

# A Sense of Home

Six Week Unit  
Grade Ten



Jamie Jordan  
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## **RATIONALE:**

### *HOME*

*Audre Lorde*

*We arrived at my mother's island  
To find your mother's name in the stone  
We did not need to go to the graveyard  
For affirmation  
Our own genealogies  
The language of childhood wars*

*Two old dark women  
In the back of the Belmont lorry  
Bound for L'Esterre  
Blessed us greeting  
Eh Dou-Dou you look too familiar  
To you to me  
It no longer mattered.*

### **A Sense of Home**

Many people may advocate that one's home is a geographical location, a place within the soul characterized by family and memories, or somewhere that safety and love abound. Home may exist on several levels, such as cultural, societal, familial, and/or political. Defining one's sense of home also leads one to self-discovery and self-definition, which I believe is a vital exercise for high school students. Many students during this time are highly susceptible to other people's definitions and influences. By presenting a unit based on a sense of home and identity, students are allowed to open their own minds to their individual backgrounds and those places they call home.

Home is not the same for every person. Consider, particularly in Clarke County, the rapid growth of the Hispanic community. Through this unit, not only will students

understand their own histories and experiences better, they will also gain a greater appreciation of other cultures and philosophies to which they have not yet been exposed. Within the walls of high school and in the broader realms of the world, students will encounter (hopefully regularly) people from other cultures, gender, religions, and life experiences much different from their own. In their lifetime, if not already, students may very well come in contact with discrimination on various levels. This unit aims to provide students with multicultural literature and other works that will hopefully compel students to embrace and not ignore those different from themselves.

Thus, by discovering and dissecting the idea of home as it relates to us personally, we better understand all the friends, family, places, and philosophies that shape our sense of home and place in the larger world. In using a variety of genres from short stories to poetry to song, this unit will allow students to identify and relate their individual experiences of home on multiple planes. Students will read a novel by Judith Ortiz Cofer entitled *Silent Dancing*. In this beautifully written text, Cofer uses a series of vignettes and poems to relate experiences from her bilingual-bicultural childhood. Cofer is the daughter of a Navy father and was born in Puerto Rico. Her autobiographical recollections of childhood illustrate the difficulty and beauty of her growing up between two different worlds: the small town of her birth and New Jersey. I want students to become familiar with a variety of storytelling and written techniques. Judith Ortiz Cofer very accurately portrays the oral tradition of many cultures and, as mentioned above, flows between poetry and vignettes in sharing her memories with the reader. This text is a piece of non-fiction, poetry, biography, and memoir. At the end of this unit students will compose their individual multi-genre projects and *Silent Dancing* will serve as an

excellent model for some of the many genres that exist in the literary arena. *Silent Dancing* also provides the students with a perspective of home that they may or may not have yet encountered. At times in her childhood, Cofer struggles with living in a dichotomous world and which environment seems more like home than the other. The text poses the following question: Is home even a geographical place or more of a state of mind?

Students will also experience Amy Tan's short story entitled "A Pair of Tickets." In this text, Tan writes a semi-autobiographical account of a narrator discovering her Chinese heritage at the age of 36. The text opens: "The minute our train leaves the Hong Kong border and enters Shenzhen, China, I feel different. I can feel the skin on my forehead tingling, my blood rushing through a new course, my bones aching with a familiar old pain. And I think, My mother was right. I am becoming Chinese (10). What differentiates Amy Tan's writing from Judith Ortiz Cofer's is that Tan denies herself of her true culture until a certain age in her life, whereas Cofer identifies her experience from childhood. Only until her mother's death does Tan choose to discover what it truly means to be Chinese. Students will discuss Amy Tan's work as a model of choice. How much do we really know about our identity and sense of home? Do we want to discover more? Do we wish we did not know so much? Students will be encouraged to use personal experiences and discovery to connect with both Tan and Cofer's writing. Students will critically analyze how a writer approaches memory and explores an individual's history in telling a story and creating a sense of home and identity in the characters.

Maurice Kenny is a poet of Mohawk ancestry who published a poem entitled “Going Home” which students will also read in the unit. In the poem Kenny, like Cofer, discusses living a dichotomous life between Brooklyn and his reservation. Following the reading of “Going Home” and “A Pair of Tickets” students will compose their own poem entitled “I am from.” The individual poems will then be combined to form a “We are from” poem that embodies the various identities and cultures in the class. After the poetry assignment, we will move on to read the poems “I Hear America Singing” by Walt Whitman and “The Love Song of J. Alfred Prufrock” by T.S. Eliot, both of which discuss one’s sense of belonging and identity. Whitman writes: “I hear America singing, the varied carols I hear...Singing with open mouths their strong melodious songs” (1,11). Thus far, the unit has focused on Hispanic, Chinese, and Native American cultural perspectives of home and identity. Moving to the American Walt Whitman, we see how America is the great melting pot (or salad bowl) of cultures and identities; a place where each carpenter, mason, boatman, shoemaker, wood-cutter, mother, girl and young fellow can sing their own song and find their own sense of home and identity.

Students may most closely relate to Eliot’s “The Love Song of J. Alfred Prufrock.” The speaker of the poem endlessly battles with his identity and place in the world. In the poem, Prufrock appears to have no hope of being understood by others and seem much like a teenager, to be honest. In many respects Eliot’s well-known poem is considered one of the first great modernist works. Not only will students be introduced to Modernism they will also discover intertextuality, which is prevalent throughout the poem. Questions posed would include: Who is J. Alfred Prufrock? Where does he fit in? Does he have a sense of identity and/or home? Is this a love song, *per se*?

The previous American poets each include song or singing in the title of the poem. Following the study and discussion of Whitman and Eliot, students will experience two songs and analyze the lyrics in relation to the theme of home and identity. Music is a vital connecting point between cultures, individuals, and age groups. The students will study “Under the Bridge” by the Red Hot Chili Peppers and “Georgia on my Mind” written by Hoagie Carmichael and most popularly performed by Ray Charles. “Under the Bridge” lyrics closely parallel the themes of “The Love Song of J. Alfred Prufrock.” Meanwhile, “Georgia on My Mind” relates more so with Maurice Kenny’s “Going Home.” Until recently, I was unaware, as many others may be, that Hoagie Carmichael originally wrote “Georgia on My Mind” about his daughter. This fact affirms the notion that home takes on many meanings, both physical and emotional. Both songs, like the other literature in the unit, convey the relationship of home to one’s personal identity. Students will be asked to consider and discuss other songs that hold personal significance to their own lives in a cultural sense and what perspectives of home their songs identify.

Some parents and guardians, even other teachers, may question my approach to this unit with my class. My response follows. Exposing students to authors and artists of different cultural backgrounds allows students to recognize the value of multicultural resources and the multicultural experience. Carol Lee argues that, “Teachers can build on students’ cultural resources when teaching them to become literate in a particular domain” (Smagorinsky 90). In addition, Lee points out that “students from other backgrounds also bring plentiful cultural resources to school [but] because the curriculum focuses on Western history and literature and on middle-class speech patterns, these

resources often go untapped” (Smagorinsky 90). This unit aims to provide students with both Western (American) perspectives as well as Chinese, Native American, Hispanic and regional perspectives. By exploring a variety of genres and ethnic literature, students will become familiar with other cultural experiences and they may use their individual cultural identities to relate with the texts as well.

Throughout their reading of all texts in the unit, students will keep a personal journal in which they will write their reactions to the reading, pose questions relevant to themes of the text, and share their opinions of the reading. Within each set of readings, students will specifically note at least two passages per entry to which they will react and pose questions and possible explanations. I will prompt the initial journal entry for readings twice a week. Students may use my prompts or, if they already have chosen passages and issues to explore, they may use their individual prompts relating to a sense of home and place within the texts. I realize that some students need a jumping off point from which to begin a written exploration of the texts. Specifically during the reading of *Silent Dancing*, students will participate in literature circles in which setting their journals may be used as references and a guide for discussion. By using the journals throughout the texts in the unit, students will grow as readers and young writers. Also, the journals will allow them to reflect on their personal beliefs and philosophies of “home,” leading them, hopefully, to a sense of self-discovery. Smagorinsky writes: “Ideally, the journal will involve a strong component of reflection, of thinking through ideas and emotions, of developing a personal response to the unit” (124). Such journals, I believe, will be a useful tool for not only determining the student’s grasp of the reading material but also their ability to reflect meaningfully on important issues in the texts. Through these



journals, students can track their thought process with the readings. Since many of the texts are multicultural and the authors address very important issues relevant to the idea of home and sense of self, the students may find comfort in their journals. Both the texts and the journals welcome the students on a personal journey of defining their own sense of home. My hope is that students will become more comfortable with issues recently unknown to them and they will become more secure with their own values and beliefs. The pressures of the high school environment are great for many students as they are constantly influenced by the beliefs and actions of their peers.

Students must become acutely aware of the world in which they live and all of the people and values that shape their belief system. In essence, they must become individuals. Knowledge is powerful in discovering one's history and sense of home. Knowing where one evolves from and where others originate from (culturally, religiously, globally, etc.) allows students to better understand the role they wish to play in the world. Students in high school must participate in the transition to adulthood and the foreboding "real world." By understanding their life experiences students can move forward with a greater sense of who they wish to become.

## Works Cited

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## Goals and Rubrics

### Goal for Personal Journal:

A personal journal will be kept throughout the course of this unit. In the journal you will respond to the literature you read and also the class discussions. This journal is personal, meaning that these are your individual reflections and responses. I am not concerned with the journals being written in “textbook English” as much as I am looking for a thoughtful and insightful analysis and response to the literature in the unit and the reactions to your other classmates in class discussions. Use this journal as an opportunity to freely write about any and all ideas and feelings you may experience during the unit. I will collect the journals each Wednesday and they will be returned to you on Friday at the beginning of class. I will attempt to provide feedback to at least two of your entries. Should you not want me to read one of your entries because of content that is too personal, simply put an “X” at the top of that entry. The reflective writing required in your personal journal will guide you, hopefully, to be better writers and more thoughtful, considerate citizens of humanity. The factors for grading your journal are as follows:

1. I do not want a summary of the literature read for the class. Sometimes you may need to refer to the literature and quote certain passages; this DOES NOT MEAN SUMMARIZE. The purpose of the journal is for you to think individually and originally on the works read throughout the class. Become ENGAGED with the text.
2. As mentioned above, you do not need to feel any pressure to write in the boundaries of textbook English. I am concentrating on your thoughts not the form, as should you.
3. Relate the text to your life. If a particular text, passage, and/or character prompts you to recall certain aspects of your life or a personal experience you have had, by all means relate those experiences to the text in your journal. Once again, if you feel the entry is too personal please simply write an “X” at the top of the page.
4. The journal should consist of AT LEAST 6 pages. Two days per week, we will devote a certain amount of time to journal writing and reflection. On those two days I will prompt you with a passage from the assigned reading. If you already have a particular passage of interest that day, you do not need to feel required to write according to my prompt. The prompts are there for your guidance and assistance. Every writer has a block sometimes. Obviously, whatever pages of the journal are not complete in the two day writing periods will be required for homework.
5. Please be advised that should your journal entries convey any suggestions of suicide, violence, substance abuse, family abuse or other harmful thoughts, I am required to report such material to the school counselor.

### **Personal Journal Rubric:**

A journal receiving a grade of A will:

1. Meet the requirement of writing at least 6 pages. (Do not attempt to skip lines or write in large print...I know the tricks)
2. Show intense critical reflection on the material assigned and refer to many issues discussed in class.
3. Relate personal experiences with the literature and the topics of in-class discussions.
4. Be legible and neat. I will not grade a journal or journal entry that I cannot decipher.

A journal receiving a grade of B will:

1. Meet the requirement of writing at least 6 pages.
2. Show critical reflection on the material read and refer to at least two class discussions.
3. Relate at least one personal experience with the literature and topics of in-class discussions.
4. Be legible and neat.

A journal receiving a grade of C will:

1. Complete at least 4 pages of the 6 page requirement.
2. Show some reflection on the material but fail to connect to in-class discussions.
3. Relate one or no personal experience to the literature and in-class discussions.
4. Fairly legible and neat.

A journal receiving a grade of D will:

1. Complete at least 3 pages of the 6 page requirement.
2. Shows little reflection on the material and fails to connect the material to in-class discussions.
3. Few attempts, if any, to make a personal connection with the readings; makes not connection with in-class discussions.
4. Hardly legible. Not neat.

A journal receiving a grade of F will:

1. Complete 2 pages or less of the 6 page requirement.
2. Shows no evidence of reflection on the literature and in-class discussion.
3. Make no attempt to relate personally to the literature or topics of in-class discussion.
4. Not legible. Not neat.

### *Goals for "I am From" Poem:*

We are discussing a sense of home and identity throughout the unit. We have already read one short story and a poem that discuss how the writer or narrator relate to their place of origin and how this has impacted their identity. Now you will create your own poem in which you give the reader of sense of who you are and who, where, and what you are from. I will provide you with an outline of the poem. In writing your poem please remember:

1. The poem should reflect you as an individual human being with an individual identity.
2. You will begin composing the poem in class and take it home to edit and type. Please bring the poem with you the following day.
3. Your creative juices should flow endlessly...
4. Once the poem is brought in the following day, we, as a class, will combine everyone's poems (taking the most unique aspects of individual poems) and form a group poem entitled "We are from"
5. I will collect the individual poems and grade them based on creativity, the presence of your voice and personal experience in the poem, and possess rhythm and flow (although it certainly does not need to rhyme).

### **Rubric for "I am From" Poem:**

Poems receiving a grade of A should:

1. Be creative
2. Contain vivid word choices that read naturally within the poem.
3. Strongly convey the writer's voice throughout.
4. Show thought and great work on behalf of the writer. (i.e. the poem was not just thrown together at the last minute)
5. Use at least two poetic devices

Poems receiving a grade of B should:

- Meet four of the five requirements listed above.

Poems receiving a grade of C should:

- Meet three of the five requirements listed above.

Poems receiving a grade of D should:

- Meet two of the five requirements listed above.

Poems receiving a grade of F should:

- Meet 1 of the five requirements listed above.

**Goals for writing a vignette modeled after Judith Ortiz Cofer's vignettes in *Silent Dancing*:**

In *Silent Dancing*, Judith Ortiz Cofer tells her story of a bilingual childhood through a series of vignettes. Each vignette serves as a chapter accompanied by a poem which relates specifically to the vignette. You will choose one of the vignettes as a model from which you will write your own cultural vignette. You will also compose a poem that correlates with your vignette. In this assignment, you are required to reflect on the roles of "home," family, tradition, and culture that shape your individual identity.

Objectives of the assignment:

1. Select a vignette to model and critically analyze Cofer's technique in the vignette chosen. (Helpful hint: make a list of the techniques that appeal to you in your writing)
2. Plan out the vignette.
3. Write the vignette.
4. Revise the vignette
5. Polish and type the vignette.
6. Dedicate the vignette to some one or some influence in your writing.
7. Create a poem as a supplement to the vignette.
8. Write in your own voice. This vignette must be uniquely yours!

**Grading Rubric for Vignette:**

**Writing a Vignette modeled after Judith Ortiz Cofer's technique**

15-20 = A

11-14 = B

7-10 = C

4-6 = D

0-3 = F

CATEGORY	4	3	2	1
Neatness	The final draft of the vignette is readable, clean, neat and attractive. It is free of erasures and crossed-out words. It looks like the author took great pride in it.	The final draft of the vignette is readable, neat and attractive. It may have one or two erasures, but they are not distracting. It looks like the author took some pride in it.	The final draft of the vignette is readable and some of the pages are attractive. It looks like parts of it might have been done in a hurry.	The final draft is not neat or attractive. It looks like the student just wanted to get it done and didn't care what it looked like.
Creativity	The Vignette contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his imagination.	The vignette contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his imagination.	The vignette contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.	There is little evidence of creativity in the vignette. The author does not seem to have used much imagination.
Dedication	Vignette has a dedication			Vignette does not include a dedication
Vignette models Cofer's style	Vignette accurately models Cofer's style of vignettes in Silent Dancing	Vignette contains a few details similar to Cofer's technique	Vignette contains one detail of Cofer's technique	Vignette does not model Cofer's style at all.
Evidence of thought, reflection, revision	Evidence in the vignette shows the author's thought, reflection and revision.			No evidence of thoughtfulness, reflection or revision.

### **Goals for the Literature Circles:**

Roughly half way into *Silent Dancing*, students will break into literature circles in an effort to look more closely into the text. The groups will consist of 4-5 people and each student will have a particular role within that group. The roles break down as follows: Director of Discussion, Connector, Illustrator, and Passage Master. If a group consists of 5 people the fifth individual will participate in the role of Summarizer. Each group will take on a particular chapter (up to Chapter 7) and analyze their chosen (or assigned) chapter in their literary discussion group. I will not assign roles; roles will be decided within the group. I will provide each group with a handout that specifies the duties of the particular roles and guidelines for discussion. Two days will be devoted to discussion within the literature circle setting. On the third day, the groups will unite in a whole class discussion of their particular chapters. If needed, we will use a fourth day to wrap up any lingering discussion topics.

### Objectives for the Literature Circle:

1. Individual group members take an active, equal role in discussion.
2. Discussions should provide evidence of thoughtful and critical analysis of the assigned chapter.
3. In the whole-class discussion, each group should pose open-ended questions that invite the class to respond. (i.e. there is no wrong answer) This will further critical reflection by groups as a whole
4. Questions should include references to a particular event and/or character in the text, personal connections to the reading, literary technique and effects, the relationship of an aspect in the text to society as a whole.
5. Citation of specific passages and quotations from the text
6. A summary of the group discussion and questions posed should be turned in on the second day.
7. Notes taken by EACH member relating to their specific role should be turned in as well



**Grading Rubric for Literature Circles:**

As long as everyone actively participates and there is evidence that each member has sufficiently fulfilled his/her role in the discussion, the Literature Circle will be graded on a pass/fail basis. Should a group choose to discuss matters outside of the assigned literature and not participate in the requirements of the literature circle criteria, they will receive a grade of F.

The ideal discussion in the literature circle will:

1. Show evidence that each member takes a fairly equal part in the discussion
2. The group proves to be “experts” on their assigned chapter
3. Create open-ended questions that promote the participation of all classmates in the final discussion
4. Create questions using references outlined in Objective #4 (on the previous page)
5. Conduct the final class discussion for 10-12 minutes
6. Conduct group-specific discussion (during the first two days) for the entire class-period.
7. Turn in questions and notes taken during the Literature Circle Setting

### **Goals of the Final Multi-Genre Project:**

You have already written a type of poem and composed a vignette during this unit. Now you will select 5 other genres to include and combine in a final multi-genre project. The theme of your multi-genre project should pertain to the issue of home and identity within cultures and families. You will compose the project from your personal experiences and from the works we have read throughout the unit. You will also research various genres to discover which genres lend themselves best to communicating certain types of information. Work on one genre at a time: write a rough draft, peer-edit, revise and publish. Each genre should include 2 drafts. Illustrations are also encouraged to enhance your writing. Finally, link the pieces together. We will discuss, in class, various ways to make smooth transitions between genre pieces. I will provide you with a sample list of genres to choose from. In one genre piece you will use an alternate form, meaning you will reread a piece you wrote and write a second piece from a different point of view or in a different genre. As I mentioned above, peer editing will be used in the revision process and I will provide you with a peer editing form. I will assess your final projects based on the following:

- Project should present five different genres, including one in alternate form.
- The theme of the project should flow and be evident throughout
- The project should contain your perspective as well as the perspective of others (you can take advantage of this by using the alternate form genre)
- Research of different genres (I will provide you with a format)
- Two drafts and evidence of Peer Edited Revision
- Illustration: Be Creative!
- Presentation: The Project should be typed and bound in a presentable fashion. BE PROUD OF YOUR WORK!!

## Multigenre Project Rubric

	Meets/Exceeds every requirement (3 points)	Meets every requirement ( 2 points)	Meets only 2 requirements or less in each field (1point)	Meets 1 or no requirements in each field (0 points)
<p><b><u>Genres</u></b></p> <p>1)5 genres that convey thoughtful ideas, critical analysis, and inclusion of research</p> <p>2)Each genre flows evenly and connects a unifying theme.</p> <p>3) Contains one piece in alternate form</p>				
<p><b><u>Perspectives</u></b></p> <p>1)Includes multiple perspectives</p> <p>2)Fiction and non-fiction pieces</p> <p>3)At least one personal perspective</p>				
<p><b><u>Documentation</u></b></p> <p>1)MLA format</p> <p>2)Accurate documentation and citation of sources</p> <p>3)Policy of honesty</p> <p>4)Works Cited Page</p>				
<p><b><u>Peer Editing</u></b></p> <p>1)Completion of peer editing form showing thoughtful and critical analysis and editing.</p> <p>2)Turn in at least two drafts showing strong evidence of revision</p>				
<p><b><u>Presentation</u></b></p>				

1) Attractive and creative final product 2) Neatly typed and bound 3) Use of illustrations or other artwork				
<u><b>Spelling/Grammar</b></u> 1) Fewer than 4 spelling errors 2) Grammar is graded holistically and only based on what we have covered in class, thus far. [Many errors can be corrected in the peer editing process]				

**Grade Equivalents:**

*A+ = 18-17 points*

*A = 16-15 points*

*A- = 14-13 points*

**B+ = 11-12 points**

**B = 10 points**

**B- = 9 points**

**C+ = 8 points**

**C = 7 points**

**C- = 6 points**

**D+ = 5 points**

**D = 4 points**

**D- = 3 points**

**F + 2-0 points**

**MATERIALS:**

**Novel:**

*Silent Dancing* – Judith Ortiz Cofer

**Short Story:**

“A Pair of Tickets” – Amy Tan

**Poetry:**

“The Love Song of J. Alfred Prufrock” – T.S. Eliot

“Going Home” – Maurice Kenny

“I Hear America Singing” – Walt Whitman

**Songs:**

“Georgia on my Mind” – Hoagy Carmichael (performed by Ray Charles)

“Under the Bridge” – Red Hot Chili Peppers

## Daily Lesson Plans

### Week One:

#### Week One Day One:

5 Minutes – Housekeeping, Explain Activity (See Appendix A)

10 Minutes – Direct students to select images and/or create their own image of “Home”

10-15 Minutes – Students write their response to their perception of “Home” and answer the questions numbered above

10-15 Minutes – Students break into groups to discuss their images and responses

15-18 Minutes – Groups present their perceptions to the class

3 Minutes – Final comments, wrap-up and collect images and writings for daily completion grade.

\*\*\* Teacher will post images around the classroom and students will reflect on the images at the completion of the unit \*\*\*

#### Week One Day Two:

5 Minutes: Housekeeping, Attendance

7 Minutes: Explain Reading Log that students will keep throughout the unit

10 Minutes: Introduce Maurice Kenny and read “Going Home” aloud

13 Minutes: Journal Prompt:

*1) Why does the description of the journey “home” mix places along the road with personal memories? What lines describe this?*

*2) Why is the reservation said to be “not home” (line 13)? What things in the poem cut the speaker off from the reservation?*

10 Minutes: Group Discussion using Journal Entries

5 Minutes: Whole class wrap-up of poem/discussion;

**Assign Homework:** Create a web (concept map) of Home and Identity to share with class (include cultural influences); Provide students with a model of a concept map. We will discuss map as a class tomorrow. Prepare to depart.

#### Week One Day Three:

3 Minutes: Housekeeping and Attendance

10 Minutes: Tool Sharpening: Vocabulary

10 Minutes: Using homework assignment, brainstorm on the board a web of “Home and Identity” as whole class. *What did students see in “Going Home” that relates to one’s home and identity?*

5 Minutes: Give students the assignment for “Where We Are From Poem.” Pass out instructions and rubric (Appendix B)

20 Minutes: Begin composing poems (will finish the following day)

2 Minutes: Prepare to depart.

### **Week One Day Four:**

3 Minutes: Housekeeping and Attendance

20 Minutes: Finish poems and hand-in for teacher to put together

20 Minutes: Begin reading Amy Tan's "A Pair of Tickets" aloud as a class

5 Minutes: Students instructed to jot down 3 questions they have regarding the Tan reading so far (**Use as a journal prompt assignment for homework**)

2 Minutes: Prepare to depart.

### **Week One Day Five:**

3 Minutes: Housekeeping and Attendance

10 Minutes: Tool Sharpening: Analogies (Use examples from SAT, etc.)

10 Minutes: Group share of "Where We Are From Poems"

20 Minutes: Finish Tan's "A pair of Tickets"

5 Minutes: Check journals; Have students pose questions from journal homework assignment (To be continued the following day for class discussion). Inform students that they will begin turning in their journals regularly on Fridays and will be returned on Mondays at the beginning of class.

2 Minutes: Prepare to depart.

### **Week Two:**

#### **Week Two Day One:**

3 Minutes: Housekeeping

10 Minutes: Tool Sharpening: Roots, Prefixes, Suffixes (See Appendix C)

35 Minutes: Fish Bowl discussion from Amy Tan piece using Journal entries and questions. (Fish Bowl Discussion handout Appendix D)

2 Minutes: Departure

#### **Week Two Day Two:**

3 Minutes: Housekeeping

15 Minutes: Journal Prompt: *Every family or "home" has a tradition, whether it be a holiday, a religious celebration, birthdays, reunions, etc. Using vivid detail and strong, descriptive language write about a tradition that has played a role in your sense of home.*

5 Minutes: Give a brief introduction of Walt Whitman (his life, works, etc.)

15 Minutes: Assign each line of the poem to a different student (11 lines/students) and read aloud in their respective roles.

10 Minutes: Discussion of the poem as a class. *Who do the students identify with? Do they identify with all characters described in the poem? If there were more lines for women in the poem, what roles would/should be represented?*

2 Minutes: Departure

**Homework: Have students choose a poem or song that reminds them of either America or their particular sense of home. Bring the poem or song lyrics to class the next day.**

**Week Two Day Three:**

3 Minutes: Housekeeping

10 Minutes: Tool Sharpening: Vocabulary from readings

20 Minutes: Read poems and listen to the music that students chose for homework and/or read lyrics aloud for those who brought in lyrics. *Discuss how their choices are similar/different from Walt Whitman's take on America. Is America "home" to Whitman? Is America "home" to you? How do your chosen songs symbolize your perspective of "home"?*

15 Minutes: Introduce J. Alfred Prufrock

2 Minutes: Departure

**Homework: Read "The Love Song of J. Alfred Prufrock"**

**Week Two Day Four:**

3 Minutes: Housekeeping

15 Minutes: Journal Prompt: *Initial reactions to Eliot poem*

25 Minutes: Read Poem aloud in class

5 Minutes: Have students write down immediate questions of the poem. (Will use the next day for discussion)

2 Minutes: Departure

**Week Two Day Five:**

3 Minutes: Housekeeping

10 Minutes: Tool sharpening: Prepositional Phrases (See Appendix E)

25 Minutes: Break down Eliot Poem by stanza; use journal entries and questions from previous day to guide discussion. My questions: *Do any of you relate to J. Alfred Prufrock? What is the meaning of the title? Is there a meaning?*

10 Minutes: Define *intertextuality* for the class. Have them cite examples from the poem.

2 Minutes: Departure and take journals at the door since we used them for class discussion

**Week Three:**

**Week Three Day One:**

3 Minutes: Housekeeping and Return Journals

10 Minutes: Tool sharpening: Address Common grammar errors in student writing

15 Minutes: Introduce Judith Ortiz Cofer (Her background, works, etc.)

20 Minutes: Define Memoir. Read Preface aloud.

2 Minutes: Departure

**Homework: Read "Casa" pgs. 14-22**

**Week Three Day Two:**

3 Minutes: Housekeeping



15 Minutes: Journal Prompt: *What are your initial responses to Cofer's writing? Do you like her style? Why or why not? What cultural aspects do you identify with or identify period in "Casa?"*

30 Minutes: Read pgs 22-36 aloud in class

2 Minutes: Departure

**Homework: Read pages 37-47**

Write 2 questions from the text you have read so far.

**Week Three Day Three:**

3 Minutes: Housekeeping

10 Minutes: Tool sharpening: Vocabulary practice using word analogies

10 Minutes: Reading Quiz using questions from the homework

25 Minutes: Read pages 48-66 aloud in class

2 Minutes: Departure

**Week Three Day Four:**

3 Minutes: Housekeeping

15 Minutes: Journal Prompt: *In your opinion, what is the significance of the poems at the beginning of each chapter? Do they clarify Cofer's memories for you? Are they vague or descriptive? What is the significance of this excerpt: "Though I had learned some English at home during my first years in Paterson, I had let it recede deep into my memory while learning Spanish in Puerto Rico. Once again I was the child in the cloud of silence" (p. 65).*

30 Minutes: Read pages 67-76 aloud

2 Minutes: Departure

**Homework: Read pages 76-86**

**Week Three Day Five:**

3 Minutes: Housekeeping and Journals Due

15 Minutes: Tool Sharpening: "Politics of Grammar" (Smagorinsky 195)

*Students will freewrite about the differences and similarities between the grammar taught in school textbooks and the grammar used in their homes. What is useful about each type of grammar? Discussion questions: Why is one form of language considered "standard" and the other not? Who decides which form of grammar is best?*

30 Minutes: Read pages 87-98 "Silent Dancing"

2 Minutes: Departure

**Week Four:**

**Week Four Day One:**

3 Minutes: Housekeeping and Return Journals

10 Minutes: Tool Sharpening: Lie or Lay? (See Appendix F)

35 Minutes: Jig Saw discussion of first half of Silent Dancing (Appendix G)

2 Minutes: Departure

**Week Four Day Two:**

3 Minutes: Housekeeping

15 Minutes: Journal Prompt: *“To a child, life is a play directed by parents, teachers, and other adults who are forever giving directions: ‘Say this,’ ‘Don’t say that,’ ‘Stand here,’ ‘Walk this way,’ ‘Wear these clothes,’ and on and on and on. If we miss or ignore a cue, we are punished” (p. 101). How do you relate to this passage?*

30 Minutes: Read pages 99-109 aloud

2 Minutes: Departure

**Homework: Attempt your own “memory poem” using Cofer’s poems as examples.**

**Week Four Day Three:**

3 Minutes: Housekeeping

10 Minutes: Tool sharpening: Vocabulary from Readings

10 Minutes: Share poems from the homework assigned. At least share your best line.

25 Minutes: Read pages 110-121 aloud

2 Minutes: Departure

**Homework: Read pages 122-133**

**Week Four Day Four:**

3 Minutes: Housekeeping

15 Minutes: Journal Prompt: *What experiences have you had with “looking-glass shame?” Do you relate to Cofer’s experience, regardless of whether you are a male or female?*

30 Minutes: Read pages 134-145 aloud

2 Minutes: Departure

**Homework: Read pages 146-156**

**Week Four Day Five:**

3 Minutes: Housekeeping and Take up Journals

10 Minutes: Tool Sharpening: Subjective and Objective pronouns and usage

5 Minutes: Introduce Literature Circles (Appendix H)

30 Minutes: Literature Circles

2 Minutes: Turn in lit. circle write-ups and prepare for departure

**Week Five:**

**Week Five Day One:**

3 Minutes: Housekeeping and Return Journals

10 Minutes: Tool Sharpening: Genres

25 Minutes: Read pages 156 – 167 aloud

10 Minutes: Introduce “Vignettes” (Appendix I); Discuss activity for the following day

2 Minutes: Departure

**Homework: Review vignettes with Cofer’s text that you would like to model yours after.**

**Week Five Day Two:**

3 Minutes: Housekeeping

15 Minutes: Journal Prompt: What are some of your lessons of the past (Review Cofer pages 166-67 for reference)

30: Work on vignettes

2 Minutes: Departure

**Homework: Finish vignette to turn in tomorrow**

**Week Five Day Three:**

3 Minutes: Housekeeping and Take up vignettes

10 Minutes: Tool Sharpening: Vocabulary [Standardized Testing Multiple Choice Format]

15 Minutes: Wrap up discussion on Cofer: Get student feedback on the text.

20 Minutes: Pass out lyrics to Under the Bridge (Appendix J): *Have students read them silently. When finished, have students free write on the song: Do they relate? How is one's sense of home and identity represented in the song? Play the song. Discuss how the music brings out certain aspects of the lyrics that were not noticed during the silent reading.*

2 Minutes: Departure

**Week Five Day Four:**

3 Minutes: Housekeeping

15 Minutes: Journal Prompt: Certain songs remind me of various memories and times in my life, especially from my childhood. What songs remind you of past events and memories? How does music play a role in your life? Do you consider songs to be a form of literature? Why/Why not?

30 Minutes: Pass out and have students read the lyrics to "Georgia on my Mind." (Appendix J) *Discuss poetic devices: (Appendix K) Have them underline poetic devices in the lyrics. Also, have them write what they think the song is about. Now play the song. Reveal that the song was written by Hoagy Carmichael about his daughter. Now have students write about how this information changes their perspective on the song and changes the overall meaning of the song. Can people remind us of home?*

2 Minutes: Departure

**Homework: Have each student bring in a song that conjures up the most memories and that they relate most to their sense of home. Each student should have a brief write-up for why they chose their song.**

**Week Five Day Five:**

3 Minutes: Housekeeping and Take up Journals

10 Minutes: Tool Sharpening: Apostrophe Usage

25 Minutes: Present songs

10 Minutes: Pass out literary magazines and have students read silently.

2 Minutes: Departure

**Week Six:**

**Week Six Day One:**

3 Minutes: Housekeeping and Return Journals

10 Minutes: Tool Sharpening: Settings for appropriate Language Use: *Have students identify a set of appropriate and/or inappropriate circumstances for saying the following:*

*“I ain’t got nothing to do”*

*“I am devoid of activities with which to engage myself.” (Smagorinsky 187)*

20 Minutes: Explain Multi Genre Project; Handouts (See Appendix L) Give examples and answer questions about project.

15 Minutes: Students brainstorm genres for their project; create outline; start working

2 Minutes: Departure

**Week Six Day Two:**

3 Minutes: Housekeeping

35 Minutes: Take students to Library to research various genres and work on projects

10 Minutes: Back to room; Check students’ progress; Any left over time may be used for their projects

2 Minutes: Departure

**Homework: Work on Projects**

**Week Six Day Three:**

3 Minutes: Housekeeping

45 Minutes: Peer Review and Finish Projects

2 Minutes: Departure

**Homework: Finish Projects/ Prepare for Presentations**

**Week Six Day Four:**

2 Minutes: Housekeeping

46 Minutes: Multi-Genre project presentations

2 Minutes: Departure

**Week Six Day Five:**

2 Minutes: Housekeeping

45 Minutes: Multi-Genre Project Presentation

3 Minutes: Departure

## APPENDIX A

### Introductory Activity: “What is HOME?”

Upon entering the classroom students will see the word HOME written in big, bold letters on the board. In the front of the room, there will be various magazines, newspapers, construction paper, markers, scissors and glue on a table. After brief housekeeping activity, students will be instructed to select different articles, pictures, drawings, etc. that describe their perception of “Home.” If they do not see any images from the literature supplied, they may and are encouraged to create their own illustration of “Home.” After constructing their perception of home, students will write for 10-15 minutes guided by questions such as: 1) Why did you choose (create) this image? 2) How does this relate to you personally? 3) What does “Home” mean to you culturally? After the writing exercise, students will break into groups of 4-5 and discuss their images and their writing response. The groups will then present their images and perceptions of “home” to the class. After presentations and final discussions, the teacher will collect the writings for a daily completion group. The images will then be posted around the classroom. At the end of the unit, students will revisit their images of home and reflect on how their perceptions have changed or strengthened throughout the unit.

#### Daily Lesson Plan:

5 Minutes – Housekeeping, Explain Activity

10 Minutes – Direct students to select images and/or create their own image of “Home”

10-15 Minutes – Students write their response to their perception of “Home” and answer the questions numbered above

10-15 Minutes – Students break into groups to discuss their images and responses

15-18 Minutes – Groups present their perceptions to the class

3 Minutes – Final comments, wrap-up and collect images and writings for daily completion grade.

\*\*\* Teacher will post images around the classroom and students will reflect on the images at the completion of the unit \*\*\*

#### Work Consulted:

Evans, Kimberly A. “The Dynamics of Family: A Unit of Instruction.” The University of Georgia: December 2002.

## Appendix B

### Format for Writing “Where I am From” Poem

- Choose the phrase “I’m from...” or “I come from...” You will use it to begin each stanza and give rhythm to a poem.
- Now, imagine yourself at a particular age, perhaps six or seven, nine or ten, inside your home. Prepare to share what you see.
- Follow these prompts to create each stanza, always begin with the chosen phrase:
  - 1) List some of the most memorable items you see in your childhood home: familiar places, things in your environments, sights and sounds, hobbies
  - 2) Now lists names of foods and dishes from family gatherings and special occasions
  - 3) List some family sayings, expressions, familiar phrases from your mother, father, siblings, or friends
  - 4) List familiar people, friends, pets
- You may also want to include:
  - 1) social, political, or educational ideas that were reinforced around you while growing up
  - 2) The place where childhood memories are kept (photo albums, diaries, boxes or more metaphorical places)
- Think about the beginning and end of your poem: Where you are from, who you are, where you are going

### **Work Consulted:**

Ada, Alma & Isabel Campoy. *Authors in the Classroom: A Transformative Education Process*. Boston: Allyn & Bacon, 2004.

# Appendix C

## Common Word Roots

Root	Meaning	Example	Definition
agri	field	agronomy	field-crop production and soil management
anthropo	man	anthropology	the study of man
astro	star	astronaut	one who travels in interplanetary space
bio	life	biology	the study of life
cardio	heart	cardiac	pertaining to the heart
cede	go	precede	to go before
chromo	color	chromatology	the science of colors
demos	people	democracy	government by the people
derma	skin	epidermis	the outer layer of skin
dyna	power	dynamic	characterized by power and energy
geo	earth	geology	the study of the earth
helio	sun	heliotrope	any plant that turns toward the sun
hydro	water	hydroponics	growing of plants in water reinforced with nutrients
hypno	sleep	hypnosis	a state of sleep induced by suggestion
ject	throw	eject	to throw out
magni	great, big	magnify	to enlarge, to make bigger
man(u)	hand	manuscript	written by hand
mono	one	monoplane	airplane with one wing
ortho	straight	orthodox	right, true, straight opinion
pod	foot	pseudopod	false foot
psycho	mind	psychology	study of the mind in any of its aspects
pyro	fire	pyrometer	an instrument for measuring temperatures
script	write	manuscript	hand written
terra	earth	terrace	a raised platform of earth
thermo	heat	thermometer	instrument for measuring heat
zoo	animal	zoology	the study of animals

## Common Prefixes

ante-	before	antebellum	before the war
anti-	against	antifreeze	liquid used to guard against freezing
auto-	self	automatic	self-acting or self-regulating
bene-	good	benefit	an act of kindness; a gift
circum-	around	circumscribe	to draw a line around; to encircle
contra-	against	contradict	to speak against
de-	reverse, remove	defoliate	remove the leaves from a tree
dis-	apart	dislocate	to unlodge

dys-	bad	dysfunctional	not functioning
ecto-	outside	ectoparasite	parasite living on the exterior of animals
endo-	within	endogamy	marriage within the tribe
ex-	out	excavate	to dig out
equi-	equal	equidistant	equal distance
extra-	beyond	extraterrestrial	beyond the earth
hyper-	over	hypertension	high blood pressure
hypo-	under	hypotension	low blood pressure
in-	in	interim	in between
inter-	between	intervene	come between
intra-	within	intramural	within bounds of a school
intro-	in, into	introspect	to look within, as one's own mind
macro-	large	macroscopic	large enough to be observed by the naked eye
mal-	bad	maladjusted	badly adjusted
micro-	small	microscopic	so small that one needs a microscope to observe
multi-	many	multimillionaire	one having two or more million dollars
neo-	new	neolithic	new stone age
non-	not	nonconformist	one who does not conform
pan-	all	pantheon	a temple dedicated to all gods
poly-	many	polygonal	having many sides
post-	after	postgraduate	after graduating
pre-	before	precede	to go before
pro-	for	proponent	a supporter
proto-	first	prototype	first or original model
pseudo-	false	pseudonym	false name; esp., an author's pen-name
re-, red-	back again	rejuvenate	to make young
re-, red-	together	reconnect	to put together again
retro-	backward	retrospect	a looking back on things
semi-	half	semicircle	half a circle
sub-	under	submerge	to put under water
super-	above	superfine	extra fine
tele-	far	telescope	seeing or viewing afar
trans-	across	transalpine	across the Alps

### Number prefixes

uni- one	tetra- four	oct- eight
mono- one	quint- five	nov- nine
bi- two	pent- five	dec- ten
duo- two	sex- six	lat- side



di- two	hex- six	ped- foot
tri- three	sept- seven	pod- foot
quad- four	hept- seven	

### Math & Science Affixes and Roots

Root or Affix	Example
aqua (water)	aquarium
hydro (water)	hydroplane
hemi (half)	hemisphere
semi (half)	semicircle
equi (equal)	equivalent
tele (far off)	telescope
micro (small)	microfilm
onomy (science of)	astronomy
ology (study of)	geology
uni (one)	universe
bi (two)	bicycle
tri (three)	triangle
octa (eight)	octagon
dec (ten)	decade
centi (hundred)	centimeter
milli (thousand)	millimeter
bio (life)	biology
astro (star)	astronaut
thermo (heat)	thermodynamic
meter (measure)	diameter
ped (foot)	pedestrian
pod (foot)	tripod

### Prefixes that mean "no": a- de- dis-, in- non- un-, contra

Examples: disqualify, nondescript, unscrupulous, contradict, inadvertent

Prefix	Meaning	Examples
a-, an-	without, not	asexual, atypical, amoral, anarchy
de-	reverse action, away	defrost, demystify, desensitize, deduct
dis-, dif-, di-	not, apart	dissatisfied, disorganized, different, divert
in-, il-, it-, im-	not	inappropriate, invisible, illegal, impossible
non-	not	nonproductive, nonessential, nonsense
un-	not	unlikely, unnoticeable, unreliable
contra-, counter-	against	contrary, contradict, counterproductive

**Prefixes that indicate "when," "where," or "more": pre-, post-, ante-, inter-, infra-, traps-, sub-, circum-, ultra**

Examples: premature, postscript, anteroom, intervene, transformation

<b>Prefix</b>	<b>Meaning</b>	<b>Examples</b>
pre-, pro-	before	pre-dinner, preliminary, previous, prologue
post-	after	postwar, postoperative, postpone
ante-	before	antecedent, antechamber
inter-	between, among	interstate, intercept, interfere
intra-	within	intramural, intrastate, intravenous
trans-	across	transcontinental, transparent, transaction
sub-	under	submarine, submerge, subjugate
circum-	around	circumnavigate, circumference
ultra-	beyond, on the far side of, excessive	ultrasonic, ultraviolet, ultraconservative

<http://academic.cuesta.edu/acasupp/as/506.htm>

## Appendix D

### FISH BOWL DISCUSSION

1. The purpose of this discussion is to explore pertinent and sometimes controversial topics. You will experience each role of the discussion: **the observer, listener, and/or speaker.**
2. Arrange chairs in circles, a larger circle outside a smaller one, each facing inwards. The inner circle is the fishbowl and students seated here will discuss a particular topic within *"A Pair of Tickets"* while students seated in the outside circle listen and take notes IN SILENCE.
3. No one outside of the fish bowl may speak at anytime. When you are prepared to discuss you will go into the fishbowl tap someone's shoulder and they will know you are taking their seat. That person will then move to a seat outside of the fishbowl.
4. After another 15-20 minutes, students will come together to (1) share the experience of observing and being observed WITHOUT commenting on content, (2) discuss the content that came out of the exercise, and offer responses.

# Appendix E

## Prepositional Phrases

**Find the prepositions in the following sentences.**

**1. He suggested they clean the statue by the art building for their service project.**

\_\_\_\_\_

**2. The book on architectural design has been on the kitchen table since this morning.**

\_\_\_\_\_

**3. Five dollars was required of each student who planned to go on the trip.**

\_\_\_\_\_

**4. The teacher asked Tom to give an oral report about horses in the Appalachian Mountains.**

\_\_\_\_\_

**5. Over the holidays, I visited the Thompson family for several days.**

\_\_\_\_\_

**6. Do you have a special someone in your life?**

\_\_\_\_\_

**7. She put all of her savings toward the down payment on a new house.**

\_\_\_\_\_

## Appendix F

### Lie and Lay: Which to use When?

**LIE** -To lie down is an act that can be attributed to the subject. There is no object of this verb, as the subject is doing the action without a receiver.

#### Conjugation of LIE:

I lie down today. (present tense)

The money lay there yesterday. (past tense)

Sarah will lie down there tomorrow. (future tense)

The book has lain here many times before. (use perfect tense with have, had, has)

**LAY** - Lay must have a direct object. One lays *something* down. (Hint: substitute "put." If "put" works, then "lay" is also correct.)

#### Conjugation of LAY:

I lay the book down. (present tense)

I laid it down yesterday. (past tense)

I will lay it down again tomorrow. (future tense)

I have laid it here many times before. (use perfect tense with have, had, has)

#### Tool Sharpening Assignment:

Choose the lie or lay for each of the blanks below. Be sure to use the correct tense.

1. He \_\_\_\_\_ on the hard pavement this morning, gasping for breath.
2. How long did he \_\_\_\_\_ there?
3. I don't know how long he had \_\_\_\_\_ there.
4. He picked up the wounded bird and \_\_\_\_\_ it gently on the table.
5. She \_\_\_\_\_ her sewing aside and went to the door.
6. Are you going to \_\_\_\_\_ there all day?

7. The three puppies \_\_\_\_\_ in the basket.
8. Linda \_\_\_\_\_ her coat on the couch.
9. Not feeling well, he \_\_\_\_\_ in his bed all day.
10. He decided to just \_\_\_\_\_ around the house all summer.
11. Someone \_\_\_\_\_ the dictionary on my glasses.
- 12 The money \_\_\_\_\_ there all day in plain sight.
- 13 She had \_\_\_\_\_ the book on the ground under the tree.
- 14 Ginny \_\_\_\_\_ down on a beach towel.
- 15 I saw the hat that you \_\_\_\_\_ on the hall table.
- 16 She had just \_\_\_\_\_ down for a nap when the phone rang.
- 17 The two teenagers \_\_\_\_\_ in the sun all day.
- 18 Have they \_\_\_\_\_ the cornerstone of the building yet?
- 19 She had \_\_\_\_\_ the coverlet over the child at midnight.
- 20 He should not \_\_\_\_\_ the blame for the accident on the other driver.

## Appendix G

### Jig Saw Discussion

- 1) Divide into groups of 4-5
- 2) Each group will be assigned chapters from *Silent Dancing*. You will thoroughly examine your assigned chapter to the extent that you will now be an "expert."
- 3) You will then be assigned a different group in which you will be with students who are "experts" from other chapters, different from your own.
- 4) While in the new groups each student will discuss their assigned chapter so that the entire group learns more about and gains a new perspective on the individual chapters. As always, you are encouraged to have different opinions and views.
- 5) I will float around the room if anyone needs guidance or assistance. Remain on task. This will be a daily participation grade.

Appendix H  
Literature Circles

**Discussion Director**

**Name** \_\_\_\_\_

**Group** \_\_\_\_\_

**Assigned Pages** \_\_\_\_\_

Your job is to keep the discussion going, to make sure there are not silences, not gaps in the conversation. You should come to the meeting with at least five "thinking" questions to ask in case the conversation slows down. These "thinking" questions should be designed to get people in your group thinking about issues and topics in your reading of *Silent Dancing*. They should not be "recall" questions that ask for facts from the book. You are also in charge of keeping the discussion focused so that things don't wander too far from the main topic, which is the book.

Discussion Questions/Prompts:

- 1.
- 2.
- 3.
- 4.
- 5.



# Literature Circles

## **Illustrator**

**Name** \_\_\_\_\_

**Group** \_\_\_\_\_

**Assigned Pages** \_\_\_\_\_

Your job is to create a picture related to your assigned reading. Your illustration can be a sketch, cartoon, chart, or stick-figure drawing. You may draw a picture of something discussed in the literature circle or something that caught your attention during your personal reading. Any drawing or graphic is fine. Just do your best and ask for input from your circle members. Revise and discuss your illustration as a group.

You may use this paper for your drawing or your own.

# Literature Circles

## Connector

Name \_\_\_\_\_

Group \_\_\_\_\_

Assigned Pages \_\_\_\_\_

**Your job is to connect the readings to the outside world. You may connect the readings to your personal experiences, your school community, cultural relevance, other books with which you are familiar, etc. The connections are endless!**

**Some connections I/We have found include:**

## Literature Circles

### Summarizer

Name \_\_\_\_\_

Group \_\_\_\_\_

Assigned Pages \_\_\_\_\_

Your job is to write and then present a summary of the events that happened in the assigned reading. Using your written summary as your guide, you will remind people in your group of the content and actions within the text. In addition to writing and presenting your summary, you will need to bring a thinking question to the group, a question that prompts the others to think beyond the facts of the passage. Look for places in the discussion where views are shared / disputed.

**Summary:**

**Key Points:**

# Literature Circles

## Passage Master

Name \_\_\_\_\_

Group \_\_\_\_\_

Assigned Pages \_\_\_\_\_

Your job is to locate and highlight particular passages within the assigned reading. Your position will serve to help others identify passages that they may have overlooked or even misunderstood. Decide which passages are worth review and discussion. You may read the chosen passages yourself or assign passages for the other members to read. Then, open the floor for discussion.

### Passages:

#### **Location:**

#### **Reason for selection:**

- 1.
- 2.
- 3.
- 4.
- 5.

## Appendix I

### Vignettes

A vignette is a short, usually descriptive literary sketch. Typically, vignettes depict a “snap shot” of a certain time and place. Judith Ortiz Cofer creates vignettes throughout *Silent Dancing*. Each vignette illustrates different memories for Cofer as she reflects on growing up in two different cultures simultaneously. Notice that each vignette ties together to create a cohesive vision of Cofer’s life – essentially, her memoir.

Now it is your turn to write your own vignette. Here are some ideas to keep in mind as you begin writing:

- Think in terms of a short story. Do not become overwhelmed by the notion of writing a short piece about your entire life. Vignettes are just pieces of a whole.
- Select events that create vivid memories in your mind. What did you learn? What can you help others learn?
- Have a theme and focus.
- Make the vignette uniquely you. Include images of your home and cultural identity.
- Let the words flow naturally and honestly.
- I am here for your guidance and support. If you get stumped or have a “brain freeze” ask for assistance.

## Appendix J

### **“Georgia on My Mind”**

Composed by: Hoagy Carmichael

Georgia, Georgia, the whole day through  
Just an old sweet song  
Keeps Georgia on my mind  
Talkin' 'bout Georgia  
I'm in Georgia  
A song of you  
Comes as sweet and clear as moonlight through the pines  
Other arms reach out to me  
Other eyes smile tenderly  
Still in peaceful dreams I see  
The road leads back to you  
Georgia, sweet Georgia, no peace I find  
Just an old sweet song  
Keeps Georgia on my mind  
Other arms reach out to me  
Other eyes smile tenderly  
Still in peaceful dreams I see  
The road leads back  
It always leads back to you  
I'm in Georgia, Georgia, sweet Georgia  
No peace, no peace I find  
Just this old, sweet song  
Keeps Georgia forever on my mind  
Just an old sweet, sweet song  
Keeps Georgia forever on my mind

## **“Under the Bridge” Red Hot Chili Peppers**

**Sometimes I feel  
Like I don't have a partner  
Sometimes I feel  
Like my only friend  
Is the city I live in  
The city of angel  
Lonely as I am  
Together we cry**

**I drive on her streets  
'cause she's my companion  
I walk through her hills  
'cause she knows who I am  
She sees my good deeds  
And she kisses me windy  
I never worry  
Now that is a lie**

**I don't ever want to feel  
Like I did that day  
Take me to the place I love  
Take me all the way**

**It's hard to believe  
That there's nobody out there  
It's hard to believe  
That I'm all alone  
At least I have her love  
The city she loves me  
Lonely as I am  
Together we cry**

**I don't ever want to feel  
Like I did that day  
Take me to the place I love  
Take me all the way**

**Under the bridge downtown  
Is where I drew some blood  
Under the bridge downtown  
I could not get enough  
Under the bridge downtown  
Forgot about my love  
Under the bridge downtown  
I gave my life away**

## Appendix K

### Poetic Devices: A Brief Glossary

**Alliteration** - The repetition of initial consonant sounds.

**Assonance** - The repetition of vowel sounds.

**Imagery** - Words or phrases that appeal to any sense or any combination of senses.

**Metaphor** - A comparison between two objects with the intent of giving clearer meaning to one of them. Often forms of the "to be" verb are used, such as "is" or "was", to make the comparison.

**Meter** - The recurrence of a pattern of stressed and unstressed syllables.

**Onomatopoeia** - The use of words which imitate sound.

**Personification** - A figure of speech which endows animals, ideas, or inanimate objects with human traits or abilities.

**Point-of-view** - The author's point-of-view concentrates on the vantage point of the speaker, or "teller", of the story or poem.

- **1st person**: the speaker is a character in the story or poem and tells it from his/her perspective (uses "I")
- **3rd person limited**: the speaker is not part of the story, but tells about the other characters but limits information about what one character sees and feels.
- **3rd person omniscient**: the speaker is not part of the story, but is able to "know" and describe what all characters are thinking.

**Repetition** - the repeating of words, phrases, lines, or stanzas.

**Rhyme** - The similarity of ending sounds existing between two words.

**Rhyme scheme** - The sequence in which the rhyme occurs. The first end sound is represented as the letter "a", the second is "b", etc.

**Simile** - A comparison between two objects using a specific word or comparison such as "like", "as", or "than".

**Stanza** - a grouping of two or more lines of a poem in terms of length, metrical form, or rhyme scheme.



# Appendix L

## Multi-Genre Project Handouts

### Goals and Purpose:

You have already written a type of poem and composed a vignette during this unit. Now you will select 5 other genres to include and combine in a final multi-genre project. The theme of your multi-genre project should pertain to the issue of home and identity within cultures and families. You will compose the project from your personal experiences and from the works we have read throughout the unit. You will also research various genres to discover which genres lend themselves best to communicating certain types of information. Work on one genre at a time: write a rough draft, peer-edit, revise and publish. Each genre should include 2 drafts. Illustrations are also encouraged to enhance your writing. Finally, link the pieces together. We will discuss, in class, various ways to make smooth transitions between genre pieces. I will provide you with a sample list of genres to choose from. In one genre piece you will use an alternate form, meaning you will reread a piece you wrote and write a second piece from a different point of view or in a different genre. As I mentioned above, peer editing will be used in the revision process and I will provide you with a peer editing form. I will assess your final projects based on the following:

- Project should present five different genres, including one in alternate form.
- The theme of the project should flow and be evident throughout
- The project should contain your perspective as well as the perspective of others (you can take advantage of this by using the alternate form genre)
- Research of different genres (I will provide you with a format)
- Two drafts and evidence of Peer Edited Revision
- Illustration: Be Creative!
- Presentation: The Project should be typed and bound in a presentable fashion. BE PROUD OF YOUR WORK!!

## Possible Genres

Poem

Recipe

Song

Crossword Puzzle

Newspaper

Tombstone

News Article

Quiz

Diary

Survival Kit

Obituary

T-Shirt

Wanted Poster

Found Poem

Map

Movie Poster

Short Story

News Interview

Eulogy

Math Problems

Business Card

Brochure

Trading Cards

Haiku

Persuasive Essay

Rap Song

Contract

Greeting Card

Comic Book

Will

Play

Expository Essay

Narrative

Double-Voice Poem

Game Instructions

Report Card

Restaurant Menu

Informative Essay

[Derived from *Read-Write-Think* NCTE]

## **Multi-Genre Self-Assessment**

When your multi-genre project is complete, take some time to think about the pieces and the genres you chose to include by answering these questions:

1. What topic/theme did you choose?
2. What resources did you consult and/or use?
3. What genres did you select for your project?
4. How did you decide upon these genres?
5. Did you have any difficulties during this project?
6. Are there things you would change/improve the next time you work with a multi-genre project?

## Peer Editing

### **Peer Editing**

Please attach this sheet to the front of the writer's first draft.

**Editor's Name:** \_\_\_\_\_

**Date edited:** \_\_\_\_\_

**Writer:** \_\_\_\_\_

**Genre:** \_\_\_\_\_

**Title of work:** \_\_\_\_\_

### **Organization**

#### **Paper:**

- name
- all drafts
- double-spaced
- genre indicated at top of piece

#### **Computer:**

- name
- all drafts dated
- 2 line spacing
- genre indicated in a header
- saved in a titled folder
- saved: last name, v.#, title

### **Content**

- original piece
- title catches interest, reflects theme of piece
- reflects genre indicated
- easy to follow sequence
- beginning introduces key points
- middle develops the plot
- conclusion attempts to resolve the plot
- creative
- communicates a message
- details of plot, characters, setting help reader understand the piece

**Mechanics:**

- verified spelling
- verified sentence structure
- consistent verb tenses
- evidence of thesaurus use
- paragraphs reflect change in plot
- paragraphs stick to one idea
- capitalized (sentences, proper names, places..)
- correct use of punctuation (. , : ; ")
- correct use of homonyms (there, their)