'Arcy

US History: Wounded Knee Primary Sources

Rationale:

Students are exposed to media and written materials every day, but they seldom stop to think that what they read was written for a purpose or had an agenda. After having assigned my students the section of the chapter dealing with Wounded Knee the previous day, I will have them break into three groups. Each group will be responsible for interpreting a primary source related to the Wounded Knee Massacre through close reading and be prepared to discuss their findings with the rest of the class.

Objectives:

1. SS.IS.4.9-12:

Gather and evaluate information from multiple sources while considering the origin, credibility, point of view, authority, structure, context, and corroborative value of the sources

2. SS.IS.4.9-12:

Gather and evaluate information from multiple sources while considering the origin, credibility, point of view, authority, structure, context, and corroborative value of the sources.

3. SS.CV.1.9-12:

Distinguish the rights, roles, powers, and responsibilities of individuals and institutions in the political system.

4. SS.CV.5.9-12:

Analyze the impact of personal interest and diverse perspectives on the application of civic dispositions, democratic principles, constitutional rights, and human rights.

5. SS.G.12.9-12:

Evaluate how competition for scarce natural resources contributes to conflict and cooperation within and among countries.

6. SS.H.7.9-12:

Identify the role of individuals, groups, and institutions in people's struggle for safety, freedom, equality and justice.

7. SS.H.8.9-12:

Analyze key historical events and contributions of individuals through a variety of perspectives, including those of historically underrepresented groups.

8. SS.H.9.9-12:

Analyze the relationship between historical sources and the secondary interpretations made from them.

Preparation:

1. Put video on screen as an anticipatory set. <http://www.history.com/topics/native-american-history/wounded-knee/videos>.
2. Usually assign reading from textbook for the night before. In this case, provide a short secondary article from *Encyclopedia Britannica* about the Wounded Knee Massacre.
3. Copies of primary sources:
 - a. “Black Elk, Account of the Wounded Knee Massacre (1890)”
 - b. “Bejamin Harrison, Report on Wounded Knee Massacre and the Decrease in Indian Land Acreage (1891)”
 - c. “Frederick Jackson Turner, ‘The Significance of the Frontier in American History’ (1893)”
4. Copies of close reading guide for primary source analysis.

Activities:

1. Watch History Channel’s Wounded Knee video while handing out articles
2. Have everyone read the article (in place of prior reading of the text)
3. Have students divide into three groups. Give each group one of the primary sources and an analysis sheet.
 - a. Groups should discuss their document after reading and annotating to answer the questions on the analysis sheet.
 - b. Prepare answers and interpretations to share with the whole class.
4. Groups share their articles and their interpretations of them.
5. After all groups have shared their articles, discuss how they can be interpreted together to achieve the narrative of their secondary text.

Assessment:

Students will be informally assessed by examining, critiquing, and scaffolding their arguments regarding their primary source. This will be a one-day activity intended to make students aware of the different voices that make up our history.

Adaptation:

This activity can be adapted to examine the information and formative materials behind practically any secondary social science text. It can also transfer easily to examination of context, style, and audience selection for ELA.

Wounded Knee

HAMLET, SOUTH DAKOTA, UNITED STATES

WRITTEN BY:

[The Editors of Encyclopædia Britannica](#)

RELATED TOPICS

- [list of cities and towns in the United States](#)
- [South Dakota](#)
- [United States](#)

Wounded Knee, hamlet and creek on the Pine Ridge Indian Reservation in southwestern South Dakota, U.S. It was the site of two conflicts between North American Indians and representatives of the U.S. government.

On Dec. 29, 1890, more than 200 [Sioux](#) men, women, and children were massacred by U.S. troops in what has been called the [Battle of Wounded Knee](#), an episode that concluded the conquest of the North American Indian. Reaching out for some hope of salvation from hard conditions, such as semistarvation caused by reduction in the size of their reservation in the late 1880s, the Teton Sioux responded affirmatively to [Wovoka](#), a Paiute prophet who promised the disappearance of the white man and a return of native lands and buffalo if certain rites and dances were performed. These rites, known as the [Ghost Dance](#), caused alarm among whites and led to federal military intervention. The army subdued the Ghost Dance movement, but Chief Sitting Bull was killed by reservation police while being arrested (December 14), and a few hundred Sioux left their reservation at Pine Ridge, seeking to hide in the Badlands. Technically classified as hostiles because they had left the reservation, the Indians gathered around Chief Big Foot (byname of Chief Spotted Elk), who was dying of pneumonia. However, they surrendered quietly to pursuing troops of the 7th Cavalry on the night of December 28. Following an overnight encampment near Wounded Knee Creek, the Indians were surrounded and were nearly disarmed when a scuffle broke out over a young brave's new rifle. A shot was fired from within the group of struggling men, and a trooper fell. From close range the soldiers, supported by machine guns, fired into the Indians, whose only arms were the clubs and knives that they had hidden in blankets. Fleeing Indians were pursued, and some were killed miles from the camp. Although the number of Indian dead is unknown (the Indians removed some of the dead later), 144 Indians, including 44 women and 16 children, were buried in a mass grave the following spring when the weather permitted the army to return. About 30 soldiers were killed during the hostilities.

Primary Source Analysis: Wounded Knee

1. Who wrote your document and why (infer)?
2. Who is the author's intended audience? How do you know that? Cite specific textual evidence.
3. What does the author expect you to already know or believe?
4. What bias does the author exhibit? Using textual evidence, demonstrate how you determined this.
5. How does this document support the author's case (cite evidence)?
6. How does the argument of this document relate to the story presented in your textbook?

The Best Part of Me
Kim Duckett

Demonstration Activity: Descriptive Poetry

Context: This activity is a lesson that allows students to explore the best part of them, and describe it in detail, through poetry. Not only is this lesson focused on using descriptive words in a poetry form, it also addresses the issue of helping children develop a positive self-image. This lesson is intended for 3rd grade students, but could be adapted for other grade levels as well.

Objective: Students will create a poem that describes the best part of them

Common Core Standards:

CCSS.ELA-LITERACY.CCRA.W.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCSS.ELA-LITERACY.CCRA.W.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Materials: For this activity we will need cell phones or a device for taking pictures, The Best Part of Me book by Wendy Ewald, lined paper, construction paper, chart paper or blank slide for brainstorming in front of students

Procedures:

1. Begin by gathering students and sharing the best part of you. I will be demonstrating how I do this with my 3rd grade students, using a hand held mirror and making a list on chart paper of the best part of me (smile) and all the reasons why I love it so much. I will share the poem that I have created about my smile and read selected poems from the book The Best Part of Me, to give students some examples of what other 3rd-5th graders wrote. As a class discuss the descriptive words used to create the poems.
2. Have students work with groups to look at ways students described their body parts. What questions did they answer? Any special words they used?
3. Discuss group thoughts together.
4. After our discussion students will choose a part of their body they like best and photograph it close up. I would allow freedom for them to choose to take their own picture or have a fellow peer or myself take it. Before printing make sure to have students approve the picture, as they will be displayed on a class bulletin board.
5. Students will brainstorm all the reasons they chose the particular body part they chose to help them create descriptions and phrases for their poem.
6. After brainstorming, students will draft a descriptive poem about the best part of them.

7. Finished poems will be framed along with picture for bulletin board.

5. Closure:

Allow students to share their poems and point out as a class the descriptive words or ideas they used in them.

6. Evaluation:

Completion of descriptive poems by students.

Adaptation:

1. Upper grade levels could possibly write several different types of poems (Haiku, Limerick, acrostic, etc.)... all of which, describe the part they chose.
2. Students who feel they struggle with poetry could choose a different way of writing their description.

Resources:

Connell, G. (2013). *The best part of me: Positive self-image poetry*. Retrieved from <http://www.scholastic.com/teachers/top-teaching/2013/03/best-part-me-positive-self-image-poetry>

Ewald, W. (2002). *The best part of me*. New York, NY: Hachette Book Group, Inc.

“I AM” POEM

Melissa Etchison

Learning Goal: CCSS.ELA-Literacy.RL.9-10.3 Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

Objective: An “I Am” Poem is used to fulfill the objective of analyzing a character in a novel or a short story.

Materials: Copy of article on Martin Luther King, Jr.

2 copies per student of “I Am” poem templates

Activities:

- Think-Pair-Share in groups of 3 to show what the students already know about Martin Luther King Jr. After group discussion have the groups share with the overall class.
- Give students the handout on Martin Luther King, Jr.
- Give students 10-15 minutes to read the article on Martin Luther King, Jr.
- Introduce “I AM” Poem to the class. Introduce the 2 types (Formulaic Type and Free Verse). State that we are going to do the Formulaic Type of “I AM” Poem.
- Ask the students if they have ever done an “I Am” poem before in their class or coursework they have taken.

- Explain to the class that we will be doing two different “I AM” poems before we are finished.

- Tell the class they will have 10-15 minutes to complete the “I Am” Poem about Martin Luther King, Jr. Stress to the students to use information they have gathered from the article and what they already know.

- Share out the “I AM” Poems with the class.

- Explain that the last “I Am” Poem they are going to write is about themselves.

- After they have had time to fill in this poem we will share our poems as a class.

Assessment: The students will receive two completion grades for this activity. One for each “I AM” Poem completed in this lesson.

Adaptations and Modifications: This activity can be modified according to the length of the “I Am” Poem Template. (I have included in this packet a template that is longer and more in depth.) This activity can be used for any short story or novel character that you want analyzed.

References: www.ducksters.com/biography/martin_luther_king_jr.php
www.freeology.com

Biography: Martin Luther King, Jr. was a civil rights activist in the 1950s and 1960s. He led non-violent protests to fight for the rights of all people including African Americans. He hoped that America and the world could become a colorblind society where race would not impact a person's civil rights. He is considered one of the great orators of modern times, and his speeches still inspire many to this day. Where did Martin grow up? Martin Luther King, Jr. was born in Atlanta, GA on January 15, 1929. He went to Booker T. Washington High School. He was so smart that he skipped two grades in high school. He started his college education at Morehouse College at the young age of fifteen. After getting his degree in sociology from Morehouse, Martin got a divinity degree from Crozer Seminary and then got his doctor's degree in theology from Boston University. Martin's dad was a preacher which inspired Martin to pursue the ministry. He had a younger brother and an older sister. In 1953 he married Coretta Scott. Later, they would have four children including Yolanda, Martin, Dexter, and Bernice. How did he get involved in civil rights? In his first major civil rights action, Martin Luther King, Jr. led the Montgomery Bus Boycott. This started when Rosa Parks refused to give up her seat on a bus to a white man. She was arrested and spent the night in jail. As a result, Martin helped to organize a boycott of the public transportation system in Montgomery. The boycott lasted for over a year. It was very tense at times. Martin was arrested and his house was bombed. In the end, however, Martin prevailed and segregation on the Montgomery buses came to an end. When did King give his famous "I Have a Dream" speech? In 1963, Martin Luther King, Jr. helped to organize the famous "March on Washington". Over 250,000 people attended this march in an effort to show the importance of civil rights legislation. Some of the issues the march hoped to accomplish included an end to segregation in public schools, protection from police abuse, and to get laws passed that would prevent discrimination in employment. It was at this march where Martin gave his "I Have a Dream" speech. This speech has become one of the most famous speeches in history. The March on Washington was a great success. The Civil Rights Act was passed a year later in 1964. How did he die? Martin Luther King, Jr. was assassinated on April 4, 1968 in Memphis, TN. While standing on the balcony of his hotel, he was shot by James Earl Ray. Interesting Facts about Martin Luther King, Jr. King was the youngest person to be awarded the Nobel Peace Prize in 1964. Martin Luther King, Jr. Day is a national holiday. At the Atlanta premier of the movie *Gone with the Wind*, Martin sang with his church choir. There are over 730 streets in the United States named after Martin Luther King, Jr. One of his main influences was Mohandas Gandhi who taught people to protest in a non-violent manner. He was awarded the Congressional Gold Medal and the Presidential Medal of Freedom. The name on his original birth certificate is Michael King. This was a mistake, however. He was supposed to be named after his father who was named for Martin Luther, the leader of the Christian reformation movement. He is often referred to by his initials MLK.

Read more at: http://www.ducksters.com/biography/martin_luther_king_jr.php

CREATIVE WRITING: "I AM ..." POEM

I AM _____

I WANT _____

I WISH _____

I DON'T UNDERSTAND _____

I HEAR _____

I SEE _____

I GET ANGRY ABOUT _____

I DREAM ABOUT _____

I AM _____

I Am Poem

I am _____
(Two special characteristics)

I wonder _____
(Something you are curious about)

I hear _____
(An imaginary sound)

I see _____
(An imaginary sight)

I want _____
(A desire you have)

I am _____
(The first line of the poem repeated)

I pretend _____
(Something you pretend to do)

I feel _____
(A feeling about something imaginary)

I touch _____
(An imaginary touch)

I worry _____
(Something that bothers you)

I cry _____
(Something that makes you sad)

I am _____
(The first line of the poem repeated)

I understand _____
(Something you know is true)

I say _____
(Something you believe in)

I dream _____
(Something you dream about)

I try _____
(Something you make an effort on)

I hope _____
(Something you hope for)

I am _____
(The first line of the poem repeated)

“Ten Best Sentences”
Michelle Hawkins

Rationale:

The students in my senior English classes lack a foundational understanding of grammar. Generally speaking, they can write using standard English conventions, but they lack the lexicon or skill set to improve their writing by focusing on grammar. Instead of using a traditional grammar lesson filled with English jargon, I will provide my students with mentor texts to use as models. The goal is to improve student writing by exposing them to examples of strong writing around them.

Objectives:

See CCSS below

Standards:

CCSS.ELA-LITERACY.RI.11-12.5

Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.W.11-12.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

CCSS.ELA-LITERACY.W.11-12.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Preparation:

1. Writing prompt for board
2. Copies of articles
 - a. “Ten Best Sentences”
 - b. “Why these are the ‘Ten Best Sentences’”

Activities:

1. Respond to the writing prompt in 5 or fewer sentences.
2. Read each of the sentences in the article “Ten Best Sentences” from *American Scholar*. After reading, choose one sentence that you like best and write brief explanation for your choice (you will expand on this later).
3. With a partner, review the two sentences that you have chosen. You should each contribute something new to the sentence analysis. Be sure to write down any new ideas.
4. As a class, discuss student ideas.
5. Read through second article “Why these are the ‘Ten Best Sentences’.” Did your reasons match those of the “professional”? What was similar? What was different?
6. Identify one technique that you would like to practice in your own writing. Go back to the prompt responses from the beginning of class. Rewrite one sentence from your original response using the new technique.
7. Extended assignment: Find one piece of nonfiction writing that you enjoy. It can be journalism, a blog, etc. Identify three specific writing techniques that the author uses that make the writing appealing. (We will use these techniques in future writing assignments.)

Assessment:

There will be no objective assessment at this point. This assignment will be assessed through participation in class and completion of the out of class activity.

This activity is a single day of a larger writing unit. The goal is for the students to use mentor texts to improve their own writing. The students will continue by finding their own mentor texts in which they identify additional writing techniques to mirror.

Adaptations:

1. This activity can be used to model a specific type of writing.
 - Ex. descriptive writing using *Of Mice and Men*
2. Students who struggle can use the original sentence as a template and simply plug in new words and ideas.

“Ten Best Sentences”

American Scholar editors

25 March 2014

1. Its vanished trees, the trees that had made way for Gatsby’s house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder.

—F. Scott Fitzgerald, *The Great Gatsby*

2. I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

—James Joyce, *A Portrait of the Artist as a Young Man*

3. This private estate was far enough away from the explosion so that its bamboos, pines, laurel, and maples were still alive, and the green place invited refugees—partly because they believed that if the Americans came back, they would bomb only buildings; partly because the foliage seemed a center of coolness and life, and the estate’s exquisitely precise rock gardens, with their quiet pools and arching bridges, were very Japanese, normal, secure; and also partly (according to some who were there) because of an irresistible, atavistic urge to hide under leaves.

—John Hersey, *Hiroshima*

4. It was a fine cry—loud and long—but it had no bottom and it had no top, just circles and circles of sorrow.

—Toni Morrison, *Sula*

5. For what do we live, but to make sport for our neighbors, and laugh at them in our turn?

—Jane Austen, *Pride and Prejudice*

6. It was the United States of America in the cold late spring of 1967, and the market was steady and the G.N.P. high and a great many articulate people seemed to have a sense of high social purpose and it might have been a spring of brave hopes and national promise, but it was not, and more and more people had the uneasy apprehension that it was not.

—Joan Didion, *Slouching Towards Bethlehem*

7. Anger was washed away in the river along with any obligation.

—Ernest Hemingway, *A Farewell to Arms*

8. There are many pleasant fictions of the law in constant operation, but there is not one so pleasant or practically humorous as that which supposes every man to be of equal value in its impartial eye, and the benefits of all laws to be equally attainable by all men, without the smallest reference to the furniture of their pockets.

—Charles Dickens, *Nicholas Nickleby*

9. In many ways he was like America itself, big and strong, full of good intentions, a roll of fat jiggling at his belly, slow of foot but always plodding along, always there when you needed him, a believer in the virtues of simplicity and directness and hard labor.

—Tim O'Brien, *The Things They Carried*

10. There is nothing more atrociously cruel than an adored child.

—Vladimir Nabokov, *Lolita*

And a bonus:

11. Like the waters of the river, like the motorists on the highway, and like the yellow trains streaking down the Santa Fe tracks, drama, in the shape of exceptional happenings, had never stopped there.

—Truman Capote, *In Cold Blood*

Why these are the “Ten Best Sentences”

By Roy Peter Clark • March 27, 2014

The editors of *American Scholar* have chosen “Ten Best Sentences” from literature, and readers have suggested many more. They threw in an eleventh for good measure. This lovely feature caught me in the middle of a new book project, “Art of X-ray Reading,” in which I take classic passages such as these and look beneath the surface of the text. If I can see the machinery working down there, I can reveal it to writers, who can then add to their toolboxes.

With respect and gratitude to *American Scholar*, I offer brief interpretations below on *how* and *why* these sentences work:

Its vanished trees, the trees that had made way for Gatsby’s house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder.

—F. Scott Fitzgerald, “*The Great Gatsby*”

This sentence is near the end of the novel, a buildup to its more famous conclusion. It begins with something we can “see,” vanished trees. There is a quick tension between the natural order and the artificial one, a kind of exploitation of the land that is as much part of our cultural heritage as the Myth of the West and Manifest Destiny. “Vanished” is a great word. “The Great Gatsby” sounds like the name of a magician, and he at times vanishes from sight, especially after the narrator sees him for the first time gazing out at Daisy’s dock. What amazes me about this sentence is how abstract it is. Long sentences don’t usually hold together under the weight of abstractions, but this one sets a clear path to the most important phrase, planted firmly at the end, “his capacity for wonder.”

I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

—James Joyce, "A Portrait of the Artist as a Young Man"

This sentence also comes near the end of the novel, but is not the very end. It has the feel of an anthem, a secular credo, coming from Stephen Dedalus, who, in imitation of Joyce himself, feels the need to leave Ireland to find his true soul. The poet is a maker, of course, like a blacksmith, and the mythological character Dedalus is a craftsman who built the labyrinth and constructed a set of wings for his son Icarus. The wax in those wings melted when Icarus flew too close to the sun. He plunged into the sea to his death. This is where the magic of a single word comes into play: "forge." For the narrator it means to strengthen metal in fire. But it also means to fake, to counterfeit, perhaps a gentle tug at Stephen's hubris.

This private estate was far enough away from the explosion so that its bamboos, pines, laurel, and maples were still alive, and the green place invited refugees—partly because they believed that if the Americans came back, they would bomb only buildings; partly because the foliage seemed a center of coolness and life, and the estate's exquisitely precise rock gardens, with their quiet pools and arching bridges, were very Japanese, normal, secure; and also partly (according to some who were there) because of an irresistible, atavistic urge to hide under leaves.

—John Hersey, "Hiroshima"

Great writers fear not the long sentence, and here is proof. If a short sentence speaks a gospel truth, then a long one takes us on a kind of journey. This is best done when subject and verb come at the beginning, as in this example, with the subordinate elements branching to the right. There is room here for an inventory of Japanese cultural preferences, but the real target is that final phrase, an "atavistic urge to hide under leaves," even in the shadow of the most destructive technology ever created, the atomic bomb.

It was a fine cry—loud and long—but it had no bottom and it had no top, just circles and circles of sorrow.

—Toni Morrison, "Sula"

I did not know this sentence, but I love it. It expresses a kind of synesthesia, a mixing of the senses, in which a sound can also be experienced as a shape. Add to this effect the alliteration of "loud" and "long," and the concentric movement of sound in "circles and circles of sorrow," and we have something truly memorable.

For what do we live, but to make sport for our neighbors, and laugh at them in our turn?
—Jane Austen, "Pride and Prejudice"

Who could not admire a sentence with such a clear demarcation beginning, middle, and end? Thank you, commas. Only a single word – “neighbor” – has more than one syllable. Austen gives us 19 words that add up to 66 letters, an astonishing efficiency of fewer than four letters per word. But this math is invisible to the meaning. She begins by asking what at first seems like a metaphysical question: “for what do we live.” The social commentary that follows brings us crashing down to earth in a phrase, and carries us home with a delicious sense of revenge, a kind of sophisticated punch line.

It was the United States of America in the cold late spring of 1967, and the market was steady and the G.N.P. high and a great many articulate people seemed to have a sense of high social purpose and it might have been a spring of brave hopes and national promise, but it was not, and more and more people had the uneasy apprehension that it was not.

—Joan Didion, "Slouching Towards Bethlehem"

Didion wrote a New Yorker essay on Hemingway that included a brilliant close reading of the first paragraph of *A Farewell to Arms*. There is something suggestive of that passage here, a march of time constructed from the repetition of the smallest words: the, it, and. Then comes a wonderful dropping off, as in a steep waterfall, as meaning flows down a stream of optimism with phrases like "sense of high social purpose" and "spring of brave hopes and national promise," only to fall off the edge and crash upon the boulders of "it was not." Not once but twice.

Anger was washed away in the river along with any obligation.—Ernest Hemingway, "A Farewell to Arms"

Donald Murray used to preach the 2-3-1 rule of emphasis. Place the least emphatic words in the middle. The second most important go at the beginning. The most important nails the meaning at the end. Hemingway offers a version of that here. A metaphor of flowing water is framed by two abstractions Anger and Obligation. That fact that the metaphor is drawn from the action of the narrative makes it more effective.

There are many pleasant fictions of the law in constant operation, but there is not one so pleasant or practically humorous as that which supposes every man to be of equal value in its impartial eye, and the benefits of all laws to be equally attainable by all men, without the smallest reference to the furniture of their pockets.

—Charles Dickens, "Nicholas Nickleby"

Older sentences feel more ornate. Long gone from our diction is the "euphuistic" style of long intricately balanced sentences that showed off the brilliance of the writer, but asked too much of the reader. But in Dickens the sentence as argument feels just right. In short, it says that poor men cannot hope for justice. It

does so by an act of civic demythology, hitting the target again with the memorable final phrase “the furniture of their pockets.”

In many ways he was like America itself, big and strong, full of good intentions, a roll of fat jiggling at his belly, slow of foot but always plodding along, always there when you needed him, a believer in the virtues of simplicity and directness and hard labor.

—Tim O'Brien, *"The Things They Carried"*

Again we see how a longer sentence can flow from the work done near the beginning: “he was like America itself.” Such a simile always evokes an instant question from the reader: “How was he like America itself?” (How hot is it, Johnny?) The answer combines description and allegory. He is a living microcosm of American strength and weakness. In an unusual turn, the most interesting element rests in the middle with “a roll of fat jiggling at his belly.”

There is nothing more atrociously cruel than an adored child.—Vladimir Nabokov, "Lolita"

This sentence has the ring of familiarity to it, perhaps Nabokov’s riff on King Lear: “How sharper than a serpent’s tooth it is to have a thankless child!” *Lolita* may have more “best sentences” than any work on this list, but I’m not sure this is one of them. I worry about any sentence that uses an adverb for a crutch. “Cruel” is not enough for Humbert Humbert. He must magnify the cruelty with a word – atrociously -- that denotes wickedness and cruelty. It’s not the child’s fault she is adored and yet this makes her an atrocity. Now that I have thought it through, it sounds exactly like Humber’s self-delusions after all. Perfect.

Like the waters of the river, like the motorists on the highway, and like the yellow trains streaking down the Santa Fe tracks, drama, in the shape of exceptional happenings, had never stopped there.

—Truman Capote, *"In Cold Blood"*

We used to call this a “periodic” sentence, that is, one in which the main action occurs at the period. The Brits have a better name for that mark of punctuation: the full stop. Any word that comes right before it gets special attention. That effect is magnified by the boxcar alignment of those opening similes, along with the shift from things we can see to something more abstract – drama. Which never stopped there, of course. Until it did.

Non-Fiction & Infographics

Kendall Huffman

Rationale: As technology evolves and become more and more important in our students' lives, we must use this technology to integrate 21st century learning into our classrooms. The National Council of Teachers of English says, "the 21st century demands that a literate person possess a wide range of abilities and competencies, many literacies. These literacies are multiple, dynamic, and malleable." Students should be able to communicate ideas and information easily and across all platforms.

Standards:

- **CCSS.ELA-LITERACY.RI.9-10.2** Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **CCSS.ELA-LITERACY.CCRA.R.7** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **CCSS.ELA-LITERACY.CCRA.W.2** Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- **CCSS.ELA-LITERACY.CCRA.W.6** Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Preparation:

- Computers
- Piktochart accounts
- non-fiction article
 - [12th grade reading level](#)
 - [3rd grade reading level](#)
 - [A list of resources for informational texts](#)
- [Infographic checklist](#)
- [rubric](#)
- Samples of infographics
- Infographic Youtube video (https://www.youtube.com/watch?v=Je-I6fiE_Wk)

Activities:

- While exploring non fiction ask students to continue their analysis of important information contained within the text.
- Students will view a short video explaining what an infographic is all about.
- Students will choose one of the articles provided by the teacher to analyze and create an infographic to share with classmates.
- Students will use Piktochart (I will provide a quick demonstration) to create an infographic that highlights the important material from their selected non-fiction text.

- Students will then share completed infographics via (LMS) and peer assess work with the provided rubric.

Assessment:

- The infographic will be assessed in the following areas: content, mechanics, graphics, & attractiveness.
- The infographics will be assessed using the provided rubric by the teacher and also peers.

Adaptations and Modifications:

- Articles could be modified by grade level using CommonLit.org or Newsela
- Students could create infographics to compare and contrast articles from opposing sides
- Infographics could be used to study for any further assessment on non-fiction texts
- Students could review non-fiction signposts by identifying them throughout the different infographics.

References:

"The NCTE Definition of 21st Century Literacies." NCTE Comprehensive News. Web. 25 June 2016.

Non- Fiction Project : Infographic Rubric

Student Name: _____

CATEGORY	4	3	2	1
Content	Covers topic in-depth with details and examples. Subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good.	Includes essential information about the topic but there are 1-2 factual errors.	Content is minimal OR there are several factual errors.
Graphics	All graphics are related to the topic and make it easier to understand.	All graphics are related to the topic and most make it easier to understand.	All graphics relate to the topic.	Graphics do not relate to the topic.
Attractiveness	Makes excellent use of font, color, graphics, effects, etc. to enhance the presentation.	Makes good use of font, color, graphics, effects, etc. to enhance to presentation.	Makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation	Use of font, color, graphics, effects etc. but these often distract from the presentaion content.
Mechanics	No misspellings or grammatical errors.	Two or fewer misspellings and/or mechanical errors.	Three misspellings and/or grammatical errors.	Four or more spelling or grammar errors.

Poster Strategy

Kristy Kash Rodriguez

Overview:

Many themes and major ideas come up in *Fahrenheit 451* by Ray Bradbury. Before we start reading, students will start thinking through their stance on education and whether or not they view it as important and/or the importance (or lack of importance) education should play in society.

Rationale:

When students read literature in classes, they know they are supposed to be getting something “deeper” from their reading, but they struggle with what ideas to think about. Having students think through their views on different topics that come up within a literary work before we read the work will help them more easily see major topics/discussion points that come up. Working through this strategy will encourage habits that students can use for other texts in all subject matters, such as “slowing down, rereading a short section of a longer text, and jotting notes” (Beers and Probst 241).

Context:

This strategy can be used either before reading a text to start thinking about topics or after reading for students to think through a non-fiction text. This lesson specifically will be taught before we begin reading *Fahrenheit 451*. Then we will use this strategy before we read Parts 2 and 3 of the novel, changing the article to a topic that relates to an idea presented in that section of the novel. Completing this will allow students to see how nonfiction texts can say something about fictional texts along with helping students understand how to locate major topics within longer works of fiction.

Learning Goals:

CCSS.ELA-LITERACY.RI.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.W.9-10.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

Materials:

- Photocopies of “Everyone Should Go to College” by Andrew Hacker
- Large poster board or flip-chart paper
- Markers of different colors

Activities:

1. **Say to students:** “I’m going to give you a short text that we are going to read in an unusual way. The ground rule is No Talking. You will be sharing a copy of the text with a group of three or four students. The text will be in the middle of a large sheet of paper with room on each side to write.”
2. Have students get into groups of four (4) and hand out the posters.
3. **Say to students:** “I’m going to read the passage to you one time. Instead of talking, you’re going to have your conversation on paper. Write whatever comes to you. Write about why you agree or disagree, list questions, draw what you see, make a connection, or respond to what others have said.”
4. Read the article “Everyone Should Go to College” to students.
5. Remind students not to talk, grab a marker yourself, and wander around the room, joining groups and adding your own comments to the posters.
6. After 10-15 minutes (or as much time as you see students need), have students finish their thoughts. Then explain to students that they will have 5 minutes to walk around and look at the posters from the other groups. Students may add their own comments to the other posters, make a note about something on a poster, or simply read and see how their group was similar/different to other groups.
7. After 5 minutes, have students return to their original groups.
8. At this point, either the strategy can be done, or you can open to class discussion by asking students “What ideas came up as you were reading and writing?” Help guide discussion as necessary.

9. You can debrief with students afterward by having them write a response to one of the following questions: “What did you think of this?” or “How did this change your thinking?”
10. At this point, start introducing *Fahrenheit 451* and explaining how the poster strategy is connected.

Assessment:

- Students are assessed through participation while working on the poster.
- It may be necessary to give students a minimum number of required comments/responses for students to earn their participation.
- Participation grade is based off minimum number of comments and relevance of comments to text.

Adaptation:

1. This strategy can be used with nonfiction texts or shorter pieces of fiction, such as poetry and flash fiction. It just needs to be a text that students can reasonably have an opinion about.
2. For students who may be reluctant to write as publicly as this is, give a struggling student the article the night before to read and think about. In this way, he/she will be prepared to write during the strategy in class.

Resources:

Beers, Kylene and Robert E. Probst. *Reading Nonfiction: Notice & Note Stances, Signposts, and Strategies*. Portsmouth, NH: Heinemann, 2016. Print.

Hacker, Andrew. “Everyone Should Go to College”. *The Daily Beast*. The Daily Beast Corporation, 28

Aug. 2011. Web. 21 June 2016.

Everyone Should Go to College

By Andrew Hacker

About half of all young Americans now start at two- or four-year colleges. Is this too many? About a third of the population winds up with at least a bachelor's degree. Too many as well? Charles Murray of the American Enterprise Institute thinks so, and he's far from alone. College work, Murray argues, "is intellectually too demanding for most young people," and thus enrollment should be capped at 10 percent, the 1940 level.

I beg to differ. Everyone has the capacity to succeed at college and benefit from what it has to offer. . . . My reasons are intellectual, aesthetic, even ethical.

Things *happen* at college, whether you major in medieval philosophy or fashion merchandising. Since attendance is voluntary (and should remain that way), passing tests and turning in assignments show a willingness to do things you may not like, as an investment in your future. The campus experience also leads to you seeing yourself in modern terms. Graduates tend to be more open-minded, not due to liberal professors, but because they know they've chosen a new kind of life.

I've discovered something quite elemental: *all* young people have knowledge-thirsty minds that can be awakened and encouraged to examine the world they inhabit.

We may not all think the same way, but everyone has the aptitudes, innate and cultivated, needed for college-level learning. The very freshmen currently binging on fraternity row could be delivering a seminar paper on Lady Macbeth—the onus [responsibility] is on teachers. Stirring students is their job.

A friend who teaches at a local college once told me she is often asked by friends, "Are your students any good?"

Her reply: "We make them good."

Taken from: *The Daily Beast* 28 Aug. 2011

Angie Kelly - Close Reading With Music

3rd Grade Reading/Writing

Context: This lesson will focus on the close reading strategy. It will help students deepen their comprehension of text, analyze song lyrics, and respond to text dependent questions. The lesson can be used for any grade level, although an alternate song may need to be chosen depending on the age of the students.

Learning Objectives: (Anchor Standards)

1. CCSS.ELA-LITERACY.CCRA.R.1
Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. CCSS.ELA-LITERACY.CCRA.R.2
Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. CCSS.ELA-LITERACY.CCRA.W.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

Materials:

- Copies of the lyrics to the song, "The Power of Yet"
- Written response template
- "The Power of Yet" video with lyrics from www.youtube.com

Procedures:

1. First Read: Students read lyrics and listen to video. They write about their thinking following the first read...the gist of the read (key ideas and details).
2. First Discussion: Students will "turn and share" ideas and thoughts about the first read.
3. Share Aloud: Allow a few volunteers to share.
4. Second Read: Students look at the lyrics again with close reading eyes and focus on how the text works (craft and structure). They annotate the text and record their feelings and thoughts. They can underline and circle evidence to prove their thinking.
5. Second Discussion: Students will "turn and share" feelings and thoughts with a partner. Their thinking should have more evidence than the first time.

6. Share Aloud: Allow volunteers to share theme and author's message.
7. Third Read: Students read for meaning (integration of knowledge and ideas).
8. Share Aloud: Allow volunteers to share.
9. In groups, complete the discussion questions on the handout.
10. Review as a whole group.

Assessment:

- Collect students' responses to check for understanding. I will accept most interpretations and answers. Students just need to provide support from the text.

Extensions:

- Assign a personal narrative that follows the same theme of the song.
- Allow students to write about how they will use this "lesson" in their life.
- Use the theme to support growth mindset.
- Assess fluency by having students read lyrics aloud.

Adaptations and Modifications:

- Struggling readers could be allowed to listen to the song instead of reading the lyrics for the second and third exposures.
- Allow struggling writers to use the talk to type feature on an iPad.

Resources:

<https://www.youtube.com/watch?v=XLeUvZvuvAs>

JANELLE MONÁE “POWER OF YET” ON SESAME STREET

You try to add, but the numbers came out wrong
You try to sing, but you didn't know the whole song
You try to cook, but the food it didn't taste right
You try to dunk, but you didn't get enough height

You didn't do it right now, but keep trying, you'll learn how
You just didn't get it yet, but you'll get it soon I bet
That's the power of yet
Yet yet yet
That's the power of yet
Yet yet yet yet yet
That is what you get with the power of yet

Come on
You try to write, but you couldn't make the letter “R”
You try to jump, but you didn't make it very far
You try to drum, but you couldn't find the downbeat
You try to dance, but you tripped on your own feet

Just breathe don't lose control
Keep trying and you'll reach your goal
You just didn't get it yet, but you'll make it soon I bet

That's the power of yet
Yet yet yet
That's the power of yet
Yet yet yet yet yet
Ready, get set with the power of yet

Break it down now
There's no mountain you can't climb
It just takes a little time
Cause you got what it takes, just learn from your mistakes
Try and try again, and then one day you'll step up and then

You try to add and you get the right answer
You'll sing a song and you'll be a great dancer

You dunk the ball and you make the right letter
Everything you do, you do, you do it better

This is what you get
Cause this is what you get
Cause this is what you get
With the power of yet
Yet yet yet
That's the power of yet
Yet yet yet yet yet
And that is what you get
And that is what you get
And that is what you get
With the power of yet

Read and listen to the lyrics from the song, "The Power of Yet" closely. Cite evidence from the song to answer the questions.

1. What might happen when you try to dunk? (red)
2. Write one pair of rhyming words from the song? (blue)
3. Which word really calls our attention here? (yellow)
4. How does repetition help the reader understand the author's message? (orange)
5. Who is the intended audience of this song? How do you know? (brown)



6. Explain the meaning of "The Power of Yet". (green)

7. How does this song connect to the theme of perseverance?
What words and phrases did the author use that led you to your
answer? (purple)

8. What have you learned about mindset from the song?

Read and listen to the lyrics from the song, "The Power of Yet" closely. Cite evidence from the song to answer the questions.

1. What are the key ideas?
2. Explain the meaning of "The Power of Yet."
3. Which word really calls our attention here? Why?
4. How does repetition help the reader understand the author's message?
5. What mood does the author create? Be sure to include specific words and phrases from the text to support your opinion.

6. How does this song connect to the theme of perseverance?
What words and phrases did the author use that led you to your answer?

7. What have you learned about mindset from the song?

TUNE
TUESDAYS

First Read

“The Power of Yet”

Second Read

Third Read



The Immigrant Issue: Jamie Michel

Rationale: As a foreign language teacher in a low minority district (.008%), I feel it is important to expose my students to the complex issues involved with the immigration debate going on in our country today. My students are exposed to very little diversity, and verbalize the (mostly negative) beliefs of their families frequently in class. As they learn the language of Spanish, I want them to realize the struggles of the people who speak this language within, as well as without, the borders of the USA.

Objective: Students will examine the immigration issue from different perspectives and understand the complexity of the issue.

Standards:

CCSS.ELA-LITERACY.RI.9-10.2

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

Preparation:

1. Copies of the Sample Naturalization Test
2. Copies of the articles, “Immigration Raids are Ripping Apart America,” and “Feds arrest more than 300 immigrants in 6 Midwestern states in month-long sweep,” “Political cartoons,” and Google Images
3. Copies of the Myths and Realities about Immigration
4. Link to the documentary clip, “Sin País”
5. Assessment handouts

Activities:

1. Introduce the idea of immigration by putting the word “immigrant” on the board and having the students brainstorm for about a minute individually. They may then “turn and talk” and compare lists. They should add/delete terms so that they have a single list. I will make a t-chart on the board marked “negative” and “positive.” As a class, we will put each term in one of the columns.
2. Discuss where we get ideas about immigration. Who/what do we get information from?
3. Why is this an important topic in our country today?
4. Share Objective.

- a. Students will examine the immigration issue from different perspectives and understand the complexity of the issue.
5. Give students the Sample Naturalization Quiz
6. Define mixed status, deportation, give a brief summary of U.S. Immigration Policy
7. Divide class into three groups. Give each group a different text about immigration.
8. After reading, students should answer the following guiding questions:
 - a. At the end of the reading, what does the author want us to know?
 - b. What new information did you learn from this reading?
 - c. What questions do you have after reading this piece?
9. Students participate in a write-around guided by the teacher. P. 74 - 77 Content Area Writing
10. Groups will share results of write-around as a single summary statement.
11. Share answers to the Naturalization Quiz -- students evaluate their own tests.
12. Share 10 Myths handout/slide.
13. Share PBS handout about Mejia family. Look at photo on slide.
14. Watch "Separation" video.
15. Give summative assessment.

Assessment: Students will research and analyze a current policy or piece of proposed legislation that addresses the needs of mixed-status families like the Mejias.

Some possible options include:

- **Obama Administration's Immigration Policy Change, June 15, 2012:** Immigration authorities will stop deporting young illegal immigrants who entered the United States as children and allow them to obtain work permits if they meet certain requirements.
- **DREAM (Development, Relief and Education for Alien Minors) Act, H.R. 1842:** Would allow undocumented students with high school diplomas and GEDs to achieve permanent residency by either serving in the armed forces or attending college in good standing for two years.
- **Child Citizen Protection Act, H.R. 250:** Would allow an immigration judge to consider the best interests of a U.S. citizen child before deporting his or her parent.
- **HELP Separated Children Act, H.R. 2607:** Would allow parents detained by U.S. immigration authorities to communicate with their children, arrange for their children's care and participate in family court hearings.
- **DAPA: Deferred Action for Parental Accountability** <https://gutierrez.house.gov/dapa> : Would defer deportation action for some parents of U.S. citizens

After researching, answer the questions at the bottom of the handout, then write a letter to your local Congressman expressing your position on current immigration policies.

Social Action Letter

Research and analyze a current policy or piece of proposed legislation that addresses the needs of mixed-status families like the Mejias.

Some possible options include:

- [Obama Administration's Immigration Policy Change, June 15, 2012](#): Immigration authorities will stop deporting young illegal immigrants who entered the United States as children and allow them to obtain work permits if they meet certain requirements.
- [DREAM \(Development, Relief and Education for Alien Minors\) Act, H.R. 1842](#): Would allow undocumented students with high school diplomas and GEDs to achieve permanent residency by either serving in the armed forces or attending college in good standing for two years.
- [Child Citizen Protection Act, H.R. 250](#): Would allow an immigration judge to consider the best interests of a U.S. citizen child before deporting his or her parent.
- [HELP Separated Children Act, H.R. 2607](#): Would allow parents detained by U.S. immigration authorities to communicate with their children, arrange for their children's care and participate in family court hearings.
- DAPA: Deferred Action for Parental Accountability <https://gutierrez.house.gov/dapa> : Would defer deportation action for some parents of U.S. citizens

After researching, answer the questions on the Immigration Public Policy Analysis to help guide your thoughts, then write a letter to your local Congressman expressing your position on current immigration policies.

Immigration Quiz: <http://www.pbs.org/independentlens/newamericans/quiz.html>

Creating a Plausible Interpretation Using Cited Textual Evidence

Kristin Runyon

Rationale: Students need to learn that it is possible, as well as quite probable, that a text may be interpreted in a variety of ways (multiple themes, ambiguous ending, contradictory interpretations), although this possibility does not mean that any interpretation is correct.

Sheridan Blau attempts to demystify the belief “that there is only one authoritative and best interpretation for most literary texts,” as well as the resulting belief “that if there is no single or authoritative interpretation for a literary text, then [. . .] any and all interpretations have equal authority” (60).

Learning Standards: (These are the anchor standards)

CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical

speaking to

inferences from it; cite specific textual evidence when writing or

support conclusions drawn from the text.

CCSS.ELA-Literacy.CCRA.R.2 Determine central ideas or themes of a text and analyze their development;

summarize the key supporting details and ideas.

CCSS.ELA-Literacy.CCRA.R.6 Assess how point of view or purpose shapes the content and style of a text.

Preparation:

- Copies of “My Papa’s Waltz,” three-column notes, and paragraph outline.

Activities:

- Introduce the idea that there is more than one possible way to view an event. (I utilized the wide screen photograph of the Boston Marathon bombing and the *Sports Illustrated* cover from the bombing.)
- Hand out copies of “My Papa’s Waltz” by Theodore Roethke and alternate the versions. **DO NOT TELL THE STUDENTS THAT THERE ARE TWO SETS OF QUESTIONS.** Allow students about 10 minutes to read the poem and answer the questions.
- Put students in groups of four, trying to ensure that two students have the positive questions and two students have the negative questions. Tell the students to share their answers. Again, do not tell the students that there are two versions. When students question you, just say, “Yes, I know.” Allow for about 10 minutes of small group discussion.
- Discuss with the class how the prompt shaped their interpretations, as well as how the same poem can support both interpretations.
- Hand out the three-column chart. Either in a large group or in the same small groups, complete the chart. In the center column, copy and cite (line number in parentheses with no p., pg., #) lines that appeared in both interpretations. In the right and left columns, students should write how that line describes each interpretation. 10-15 minutes.
- Review that there is no one “right” or “correct” interpretation.
- Hand out the writing prompt. Tell students that they each need to decide which interpretation is the most plausible and write a paragraph supporting that interpretation. Also point out that the outline for the prompt is the basic format that will

be used all year for text-based writing prompts, whether they are writing paragraphs or essays. Time—remainder of class and finished for homework.

Assessment:

- The paragraph should be assessed for including all of the required parts of the outline, as well as the quality of the reasons and the quality of the cited textual support.
- Additionally, I require students to spell “No Excuse Words” (they are listed on a neon red poster board in the front of my classroom) correctly in all writing.
- For grammar, I usually list in the prompt what grammar I will be grading (comma usage, for example).

Adaptations and Modifications:

- The hand out for “My Papa’s Waltz” could omit the introductory statement, which would allow students to draw their own conclusions that could include additional interpretations.
- A microfiction story (a story of 300 or fewer words) could be used rather than a poem since students tend to quickly dismiss poetry as too difficult to read/interpret.
- A work of art or photograph could be used with the prompt “What’s going on in this picture?” This prompt is inspired by The Learning Network from The New York Times (learning.blogs.nytimes.com). Using a picture that is not an obvious reference to a well-known current event (such as the Boston Marathon bombing photo), have students write an informational text explaining what is happening and include “textual” evidence (additional images in the photo). Again, the result is that the students will have different interpretations of the photo.

References:

Blau, Sheridan. “Which Interpretation Is the Right One? A Workshop on Literary Meaning.” *The Literature*

Workshop: Teaching Texts and Their Readers. Portsmouth, NH: Heinemann, 2003. Print. 60-78.

Also available as PDF online <http://engl611-nixon.wikispaces.umb.edu/file/view/Blau+chapter+3.PDF>

Literary Interpretation

From a close reading of this poem, it is obvious that the young speaker is enjoying a playful romp with his father around the house before going to a bed. Read the poem carefully, and then cite specifics from the poem to answer the questions.

“My Papa's Waltz” by Theodore Roethke

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

Questions:

1. What is the general attitude of the speaker toward his father?
2. What specific words and literary techniques does the author use to create this attitude?
3. What images are created to reinforce the child's view of his father and this dance?
4. Why do you think the speaker, as an adult, reflects on this moment and commits it to paper? What is the speaker hoping to gain for himself by doing so? For the reader?
5. What do you think the author is saying about family relationships?

Literary Interpretation

From a close reading of this poem, it is obvious that the young speaker is trapped in a reluctant dance with his alcoholic and even abusive father. Read the poem carefully, and then cite specifics from the poem to answer the questions.

“My Papa's Waltz” by Theodore Roethke

The whiskey on your breath
Could make a small boy dizzy;
But I hung on like death:
Such waltzing was not easy.

We romped until the pans
Slid from the kitchen shelf;
My mother's countenance
Could not unfrown itself.

The hand that held my wrist
Was battered on one knuckle;
At every step you missed
My right ear scraped a buckle.

You beat time on my head
With a palm caked hard by dirt,
Then waltzed me off to bed
Still clinging to your shirt.

Questions:

1. What is the general attitude of the speaker toward his father?
2. What specific words and literary techniques does the author use to create this attitude?
3. What images are created to reinforce the child's view of his father and this dance?
4. Why do you think the speaker, as an adult, reflects on this moment and commits it to paper? What is the speaker hoping to gain for himself by doing so? For the reader?
5. What do you think the author is saying about family relationships?

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“My Papa’s Waltz” by Theodore Roethke—Which Interpretation is Correct?

The answer is that as long as you assert your point and build a convincing claim using precise, powerful, and meaningful cited textual evidence, both interpretations are plausible. So, after carefully considering our class discussion and all of the textual evidence for both interpretations, choose the one that you can best support and write a paragraph.

The outline for this paragraph is the basic outline that you are to utilize throughout the school year for answering text-based prompts.

I. Thesis Statement

II. State, in your own words, your first reason.

A. Cite your textual evidence.

B. Explain your textual evidence.

III. State, in your own words, your second reason.

A. Cite your textual evidence.

B. Explain your textual evidence.

IV. State, in your own words, your third reason.

A. Cite your textual evidence.

B. Explain your textual evidence.

V. Conclusion

Your thesis statement needs to include the entire title of the work, the author’s entire name, and your position.

- Example #1: “My Papa’s Waltz” by Theodore Roethke describes a young speaker trapped in a reluctant dance with his alcoholic and even abusive father.
- Example #2: “My Papa’s Waltz” by Theodore Roethke describes a young speaker enjoying a playful romp with his father around the house before going to a bed.

Students Become the Teacher

Briana Thornton

Rationale: Students consider teachers the experts; so it stands to reason that if the students become the teacher, they can become experts as well. One of the best ways for students to do this is to consider the types of questions that teachers need to create in order for their students to understand the most important parts of a text. In this activity, students are able to take on the role of teacher and student by creating an assessment, completing a student-made assessment, and providing and receiving feedback. While this strategy could be implemented with or without technology, Google Forms serves as a great digital tool for students to stay organized and engaged throughout this activity.

Learning Standards:

CCSS.ELA-LITERACY.RL.11-12.2

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

CCSS.ELA-LITERACY.W.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.W.11-12.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

CCSS.ELA-LITERACY.SL.11-12.1.C

Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

Preparation:

- Slideshow with information and directions
- Handout of Bloom's Taxonomy sample questions
- Handout of Kate Chopin's "The Story of an Hour"
- Computers

Activities:

- Engage students immediately by letting them know they will be able to become the teacher today. Inform them that one of the most important skills of teaching is being able to create meaningful questions that will help students grasp the most important parts of a text.

- Show students Bloom's taxonomy and explain the different levels of thinking that is associated with each level. Supplement this by passing out the handout of categorized sample questions.
- Divide class into groups of 3-4 (must have an even amount of groups!). Pass out copies of "The Story of an Hour" by Kate Chopin. Instruct students to either read the story silently or out loud within their small groups. Encourage students to annotate as they read.
- After all students are finished reading, make sure each group has a computer, and instruct one group member to access Google Forms.
- Instruct students to create 10 questions via Google Forms over the story. Students must include at least one type of each question from Bloom's Taxonomy. Also, remind students to utilize the different question options (multiple choice, short answer, extended response, etc.) for the different levels of thinking.
- *Sidenote: As students are working on creating their questions, I circulate the room and talk with each group to make sure they understood the main plot points of this story.*
- Once students have their 10 questions created, I will check their questions for any comprehension issues. Once finalized, instruct students to email their Google Form link to another finished group and myself.
- Once a group receives another group's quiz, instruct the group to work together to answer all 10 questions. When finished, groups should "submit" their answers.
- Groups that took each other's quizzes will then meet with one another to discuss their results (after the form is submitted, the original creator will be able to access the results). Instruct students to inform their classmates of correct and incorrect answers. Let students know that this should be a discussion! (Why did they get something wrong? What prompted them to give you this answer? What would be a better answer and why?)
- When all groups are finished, bring the class back together. In a whole-class setting, discuss some of the best questions and answers that were presented. Also, discuss how the students' knowledge of the story increased through this process and/or how their ideas changed.

Assessment:

- Students are required to email their quizzes to me, so I will assess them based on the questions they created. Did they include 10 thoughtful questions? Were the questions relevant? Did they incorporate multiple types of questions based on Bloom's Taxonomy?
- Rather than giving students a grade on how many answers they got correct on the quiz they took, I will assess them based on their feedback discussion. Did they have a meaningful discussion with their classmates? Did they discuss correct and incorrect answers? Did they discuss the reasoning behind the answers given? Did they work together to come to an agreement on disputed questions?
- You could also assess students by having them complete a reflective writing piece over the activity.

Adaptations and Modifications:

- This lesson was created for an 84 minute block period, so it could be modified for a shorter class period. The required amount of questions could be decreased. If there is not sufficient time for the feedback discussion, students could review their classmates' answers for homework and come to the next class prepared to hold a discussion over it.
- This activity does not have to be technology based. Students could create questions via pencil and paper and trade papers with another group in order to answer the questions.
- This activity could be used for just about any piece of text: short or long, fiction or nonfiction, textbook or lab report, etc. This would allow for multiple content areas to utilize this strategy as well.

References:

Chopin, Kate. "The Story of an Hour." *my.hrw.com*. Holt, Rinehart and Winston, 1894. Web. 24 Jun. 2016.

"Sample Question Stems Based on Revised Bloom's Taxonomy." *Trenton.k12.nj.us*. Toolbox for Planning Rigorous Instruction Section 5: Thinking Bloom. WCPSS AG Program, 2009. 16. Web. 24 Jun 2016.

Sample Question Stems Based on Revised Bloom's Taxonomy

Remember	Understand	Apply
Who? Where? Which one? What? How? Why? How much? How many? When? What does it mean? What happened after? What is the best one? Can you name all the ...? Who spoke to ...? Which is true or false?	What does this mean? Which are the facts? State in your own words. Is this the same as ...? Give an example. Select the best definition. Condense this paragraph. What would happen if ...? Explain why ... What expectations are there? Read the graph (table). What are they saying? This represents ... What seems to be ...? Is it valid that ...? What seems likely? Show in a graph, table. Which statements support ...? What restrictions would you add? Outline ... What could have happened next? Can you clarify. . . ? Can you illustrate . . . ? Does everyone think in the way that ... does?	Predict what would happen if ... Choose the best statements that apply. Judge the effects of ... What would result ...? Tell what would happen if ... Tell how, when, where, why. Tell how much change there would be if ... Identify the results of ... Write in your own words ... How would you explain ...? Write a brief outline ... What do you think could have happened next? Who do you think...? What was the main idea ...? Clarify why ... Illustrate the ... Does everyone act in the way that ... does? Draw a story map. Explain why a character acted in the way that he did. Do you know of another instance where ...? Can you group by characteristics such as ...? Which factors would you change if ...? What questions would you ask of ...? From the information given, can you develop a set of instructions about ...?

Adapted from the following sources: Pohl, Michael. *Learning to Think, Thinking to Learn: Models and Strategies to Develop a Classroom Culture of Thinking*. Cheltenham, Vic.: Hawker Brownlow. 2000; Tarlington, Denise. "Bloom's Revised Taxonomy." Powerpoint; www.center.iupui.edu/ctl/idd/docs/Bloom_revised021.doc, February 8, 2006; [http://eprintice.sdsu.edu/J03OJ/miles/Bloomtaxonomy\(revised\)1.htm](http://eprintice.sdsu.edu/J03OJ/miles/Bloomtaxonomy(revised)1.htm)

Sample Question Stems Based on Revised Bloom's Taxonomy

Analyze	Evaluate	Create
<p>What is the function of ... ?</p> <p>What's fact? Opinion?</p> <p>What assumptions ... ?</p> <p>What statement is relevant?</p> <p>What motive is there?</p> <p>What conclusions?</p> <p>What does the author believe?</p> <p>What does the author assume?</p> <p>State the point of view of ...</p> <p>What ideas apply?</p> <p>What ideas justify the conclusion?</p> <p>What's the relationship between?</p> <p>The least essential statements are ...</p> <p>What's the main idea? Theme?</p> <p>What literary form is used?</p> <p>What persuasive technique is used?</p> <p>Determine the point of view, bias, values, or intent underlying presented material.</p> <p>Which events could not have happened?</p> <p>If ... happened, what might the ending have been?</p> <p>How is ... similar to ... ?</p> <p>What do you see as other possible outcomes?</p> <p>Why did ... changes occur?</p> <p>Can you explain what must have happened when ... ?</p> <p>What were some of the motives behind ... ?</p> <p>What was the turning point?</p> <p>What are some of the problems of ... ?</p> <p>Can you distinguish between ... ?</p>	<p>What fallacies, consistencies, inconsistencies appear?</p> <p>Which is more important, moral, better, logical, valid, appropriate?</p> <p>Find the errors.</p> <p>Is there a better solution to ... ?</p> <p>Judge the value of ...</p> <p>What do you think about ... ?</p> <p>Can you defend your position about ... ?</p> <p>Do you think ... is a good or bad thing?</p> <p>How would you have handled ... ?</p> <p>What changes to ... would you recommend?</p> <p>Do you believe ... ?</p> <p>How would you feel if ... ?</p> <p>How effective are ... ?</p> <p>What are the consequences of ... ?</p> <p>What influence will ... have on our lives?</p> <p>What are the pros and cons of ... ?</p> <p>Why is ... of value?</p> <p>What are the alternatives?</p> <p>Who will gain and who will lose?</p>	<p>Can you design a ... to ... ?</p> <p>Can you see a possible solution to ... ?</p> <p>If you had access to all resources, how would you deal with ... ?</p> <p>Why don't you devise your own way to ... ?</p> <p>What would happen if?</p> <p>How many ways can you ... ?</p> <p>Can you create new and unusual uses for ... ?</p> <p>Can you develop a proposal which would ... ?</p> <p>How would you test ... ?</p> <p>Propose an alternative.</p> <p>How else would you ... ?</p> <p>State a rule.</p>

Adapted from the following sources: Pohl, Michael. *Learning to Think, Thinking to Learn: Models and Strategies to Develop a Classroom Culture of Thinking*. Cheltenham, Vic.: Hawker Brownlow. 2000; Tarlington, Denise. "Bloom's Revised Taxonomy." Powerpoint; www.center.iupui.edu/cti/idd/docs/Bloom_revised021.doc, February 8, 2006; [http://eprentice.sdsu.edu/J030J/miles/Bloomtaxonomy\(revised\)1.htm](http://eprentice.sdsu.edu/J030J/miles/Bloomtaxonomy(revised)1.htm)

The Story of an Hour

Kate Chopin

Knowing that Mrs. Mallard was afflicted with a heart trouble, great care was taken to break to her as gently as possible the news of her husband's death.

It was her sister Josephine who told her, in broken sentences; veiled hints that revealed in half concealing. Her husband's friend Richards was there, too, near her. It was he who had been in the newspaper office when intelligence of the railroad disaster was received, with Brently Mallard's name leading the list of "killed." He had only taken the time to assure himself of its truth by a second telegram, and had hastened to forestall any less careful, less tender friend in bearing the sad message.

She did not hear the story as many women have heard the same, with a paralyzed inability to accept its significance. She wept at once, with sudden, wild abandonment, in her sister's arms. When the storm of grief had spent itself she went away to her room alone. She would have no one follow her.

There stood, facing the open window, a comfortable, roomy armchair. Into this she sank, pressed down by a physical exhaustion that haunted her body and seemed to reach into her soul.

She could see in the open square before her house the tops of trees that were all aquiver with the new spring life. The delicious breath of rain was in the air. In the street below a peddler was crying his wares. The notes of a distant song which some one was singing reached her faintly, and countless sparrows were twittering in the eaves.

There were patches of blue sky showing here and there through the clouds that had met and piled one above the other in the west facing her window.

She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams.

She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought.

There was something coming to her and she was waiting for it, fearfully. What was it? She did not know; it was too subtle and elusive to name. But she felt it, creeping out of the sky, reaching toward her through the sounds, the scents, the color that filled the air.

Now her bosom rose and fell tumultuously. She was beginning to recognize this thing that was approaching to possess her, and she was striving to beat it back with her will—as powerless as her two white slender hands would have been.

When she abandoned herself a little whispered word escaped her slightly parted lips. She said it over and over under her breath: "free, free, free!" The vacant stare and the look of terror that had followed it went from her eyes. They stayed keen and bright. Her pulses beat fast, and the coursing blood warmed and relaxed every inch of her body.

She did not stop to ask if it were or were not a monstrous joy that held her. A clear and exalted perception enabled her to dismiss the suggestion as trivial.

She knew that she would weep again when she saw the kind, tender hands folded in death; the face that had never looked save with love upon her, fixed and gray and dead. But she saw beyond that bitter moment a long procession of years to come that would belong to her absolutely. And she opened and spread her arms out to them in welcome.

There would be no one to live for her during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in the face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

"Free! Body and soul free!" she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. "Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven's sake open the door."

"Go away. I am not making myself ill." No; she was drinking in a very elixir of life through that open window.

Her fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

She arose at length and opened the door to her sister's importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister's waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

Some one was opening the front door with a latchkey. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of the accident, and did not even know there had been one. He stood amazed at Josephine's piercing cry; at Richards' quick motion to screen him from the view of his wife.

But Richards was too late.

When the doctors came they said she had died of heart disease—of joy that kills.

Hannah Yeam
EIWP 2016
Teaching Demonstration

What's in a MEME?

Overall Objective: Students will learn and discuss the definition and purpose behind one of the latest trends in social media (i.e. the meme) and apply this knowledge by creating their own memes related to curriculum skills and objectives.

Rationale: Educators always face the challenge of discovering and creating new ways to keep students engaged in material being taught in the classroom. One solution is to discover what is current and relevant to students at the time. Building social media into curriculum is not only relevant but can also be redeemed to teach various skills. A “**MEME**” is defined as *“an element of a culture or system of behavior that may be considered to be passed from one individual to another by nongenetic means, especially imitation”*, but today, it is more commonly known as *“a humorous image, video, piece of text, etc. that is copied (often with slight variations) and spread rapidly by Internet users”*. Memes can be an entertaining way to help students communicate their own ideologies, make connections to past/current events, understand different literary terms, summarize a main idea/theme from a story, etc. by combining an image and carefully selected words and/or phrases to communicate a single idea.

Common Core Standards (these can vary according to how you use this activity):

- **RL.9-10.2** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **L.9-10.3** Apply knowledge of language to understand how language functions in different contexts
- **W.9-10.6** Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology’s capacity to link to other information and to display information flexibly and dynamically.
- **W.11-12.1.C** Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- **W.11-12.9** Draw evidence from literary or informational texts to support analysis, reflection, and research.

Preparation:

- “How do Memes Work?”:
<https://www.youtube.com/watch?v=jrms857P7ss#action=share>
- Computers
- Selected literary work

- Non-Fiction article
- Short story
- Poem
- *Alternative materials:
 - Newspapers/magazines
 - Scissors
 - Paper
 - Glue

Activities:

1. Begin the lesson by showing a meme to generate overall reactions and responses.
 - *Ideas: your own favorite meme, trending meme, controversial, related to the current unit, etc.*
2. Have students communicate their own definition and purpose of a meme. The prompt can be as simple as: “In your own words, please provide a definition and the purpose of a meme”.
 - *Ideas: individual journal entry/bell-ringer, pair-and-share, K-W-L chart, etc.*
3. Watch “How do Memes Work?” (optional)
 - *If you you’re willing to spare 5 minutes of classroom instruction time, this video has some interesting historical facts about memes.*
4. Before reading the selected work, make sure to provide a focus for your students. For example, if you want them to focus on a theme of the literary work, then make sure to communicate that clearly, so they know what their memes should be about.
5. Read your selected work. This can be done as a whole class or be assigned as individual reading.
6. Have students write down 2-3 ideas related to the focus of the lesson and screen them with you.
7. Students will then search for an image and create a meme to express the particular focus you assigned. There are several methods you can have students use:
 - *Power Point*
 - *Google Slides*
 - *Meme-Generator Sites (these are just a couple I found on the Internet):*
 - <https://imgflip.com/memegenerator>
 - <https://makeameme.org/>
8. Require students to provide a written explanation and textual evidence to support their rationale behind creating that particular meme.
 - *If you use Google Classroom, you can create an assignment related to this activity and have students submit them.*
9. Optional: Share student-created memes with your class and vote on which ones students would “share” or “re-Tweet” on social media.

***Alternative Methods (i.e. When Technology Fails You):**

- Students can cut out pictures and words/letters from magazines/newspapers to create a meme.
- Students can create their own illustrations and include their words and/or phrases onto it.

Assessment:

- [What's in a Meme? Rubric](#)
 - *Feel free to make a copy, download, edit, etc. this rubric to fit your own classroom needs/language.*

Things to Note:

- **Class-appropriateness** can obviously be a concern with an activity like this one, especially because it requires students to search for images via the Internet. You can alleviate this concern by providing a set group of images for students to select from for this activity.
- **Materials used** will vary on the use of technology. Google Classroom is an excellent means of creating and submitting this assignment online, but it's not the only method. The "old-school" method of submitting hand-written work is perfectly fine!

Additional Activities/Ideas:

- Create/reinforce classroom rules and expectations (i.e. create memes with students about what you
- Ice-breaker activity (i.e. students share facts about themselves through meme(s))
- Reinforce literacy skills in a particular unit (i.e. vocabulary, literary terms, characterization, point of view, etc.)
- Discussion starters for controversial topics and/or debates.

References:

- ["What's in a Meme" Google Slide Presentation by Hannah Yeam](#)
- "Using Internet Memes to Connect with Your Class":
<http://www.fractuslearning.com/2016/01/07/memes-connect-with-class/>
- "How do Memes Work?":
<https://www.youtube.com/watch?v=jrms857P7ss#action=share>
- "Make a Meme" Lesson Plan: <http://www.elacommoncorelessonplans.com/make-a-meme-lesson-plan.html>
- "Higher-Order Thinking Through Meme-Building"
<https://survivingenglish.wordpress.com/2012/07/01/higher-order-thinking-through-meme-building/>

(Demo)

“The Boy Who Cried Wolf”

There once was a shepherd boy who was bored as he sat on the hillside watching the village sheep. To amuse himself he took a great breath and sang out, "Wolf! Wolf! The Wolf is chasing the sheep!" The villagers came running up the hill to help the boy drive the wolf away. But when they arrived at the top of the hill, they found no wolf. The boy laughed at the sight of their angry faces.

"Don't cry 'wolf', shepherd boy," said the villagers, "when there's no wolf!" They went grumbling back down the hill.

Later, the boy sang out again, "Wolf! Wolf! The wolf is chasing the sheep!" To his naughty delight, he watched the villagers run up the hill to help him drive the wolf away.

When the villagers saw no wolf they sternly said, "Save your frightened song for when there is really something wrong! Don't cry 'wolf' when there is NO wolf!"

But the boy just grinned and watched them go grumbling down the hill once more.

Later, he saw a REAL wolf prowling about his flock. Alarmed, he leaped to his feet and sang out as loudly as he could, "Wolf! Wolf!"

But the villagers thought he was trying to fool them again, and so they didn't come.

At sunset, everyone wondered why the shepherd boy hadn't returned to the village with their sheep. They went up the hill to find the boy. They found him weeping.

"There really was a wolf here! The flock has scattered! I cried out, "Wolf!" Why didn't you come?"

An old man tried to comfort the boy as they walked back to the village.

"We'll help you look for the lost sheep in the morning," he said, putting his arm around the youth, "Nobody believes a liar...even when he is telling the truth!"

Literary Analysis:

- **Theme:** Write down at least one theme (i.e. lesson) the reader can learn from this story.
- **Characterization:** Write down words/phrases the reader can use to characterize (i.e. describe) the boy, the villagers, and the old man.
- **POV (Point of View):** What do you think the boy/village/old man/wolf was thinking after the sheep were scattered?

Meme Assignment:

1. Choose one of the literary elements above.
2. Find an image online and create a meme using Google Slides (or a meme generator) to communicate your idea.
3. On a different slide or Google Doc, compose a written explanation and provide the reasoning behind your meme. *Make sure to include textual evidence from the story to support your ideas!
4. Refer to the rubric for the expectations and grading!

