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Working Within/Against Our Limitations as Americans

Unit Rationale

How can we justify a unit dealing with personal limitations? Why point out the hardships we face in our daily lives? What is the value of exploring our personal boundaries? We cannot deny that everyone works within limitations on a daily basis. We are all limited to some extent by our age, gender, race, and socioeconomic status. It is a personal choice whether to accept these limitations or to fight against the forces that hold us back. The adolescent is only beginning to recognize these societal limitations. The discovery of these limitations will lead the adolescent down one of two paths: the path of acceptance or the path of rebellion. According to Smagorinsky, 'Erikson identifies the primary psychosocial crisis of adolescence as identity vs. identity confusion' (Smagorinsky & Gevinson, 1989, 39). Adolescents are at that fragile stage where they either identify themselves according to their current limitations or identify themselves according to their power in working against these limitations. Wink writes:

We have all experienced coercive relations of power in which it is assumed there is a limited amount of power; power is fixed and subtractive. If one person gets more, the fear is that someone else must get less. These assumptions are nonsense. Power and problems have something in common: there is enough for all of us. (Wink, 1997, 99)

Our hope is that by looking at the problems and limitations faced by the literary characters introduced in the unit, the students will recognize that they are not without power when confronted with limitations. There are choices for dealing with all situations as well as consequences for those choices. The unit is designed such that students will recognize limitations, identify choices for dealing with these situations, and explore the consequences of each choice.

The struggle for power has led to great changes throughout American history. It was indeed the limitations placed on our founding fathers that led to the establishment of the United States government. The student activities for the unit begin with a focus on the Declaration of Independence and what it meant to the founders of our country. The Declaration of Independence itself lists the limitations the nation fought against as a new country. By looking at the Declaration of Independence in this context and

comparing these limitations to the limitations faced by Americans today, our hope is that the students will recognize that personal limitations are timeless: they are not to be faced alone. Civil Rights leaders of the 1960's faced many of the same limitations as the founders of our country. The unit begins with the identification of basic American limitations and is scaffolded such that the students will later compare the limitations of today to the limitations of the past. By comparing the actions of these leaders, particularly Dr. Martin Luther King, Jr., to the actions of our founding fathers, the students will identify choices in confronting limitations. The unit concludes with the movie *The Joy Luck Club* in which the students will identify ways that the limitations of the past affect the limitations of today.

Often people are unaware of the limitations they work within and against each day. According to Adelson's theory of adolescent ideological development, early adolescents "exhibit a fundamental belief in human wickedness and in the goodness and justice of authority, a dogmatic acceptance of established values and institutions, and a simplistic capacity for moral judgement" (Smagorinsky & Gevinson, 1989, 42). The unit is designed to support students as they begin to "develop more critical and pragmatic capacities, a less absolute acceptance of laws and institutions, a better sense of long-term and indirect consequences of actions by those in authority, and a better sense of the legitimacy of interests of persons competing with those in authority (and thus individual and minority rights)" (Smagorinsky & Gevinson, 1989, 42). By outlining the limitations that other Americans have faced, the unit will encourage the students to not only question the role of accepted authority but to explore the means for working within and against that power. In order to explore the limitations faced by diverse groups of people, the unit is divided into four basic categories: age, gender, race, and socioeconomic limitations.

One limitation that directly affects all adolescents is age. Adolescents are at a transitional period in their development when they are no longer children, but have not yet reached adulthood. According to Erikson, "Poised-often awkwardly-between adulthood, adolescents try to find a niche (firmly defined and uniquely suitable) in some section of society" (Smagorinsky & Gevinson, 1989, 39). The young literary characters introduced in the unit often find themselves in this awkward situation. They illustrate the choices a person faces when confronted with a limitation based on age. Dave, the protagonist in "The Man Who Was Almost a Man," by Richard Wright, is not allowed to own a gun, a symbol of power, because of his young age of seventeen. After failed attempts to prove himself capable of owning a gun, he flees his home and his limitations. Many adolescents often make the choice to run away from their problems and limitations only to discover larger, inescapable limitations outside the home.

Once outside the home, society presents unavoidable limitations for which adolescents are ill prepared. Esperanza, the narrator of *The House on Mango Street*, recognizes that she cannot run away from her limitations. She is limited not only by her age but by her gender, race, and socioeconomic status. As a young woman, Esperanza's parents define her role by her gender and the traditional roles for women in Hispanic society. At school and on the streets, Esperanza is characterized by her poverty and race. She, however, does not run from her problems; instead, she turns her thoughts into poetry. She will build a house of her own where she is no longer oppressed by her race, gender and poverty. She is a role model for adolescents because instead of denying her heritage and meager beginnings, she uses them as the foundation for future success.

The unit includes works of poetry, fiction, non-fiction and a movie to demonstrate to students that limitations can be represented and fought through all of these genres. The works were chosen according to the probable interests of the students, as well as their relevance to the concepts of the unit. Although the unit does include historical documents, the majority of the works are works of contemporary authors.

The unit is designed such that the students will incorporate the limitations and choices of the characters into their own lives. We feel that students will easily relate the characters in contemporary works to the situations encountered in their own lives.

The works that we have chosen are accessible to the students: they are simple in language and relatively easy to read. This simplistic nature will encourage the students to keep up with the readings and will minimize the frustration students might encounter when reading works of literature. Additionally, basic comprehension of the characters and conflicts is essential for engagement in the unit topic. The activities of the unit are designed to encourage students to look beyond the text and apply the situations to their own lives.

The objectives of the unit are designed to encourage creative and critical thinking about the texts. Smagorinsky writes that teachers should "think of ways in which to broaden the range of intelligences students use in language arts classes within the constraints of the content area" (Smagorinsky, 1991, 5). The students will keep a running journal throughout the unit to help them identify and react to the limitations of the characters and the characters' means of fighting limitations. Journal writing provides the opportunity for students to reflect on the reading experience thus using their intrapersonal intelligences. As Smagorinsky suggests, the students will incorporate interpersonal skills by initiating class discussions through questions formulated in their journals. Students will draw from the journal responses to write a persuasive essay incorporating their linguistic and logical / mathematical intelligences. The students will critically review the choices and consequences from their readings to decide the most appropriate way to fight against personal limitations.

Esperanza uses poetry to fight against her limitations; her words become representations of her goals. The students will model the writing of Esperanza to represent the limitations of their own lives. These vignette writings will be written both individually and in co-authoring groups. Co-authoring fosters the development of collaborative problem solving, negotiation skills, constructive criticism, planning techniques, and cooperative learning (Dale, 1997). These skills will benefit the students in both their academic ventures and their future pursuits in the workplace. Additionally, co-authoring honors Smagorinsky's ideas concerning multiple intelligences:

When we ask students to write together, we are clearly honoring linguistic talent. Other kinds of intelligence are honored in collaborative writing, too. In focusing on organization, groups can use the talents of a student with logical / mathematical intelligence and certainly need members with interpersonal intelligence so that the discussion will run smoothly and all members will feel included. Another intelligence is the intrapersonal, and students with this talent are capable of understanding themselves and how they write and function in groups. This metacognitive strength can be useful when co-authors have to analyze how the group process affects both the writing process and the paper that results from the collaboration. (Dale, 1997, 22-23)

Co-authoring groups will work together in class on Fridays to both write and edit the student vignettes. The group members will also incorporate spatial intelligences in the binding and illustration of vignette books.

The authenticity of the students' final assessment is supported by the scaffolding of the unit as a whole. The idea of limitations has been developed such that students will be able to identify limitations, compare modern limitations to the limitations of the past, and evaluate the way the limitations of the past affect the limitations of today. The persuasive essay is designed such that the students will think critically

about the limitations discussed in class and the reflections of the journal. The students will then incorporate the discussions and journal activities into the conclusion of the persuasive essay. To prepare for the creative writing assessment, the vignette books, students will practice narrative writing and editing as a class, in small groups, and individually. The scaffold design of the unit will ensure that the final assessments are based on skills that were appropriately developed through the activities of the unit as a whole.

Works Cited

Dale, H. (1997). *Co-Authoring in the Classroom*. Urbana, IL: NCTE.

Smagorinsky, P. (1991). *Expressions: Multiple Intelligences in the English Classroom*. Urbana, IL: NCTE.

Smagorinsky, P. & Gevinson, S. (1989). *Fostering the Reader's Response: Rethinking the Literature Curriculum*. Palo Alto, CA: Dale Seymour Publications.

Wink, J. (1997). *Critical Pedagogy: Notes from the Real World*. White Plains, NY: Longman Publishing.

Working Within and Against Our Limitations as Americans:

Unit Objectives

1. To write and illustrate a vignette book modeling the novel *The House on Mango Street*.
 - a. students will work in pairs and in larger groups of four practicing collaborative problem solving in the creation and editing of a vignette book.
 - b. the vignettes must be written in narrative style and must depict personal limitations.
 - c. the vignettes must be presented neatly in an illustrated book form that reflects the issues addressed in the vignettes.
 - d. the vignettes will be presented orally to the class.
2. To keep a journal demonstrating understanding of limitations throughout the unit.
 - a. students will record quotes from the texts in their journals in a split-journal style explaining the significance of each quote with regard to personal limitations.
 - b. students will formulate questions in their journals that will be incorporated into class discussions of the texts.
 - c. journals will be collected weekly.
3. To write a technical essay demonstrating the best method for fighting against personal limitations.
 - a. students will choose examples from at least three works to demonstrate their comprehension of the texts.

b. students will demonstrate their ability to write for an academic audience through the organization of their essays.

c. students will practice editing and checking for grammatical errors through group editing activities in the writing of the essay.

Working Within and Against Our Limitations as Americans:

An Eleventh Grade Unit of Literary Study

by Kathryn Johnson and Tiffany Lee

Materials:

"Theme for English B" by Langston Hughes

The Declaration of Independence

The House on Mango Street by Sandra Cisneros

"The Man Who Was Almost A Man" by Langston Hughes

"The Yellow Wallpaper" by Sarah Gilman

"Aunt Jennifer's Tigers" by Adrienne Rich

from "Letter From a Birmingham Jail" by Martin Luther King, Jr.

"Everyday Use" by Alice Walker

"Sure You Can Ask Me A Personal Question" by Diane Burns

"Executive Order 9066: All Americans of Japanese Descent Must Report to Relocation Centers" by Dwight Okita

"Who Burns for the Perfection of Paper" by Martin Espada

"What For" by Garrett Hango

The Joy Luck Club by Amy Tan

INTRODUCTORY SEQUENCE

This introductory sequence (lessons one and two) is designed to introduce students to the idea of personal limitations. It is designed to help students begin thinking about personal limitations in their own lives and to compare those personal limitations to the limitations of characters in the texts. It is designed to help students recognize that limitations are a part of our lives as Americans since our nation's founding. Our hope is that the students will begin to think creatively about their personal limitations and will begin recognition of significant passages within the texts.

Lesson 1: What are my limitations?

OBJECTIVES:

1. The students will list the limitations identified in specific works
2. Students will list the limitations in their personal lives
3. Students will incorporate their personal limitations into a poem
4. Students will share their poetry with the class
5. Students will keep a journal in which they identify significant passages from the texts and from their classmates' poetry

MATERIALS:

"Theme for English B" by Langston Hughes

DAY 1: WEEK 1

1. Daily oral language & Attendance (10 minutes).
2. Students will make a list of individual characteristics that define who we are as Americans. The following questions will be written on the overhead to help the students identify characteristics:
3. What separates us from other nationalities? What do we mean when we tell people that we are Americans? Are we all the same? What separates us from one another? How can you tell if someone is an American on the street? What aspects of being an American might hold us back? What limitations do we face as Americans?
4. Students will be given about 5 minutes to compile their individual lists.
5. Each student shares three characteristics with the class from their list that define who we are as Americans. One student volunteer from the class will write the list on the board for the class as a whole to discuss-students should list each characteristic only once (10 minutes).
6. Students will copy the list from the board and discuss as a class how our class list
7. represents what it means to be an American. Are we all represented by the list? Are there some groups of people who are not represented by the list? Can we ever devise a list that represents all Americans? How are we limited by the list? (10 minutes)
8. The teacher will then inform the students that the following unit of study will focus on our limitations as Americans. The teacher will distribute the Student Guide packets and will explain orally to the class the objectives of the unit, the methods of assessment, and the weekly plans. (20 minutes)
9. Classwork/ Homework-Students will use the remaining class time to begin their homework. Students will write individual poems incorporating the class list off the board to illustrate what it means to be an American. The poems must be at least 20 lines long.

DAY 2: WEEK 1

1. Turn in Homework from Monday, Attendance & Daily Oral Language (10 minutes).
2. Read "Theme for English B" by Langston Hughes aloud in class. The poem will be read at least three times, each time by a different student. (5 minutes)
3. The teacher will begin discussion by asking the students how the reader of the poem changed the overall effect of the poem. Did each reader give the poem a different "feel"? If so, how did the mood change with each reader? (5 minutes)
4. Students should discuss the speaker of the poem in terms of his identity as an American. How does the speaker of the poem characterize himself? Students should identify the points in the text in which the speaker mentions his personal limitations. Is the speaker able to fully represent himself in one page? In what ways is the speaker's assignment for school limiting? (10 minutes)
5. Students will discuss the personal limitations of the speaker identified in the poem and compare these limitations to their own lives. Students are encouraged to share personal experiences concerning limitations in their lives. The teacher will remind the students of the poem from the night before. How did they feel when writing the poem? Were they able to identify themselves in a single poem? Can we represent Americans in general in a single page? (15 minutes)
6. As time allows, the teacher will share a personal experience concerning limitations with the class and lead the class in a discussion categorizing personal limitations (age, race, gender, socioeconomic, intellectual). The teacher should allow the students to formulate their own responses and should welcome categories not previously listed. (10 minutes)

DAY 3: WEEK 1

1. Daily Oral Language & Attendance-(10 minutes)
2. Journal Lesson-The teacher will distribute the journal directions (see student packet) that the students should follow throughout the unit. The teacher will read the directions to the class and answer any question regarding the format, grading, etc. of the journal. The teacher should stress that the students will use the journals in the writing of their final papers. The teacher will quiz the class orally on the guidelines of the journal to ensure that the class understands when the journals are to be collected, what they should include, etc. The journal will consist of quotes from the works studied and the students' personal reactions to these quotes. The students will be asked to write how the quote illustrates the idea of personal limitations and how the characters in the works respond to these limitations. (10 minutes)
3. The class will pull quotes from the Langston Hughes poem (on an overhead) to illustrate the idea of a split journal. The teacher will model the split journal for the class through this exercise. The teacher will review the poem line by line in this poem asking the students if they would include each line in the poem. The students will be encouraged to argue against and to defend the importance of each line. (20 minutes)
4. The students will use the last ten minutes of class to record the ten quotes from the poem that they personally find most meaningful. They will also record why they find these quotes important and how each quote illustrates the idea of personal limitations. (10 minutes)

Journal Directions

Unit: Working Within/Against Our Limitations as Americans

1. You are expected to keep a journal throughout the unit. This journal will be a major resource for you when writing your final essay.
2. You are required to have a separate notebook for your journal. Your journal should be kept separately from your regular course work.
3. Each page of your journal should be divided by a line down the center of the page. We will refer to this type of journal as a split-journal.
4. Your journal is to be used to record quotes from the readings that you think represent either a limitation that we face as Americans or a method of working against these limitations. The quotes should be recorded on the left side of the line.

Example:

Billy Sue went to the store to buy some flour. The cashier said, "Hey, man, you can't buy no flour here. We don't take your money 'round here." Billy Sue punched the man in the face.

>From this work of literary genius, you might choose to write the sentences: "Hey, man, you can't buy no flour here. We don't take your money 'round here." This quote might show that Billy is limited because the man doesn't like his 'kind'.

You may, however, choose to write that Billy Sue punched the man in the face. This action shows how Billy chooses to work against his limitations.

5. The right side of the page is to be used to record your thoughts and feelings about the quote. How does this quote illustrate the character's limitations? Can you relate to that limitation? How does that limitation relate to the limitations of Americans as a whole? If you write about the way a character works against limitations, tell us whether or not you approve of his actions? Would you do the same thing if you were in his shoes?
6. You should record at least ten quotes in your journal from each of the assigned readings. Label the date, the work, and the page number at the top of each page.

*Your journals will be collected weekly (Thursdays) and will count 15% of your grade.

*It is important that you keep up with your journal because your journal will help you when writing your final paper.

DAY 4: WEEK 1

1. Daily oral language & Attendance (10 minutes)
2. The teacher will ask volunteers to share their poems from Homework Tuesday. If there are no volunteers, the teacher will collect the papers and read random poems anonymously (10-15 minutes).
3. The students will divide into self-selected groups of three for this activity. Time will be allowed for students to arrange desks and get settled (5 minutes).

4. Journal Lesson- Each member of the group will read their poem to the group as a whole. To provide additional practice with split-journals, the group members will work together to pull out 3 lines from each group members' original poem for inclusion in their journals (9 lines total). The students will help each other recognize the significance of individual lines and will write this significance in their journals. (30 minutes)

5. Classwork/Homework-Students will write in their journals about the characteristics and limitations found in their classmates' original poems. They will compare these characteristics and limitations to their own individual limitations. This journal entry will not be in the split-journal form. It is a free-write paragraph in which the students record their thoughts about limitations thus far.

Lesson 2: What were the limitations at the founding of America?

OBJECTIVES:

1. Students will identify the limitations of Americans as they are identified in the Declaration of Independence
2. Students will pull important quotes from the Declaration of Independence for inclusion in their journals
3. Students will compare the limitations in Langston Hughes' poem, a modern work, with the limitations in the Declaration of Independence

MATERIALS:

The Declaration of Independence

DAY 5: WEEK 1

1. Attendance (5 minutes)
2. The class will read the Declaration of Independence aloud in class. (15 minutes)
3. The class will come up with important quotes that illustrate how the framers of the Declaration of Independence defined our freedom as Americans and record them in their journals. Students will be encouraged to refer to these quotes throughout the unit in class, as the Declaration of Independence defines what it means to be an American. (15 minutes)
4. The class will compare the characteristics of the Declaration of Independence to the characteristics of the Langston Hughes poem and to the poems written by the class. The class should look in their journals to find quotes that are similar from all three works. They should also look for quotes from the works that contradict one another. The class will begin to formulate what it means to be an American, what limitations we face as Americans, and how we can fight against these limitations (15 minutes).
5. Teacher will briefly introduce *The House on Mango Street* as a novel about a young Mexican girl. She will remind students to look for the limitations Esperanza faces as a Mexican-American (5 minutes).
6. Homework-Students will begin reading *The House on Mango Street*. Students should focus on those quotes that they feel reveal the limitations Esperanza works within and against. Each quote should be individually supported by the students' own personal reactions/reasoning.

THE HOUSE ON MANGO STREET-STUDY SEQUENCE

Lesson 3: Multiple Perspectives

OBJECTIVES:

1. Students will identify the limitations addressed in *The House on Mango Street* through class discussions and journal entries.
2. Students will investigate the limitations placed on Americans because of their station in life (socioeconomic, ethnic, gender, etc.) through an exercise involving perspective.
3. Students will learn point-of-view and voice through reading and discussion.
4. Students will learn to form questions and lead discussions about literature.

MATERIALS:

The House on Mango Street

DAY 1: WEEK 2

1. Attendance (5 minutes)
2. The class will do a Multiple Perspectives/Multiple Points of View in Literature Activity (Body Language: www.aace.virginia.edu). Students will explore multiple perspectives in the classroom by standing on their desks - a high level, sitting on their desks - a medium level, and lying on the floor - a low level. The students focus on something specific in the room like a clock or a cabinet, etc. After they have finished the exercise, they will discuss how it felt to be at all three levels. Did the students see more or less of the object from the different levels? Have them describe what they saw at each level. How did it change, etc.? Students will then talk about the space in the classroom and how sitting in the front of the classroom is a different experience from sitting in the back of the classroom from sitting in the middle of the classroom. Sitting in circles is also different. (10 minutes)
3. The Multiple Perspectives/Multiple Points of View activity will be related to *The House on Mango Street* because the book is written from the perspective of a young Latino girl growing up in Chicago. The students should discuss how the activity relates to the point-of-view that Esperanza offers. Why does her position in life affect how she views life and what happens to her? What can she "see" or "not-see" because of where she stands economically, socially, etc.? How is her point-of-view different from the Nuns' at her school, for example? (15 minutes)
4. If the students are unwilling or unable to discuss Esperanza and the events of the first four chapters in detail, a summary quiz will be given at the teacher's discretion. Each student will write down at least one event from each of the four chapters. (possible 5 minutes)
5. The teacher will guide the discussion on the Multiple Perspectives activity into a discussion on the limitations Esperanza and her neighbors face in the first four chapters. (20 minutes)

The House on Mango St: Where did Esperanza live before she moved to Mango Street? Is she proud of her new house? Why is ironic that the nun makes her feel ashamed of her apartment? Why doesn't the narrator mention her own name? What does her "dream house" resemble? How does the house she

describes compare to the house in *Leave it to Beaver* and the American-dream? If Esperanza longs for the American-dream, how does she feel about her own heritage and socioeconomic standing? How does her "place" in life limit her or change her limit her point-of-view?

Hairs: Who are the members of Esperanza's family? What elements of her family does she identify? What is the significance of these things? How would her physical appearance limit her in society? (prejudice, visible difference)

Boys and Girls: What does the immaturity of the boys imply about their ages? Are all Americans limited, at one point, by age in their lives?

My Name: After whom is Esperanza named? Why is it significant that her name means sadness/waiting in Spanish and hope in English? Does this suggest that she has a dual-identity? What does her namesake's story tell us about the status of women in Mexican society? How is she limited as a Mexican-American and as a female in Mexican society?

6. Homework- Students will read through page 25 and record quotes in their split-journals. Students should focus on those quotes that they feel reveal the limitations Esperanza works within and against. Each quote should be individually supported by the students' own personal reactions/reasoning.

Lesson 2: Esperanza's Personal Limitations

OBJECTIVES:

1. Students will identify the limitations placed on Esperanza in *The House on Mango Street* through discussions and journal entries.
2. Students will investigate the limitations placed on Americans because of their stations in life (socioeconomic, ethnic, gender, etc.) through class discussions.
3. Students will lead discussions with their journal quotes.
4. Students will use multiple perspective skills by rewriting a scene in the novel from a different character's perspective than the narrator's.

MATERIALS:

The House on Mango Street

DAY 2: WEEK 2

1. Attendance (5 minutes).
2. Students will complete a Summary Quiz. Each student should write at least five events from the reading. The facts should show that the student both read and comprehended the assigned material. (10 minutes).
3. Students will divide into groups of three and compare the quotes to which they respond in their journals. Students should write their group members' quotes in their own journals. The small groups will then discuss each quote and how it reveals Esperanza's limitations. (15 minutes)

4. The teacher will direct the small groups to break up and begin a whole class discussion. The students should draw from the journal quotes to begin the discussion. After taking volunteers, the teacher will select students at random to share and discuss one of their quotes. Every student should share at least one of their quotes to ensure total class participation. The discussion will focus on the quotes about limitations as well as any reactions the students had to the readings. (15 minutes)

5. In the event that the student-led discussion does not adequately cover all of Esperanza's limitations found in these chapters, the teacher will initiate discussion of the following material. If the students cover all of the limitations, the teacher will bring the discussion to a close with a quick recap. (10 minutes)

Cathy Queen of Cats: Why is Cathy's family about to move? "Then as if she forgot I just moved in, she says the neighborhood is getting bad" (13). What does this imply about Esperanza's socioeconomic status? Is Cathy viewing the neighborhood from an "elevated perspective"? Is she as elevated as other white people who never lived on Mango Street? How does she compare to white males? What are the stereotypes and prejudices Cathy reveals and how do they affect Esperanza and her family?

Our Good Day: Why is it important that Esperanza's new friends, Lucy and Rachel, "don't laugh" at her name? What does Cathy think and say about her new friends? What makes them better friends than Cathy?

Laughter: What bonds Nenny and Esperanza as closely as being blood-related?

Gil's Furniture Bought & Sold: What is significant about Esperanza buying the Statue of Liberty second-hand? The music-box?

Meme Ortiz: How does Juan/Meme have a dual-allegiance to both Spanish and English? What about his dog with two names?

Louie, His Cousins & His Other Cousin: Puerto Rican family. Why does Louie's cousin steal the Cadillac? How is the Cadillac symbolic? Is his crime a result of frustration and poverty? Is it justified? Are his dreams much different than Esperanza's?

6. Homework- Students will read through page 42 and record quotes in their split-journals. Students should focus on those quotes that they feel reveal the limitations Esperanza works within and against. Each quote should be individually supported by the students' own personal reactions/reasoning.

DAY 3: WEEK 2

1. Attendance and DOL (10 minutes).

2. Students will complete a Summary Quiz. Each student should write at least five events from the reading. The events should show that the student both read and comprehended the assigned material. (10 minutes).

3. The students should draw from the journal quotes to begin the discussion. After taking volunteers, the teacher will select students at random to share and discuss one of their quotes. Every student should share at least one of their quotes to insure total class participation. The discussion will focus on the quotes about limitations as well as any reactions the students had to the readings. (25 minutes)

4. In the event that the student-led discussion does not adequately cover all of Esperanza's limitations found in these chapters, the teacher will initiate discussion of the following material. If the students cover all of the limitations, the teacher will bring the discussion to a close with a quick recap. (10 minutes)

Marin: Who is Marian? Why is she unable to leave her house? How does she plan to change her situation? (She thinks she'll meet a man on the subway.) Why do Esperanza and her friends admire her? How is Marin limited/disillusioned by her dreams? Is her situation typical for females in her situation?

Those Who Don't: Those Who Don't. Who is scared to come through their neighborhood? (Not just white people.) How do outsiders see her neighborhood? How does she see theirs? What part of town, if any, are you afraid to drive through? What do you think about the people that live there? Is your perception "limited" because of your position?

There Was an Old Woman She Had So Many Kids: Her husband left her "without even leaving a dollar for bologna or a note explaining how come" (29). What is the abandoned mother's limitations? What about her limitations as a female in Latino/American society? Why is her life related to a Mother Goose rhyme?

Alicia Who Sees Mice: How does Alicia's father treat her efforts to get an education? What is her "place" in Latino society? (making tortilla lunches) What/Who is responsible for placing limitations on Alicia?

Darius & The Clouds: Why is God in the clouds? Why is this the first time religion is mentioned if they all go to the Catholic School?

And Some More: Snow-English and Spanish names given: dual-allegiance.

The Family of Little Feet. What happens to Esperanza when she and her friends are given some cast-off shoes? How do the shoes change them? What effect do they have on the men in the neighborhood? Maturing, emerging sexuality, womanhood: Why are these equated with high heels?

5. Homework- Students will read through page 55 and record quotes in their split-journals. Students should focus on those quotes that they feel reveal the limitations Esperanza works within and against. Each quote should be individually supported by the students' own personal reactions/reasoning.

Lesson 3: The Vignette Form

OBJECTIVES:

1. Students will write narrative vignettes (co-authored and individually) modeling Sandra Cisneros's style.

MATERIALS:

The House on Mango Street

Guideline Worksheets on Co-Authored and Narrative Form

DAY 4: WEEK 2

1. Attendance and Daily Oral Language (10 minutes).

2. Students will complete a Summary Quiz. Each student will write at least five events from the reading. The events should show that the student both read and comprehended the assigned reading. (10 minutes)

3. Teacher will distribute the Narrative Editing Worksheet. From this, the teacher will lead a mini-lesson on narratives, vignette form and descriptive language (5 minutes).
4. Students will be instructed to choose a character, other than Esperanza, from *The House on Mango Street*. They will rewrite one scene/scenario from the book from that character's perspective/point-of-view. The students should rewrite the scene using the character's voice, dialect and perspective using descriptive language. Students will be advised that their work may be shared aloud (15 minutes)
5. To ensure that the students have a good understanding on how to write using narrative style, descriptive language and point-of-view, students will be asked to volunteer to read their scenes aloud. If there are no volunteers, the teacher may collect the papers and read them anonymously. (10 minutes)
6. The teacher will conclude the lesson by having the students recall the multiple perspective activity at the beginning of Day 1: Week 1. Students should review the significance of both multiple perspective activities (5 minutes).
7. Students should turn in their journals as they leave the classroom.
8. Homework- Students should begin thinking about what topic/character they would like to use in their first vignette.

See the following text for suggestions on teaching the narrative:

Kirby, Dan, and Tom Liner. *Inside Out: Developmental Strategies for Teaching Writing*. Portsmouth, NH: Boynton/Cook Publishers, 1988.

DAY 5: WEEK 2

WRITERS WORKSHOP

1. Attendance and DOL (10 minutes)
2. The teacher will distribute the Student Guide and Co-Authored worksheets and explain them to the class. The teacher will review the guidelines presented on the worksheets (10 minutes).
3. Students will spend the class period working in pairs to co-author a vignette (35 minutes).
4. Homework- Students will read through page 80 and record quotes in their split-journals. Students should focus on those quotes that they feel reveal the limitations Esperanza works within and against. Each quote should be individually supported by the students' own personal reactions/reasoning.

Student Guide-Writer's Workshop

1. Choose a partner with whom to work throughout the workshop period. You should choose your partner according to the following criteria: Will I be able to stay on task working with this person? Will I

accept constructive criticism from this person? Will I feel comfortable offering this person constructive criticism?

2. You will use the class period to write a vignette (1-2 pages) with your partner. Your vignette should be modeled after *The House on Mango Street*. You want your vignette to be centralized on one idea that illustrates limitations. Esperanza writes about her shoes, her name, etc. She focuses on one idea for each vignette.

3. After you decide on one idea, you will write your vignette using descriptive, narrative style. Your vignette should seem sincere. I want to be able to hear your voice in my mind and to picture the scene you describe.

4. Your partner is a resource. Together you can be creative. You should help one another develop the vignette and edit for spelling and grammatical errors. You are encouraged to write in dialect as is illustrated in *The House on Mango Street*.

5. Think about your audience as you write. Who will read your vignette? Why are you writing? To persuade, describe, entertain?

6. Read the vignette aloud to one another. Does the voice shine through? Can you picture what is being described? How does it make you feel?

7. When you finish your work in pairs, pick another group to join (think about the criteria you used in choosing your partner-see #1). The four of you will share your two vignettes and help one another in editing the vignettes. Remember to think about voice, picture, centralized idea, feelings, and spelling/grammar. Look at the grading rubric. What grade would you assign the vignette?

8. When you finish work in groups, begin writing a vignette individually. Follow the same guidelines as listed above.

See the following text for notes on Co-Authoring as an activity of multiple intelligences:

Smagorinsky, Peter (1991). *Expressions: Multiple Intelligences in the English Classroom*. Urbana, IL: NCTE.

How do you Co-Author a Narrative?

1. Each member contributes his/her own strengths. Everyone offers suggestions and ideas.

2. Together, you and your group members will decide what the story is about.

-Organize and plan the story. Is the story about an event? Who/what does the story talk about? How does

the story unfold?

-Describe what you see. Where is the story taking place? What year is it (present/past)? What kind of scenery is there?

-Decide the narrator's identity. Who is telling the story (first-person, third-person, omniscient, etc.)? What is his/her name? Is it a man/woman, young/old, black/white/Asian/Hispanic, etc.,?

-Decide on other characters. Who are they? What do they talk like? Where do they live? Why are they there? How do they fit into the story?

3. Edit and revise your narrative together.

Lesson 4: Questioning

OBJECTIVES:

1. Students will formulate questions about their reading. Their questioning will begin with literal questions about the text and become increasingly complex, ultimately requiring high-level inferences (Smagorinsky, 1991).
2. Students will evaluate and identify what makes a good question through class discussion.
3. Students will lead discussion with the self-generated questions.

MATERIALS:

The House on Mango Street

DAY 1: WEEK 3

1. Attendance and DOL (10 minutes).
2. Teacher will lead the lesson on formulating questions and student led discussion. (Interpersonal Intelligences) (15 minutes)
3. Students will divide into small groups of three and use the text through page 80 to formulate six questions according to the lesson's guidelines (15 minutes).
4. The teacher will direct the groups' attention to a whole class discussion. The teacher will lead the discussion by calling on each group to give one example of each of the six types of questions. The teacher will begin by asking specifically for the each groups' example of a question that reveals an important fact stated directly in the text. Each groups' question will be answered and discussed. What is the answer to the question? Is the question the right type of question? The discussion will continue until every group has revealed all six of their questions and the questions have been discussed and answered (20 minutes).
5. Homework-Students will read through page 98 (Chapter 40). In their journals, the students should formulate one question from the reading for each of the six guidelines. Question should attempt to focus on Esperanza's struggles within and against her limitations. The journals will remain split with the questions on one side of the page, and their response/answer to the question on the other side of the page.

Student-Led Discussion and Question Formation

In a group of three students, practice formulating a series of six types of questions to ask your classmates.

1. Important fact stated directly in the text. Example: Where did Esperanza live before she moved to Mango Street?
2. Stated relationship between important characters or events. Example: What bonds Nenny and Esperanza as closely as being blood-related?
3. Inference about a crucial relationship between two pieces of information close together in the text. Example: In what ways is Esperanza like the women in her family? In what ways is she different?
4. Inference about the relationships among many pieces of information spread throughout the text. Example: How is Esperanza limited by her station in life? Give at least 4 examples.
5. Perceiving a pattern from seemingly unrelated pieces of information; this often involves tracing a symbol through the course of a novel or relating a set of symbols. Example: How does Esperanza view the women in her community? How does she feel about her mother? Her aunt? Sally? Marin? What does this tell us about her gender limitations?
6. Author's generalizations about life outside the novel. Example: What do Esperanza's stories tell us about the Hispanic culture in American society today? Are there other cultures who experience similar situations? In what ways? Have you experienced similar situations in your own life?

This activity was adapted from:

Smagorinsky (1991). *Expressions: Multiple Intelligences in the Classroom*. Urbana, IL: NCTE.

DAY 2: WEEK 3

1. Attendance and DOL (10 minutes).
2. Students will complete a Summary Quiz. Each student will write at least five events from the reading (Chapters 34-40). The events should show that the student both read and comprehended the assigned reading. (10 minutes)
3. Students will be asked to reveal the questions they generated in their journals to generate class discussion. The teacher will begin the discussion by asking for the students' literal questions and allowing the class to answer those questions. The discussion will proceed until each type of question is covered. The students' answers and responses to each question will lead the discussion and the teacher will intervene only to offer guidance and keep the discussion on track. Because some questions may overlap, every student is not required to offer a question for each of the six guidelines; however, the teacher will take note of any students who are not participating and may not have completed the assignment (25 minutes).
4. In the event that the student-led discussion does not adequately cover all of Esperanza's limitations found in these chapters, the teacher will initiate discussion of the following material. If the students cover

all of the limitations, the teacher will bring the discussion to a close with a quick review (10 minutes).

Sally- Describe the relationship between Sally and her father. How do her schoolmates see her? What transformation take place when Sally comes home? "You could close your eyes and you wouldn't have to worry what other people said because you never belonged here anyway and nobody would think you sad and nobody would think you're strange because you like to dream and dream" (83).

Minerva Writes Poems- Why does Minerva write poems? Why is she black and blue when she comes to visit Esperanza? "There is nothing can do." What is it that writing offers her? If she cannot leave physically, can she leave emotionally and mentally?

Bums in the Attic- What does Esperanza's father do for a living? Why has Esperanza stopped joining her family on their Sunday outings? "I don't tell him that I'm ashamed- all of us staring out the window like the hungry." Why is it significant that no one else in her family feels the same way? Everyone else is just content to wish. What does that say about her? How does her family's contentment effect/limit her?

Beautiful and Cruel- What is the nature of Esperanza's "quiet war" (89)? Against whom- or what- is she fighting? "I have decided not to grow up tame like the others who lay their necks on the threshold waiting for the ball and chain." Is marriage a limitation/bondage? Is her roll as a wife a limitation?

Smart Cookie-How would you categorize the things that Esperanza's mother knows? What things might she not know that Esperanza does? Why do you think that she left school? What does she mean, "Shame is a bad thing"? What message does that send to Esperanza? "You know why I quit school? Because I didn't have nice clothes. No clothes, but I had brains" (91).

What Sally Said- "He never hits me hard." Her father is ashamed of his slut daughter and beats her. What does this say about the woman's place? Father's role? Sexually-independent females?

Monkey Garden- How does the Monkey Garden change? Why does Sally make Esperanza so mad? From whom is she trying to save her? What will eventually happen to Sally? How does Esperanza feel about males and marriage? Why does Esperanza say, "the garden that had been such a good place to play didn't seem mine either" (98).

4. Homework- Students should finish the novel. In their journals, students should formulate at least five questions and record five quotes. Students should answer or respond to questions and quotes. Additionally, students should read through their journal to find the quote/passage from the novel that they feel strongly identifies how Esperanza works within and against her limitations. Students should be prepared to share and discuss the quote/passage they have chosen in class the next day.

Lesson 5: A House for Esperanza

OBJECTIVES:

1. Students will identify how Esperanza's point-of-view has changed throughout the novel.
2. Students will identify the symbolic importance of a house to Esperanza through artistic representation.
3. Students will conclusively identify the limitations Esperanza works within and against throughout the novel.

4. Students will produce original piece modeling Sandra Cisneros's narrative vignette style.

MATERIALS:

-The House on Mango Street

-White drawing paper

-Color pencils, crayons, markers

DAY 3: WEEK 3

1. Attendance and DOL (5 minutes).

2. Students will complete a Summary Quiz. Each student will write at least five events from the reading. The events should show that the student both read and comprehended the assigned reading. (10 minutes)

3. Students should lead a discussion of the questions and quotes generated in the assigned homework journal. The teacher will begin the discussion by asking for the students' questions and allowing the class to answer those questions. The students' answers and responses to each question/quote will lead the discussion and the teacher will intervene only to offer guidance and keep the discussion on track. All students are required to offer their questions/quotes/comments; the teacher will take note of any students who are not participating and may not have completed the assigned reading or journal. (30 minutes).

4. In the event that the student-led discussion does not adequately cover all of Esperanza's limitations found in these chapters, the teacher will initiate discussion of the following material. The teacher will wrap-up The House on Mango Street by asking students to share the passages they selected for homework. The passages/quotes should identify how Esperanza works within and against her limitations (15 minutes).

Red Clowns-What happens to Esperanza at the carnival? One of the boys says, "I love you Spanish girl." (Generalization-she is Mexican) Why does she think that Sally and the "storybooks and movies" lied to her? What is the significance of the title of this vignette? Is the rape symbolic of Esperanza's oppressions and limitations (gender and race)?

Linoleum Roses- What eventually happens to Sally? How is she the opposite of what Esperanza wants to become?

The Three Sisters- How does Esperanza meet the three sisters? What kind of a future do they predict for her? What is the responsibility they place on her? "When you leave you must remember to come back for others. A circle, understand?" "You will always be Esperanza. You will always be Mango Street. You can't forget who you are." Why is it ironic that she says, " Then I didn't see them. Not once, not twice, or ever again" (105)? Does this imply that she overcomes the predictions? What is symbolic about the number three?

Alicia & I Talking on Edna's Steps What does Esperanza mean that she doesn't have a house? Physically, she does. What other kind of house does she want/need? Who's going to make Mango Street better? Why is it funny to think about the mayor helping them?

A House of My Own- What does the description of her house say about what she wants? What does it

say about her current limitations? "Only a house quiet as snow, a space for myself to go, clean as paper before the poem" (108). What does writing offer her?

Mango Says Goodbye Sometimes- How does The House on Mango Street make a complete circle? "For the ones who cannot out." - There is no action in this sentence. The words themselves don't allow movement. What does writing have to do with her getting out? Do you feel like she will ever be able to escape?

5. Homework- In their journals, students will create a list of features/characteristics they feel describe Esperanza's ideal house. The features/characteristics can be physical or symbolic.

DAY 4: WEEK 3

1. Attendance (5 minutes).

2. Teacher will ask students for the characteristics/features that Esperanza's dream house would have and write them on the overhead. Students will be asked to discuss each characteristic/feature. Does it belong? What does it say about Esperanza's limitations and dreams? What does having a house of her own mean to Esperanza? What does a house symbolize? Will physically owning a house solve her problems and emancipate her from her limitations? What limitations will remain? What does her writing have to do with the idea of having a house of her own? (15 minutes).

3. Teacher will instruct students to create an artistic representation of Esperanza's house. Each object in the picture should represent one of the characteristics discussed at the beginning of the class. Additionally, Esperanza's limitations should be represented. Students should label each part to show its significance (4 minutes).

4. Teacher will pass out art supplies: paper, color pencils and markers (1 minute).

5. Students will create their houses (15 minutes).

6. Teacher will collect all art supplies (5 minutes).

7. Students will have the opportunity to share the meaning of their houses with the class (10 minutes).

8. Students should turn in their drawings on the way out of the classroom.

9. Homework- Students work on finalizing their co-authored vignettes and prepare to turn them in for teacher editing at the end of the next class period.

DAY 5: WEEK 3

Writing Workshop Day:

1. Attendance (5 minutes).

2. Students should get with their partner and finalize their co-authored vignettes. The pairs should use

this time to edit and revise if they are finished composing the short narratives (15 minutes).

3. When time is up, each pair will get with another pair to form larger editing groups of four (5 minutes).
4. The pairs will read one another's' vignettes. Each editing group should write suggestions and edit the two vignettes. Students should use the Revision for the Narrative worksheet that was previously distributed (30 minutes).
5. Homework-Students will read "The Man Who Was Almost a Man" by Richard Wright for homework. In their journals, students should formulate at least five questions and record five quotes regarding Dave's limitations, the choices he makes, and possible consequences of those choices. Students should answer or respond to questions and quotes.

AGE AND GENDER

The following activities are designed to introduce students to the personal limitations that people face as a result of their age and gender. They are designed to encourage students to examine the choices that people face as a result of their limitations. They are designed to encourage students to examine the consequences of our actions.

Lesson 1: Limitations Based on Age

OBJECTIVES:

1. Students will identify the limitations that Dave faces as a result of his age through class discussion and journal entries.
2. Students will discuss as a class the choices that Dave faces throughout the story.
3. Students will write a continuation of the story in which they examine the consequences of Dave's choices.

MATERIALS:

"The Man Who Was Almost a Man" by Richard Wright

DAY 1: WEEK 4

1. Attendance (5 Minutes)
2. Students should lead a discussion of the questions and quotes generated in the assigned homework journal. The teacher will begin the discussion by asking for the students' questions and allowing the class to answer those questions. The students' answers and responses to each question/quote will lead the discussion and the teacher will intervene only to offer guidance and keep the discussion on track. All students are required to offer their questions/quotes/comments; the teacher will take note of any students who are not participating and may not have completed the assigned reading or journal. (20 minutes).
3. In the event that the student-led discussion does not adequately cover all of Dave's limitations and choices, the teacher will initiate discussion of the following material. (15 minutes).

Why does Dave feel that he is 'almost a man'?

Why do you think Dave puts down his neighbors?

What does the gun mean to Dave? What do you think of his choice to keep the gun himself?

How is Dave affected by the death of Jenny? Would you say that he becomes a man? Why or why not?

What are Dave's choices after Jenny's death? What are the consequences of each choice?

What does it mean to Dave to 'be a man'? What does it mean to you to 'be a man'? Do you think Dave will ever 'be a man'? Why or why not?

4. Students will write a brief continuation to the story (1 page) illustrating possible consequences of Dave's final decision to run away. If the stories are not finished in class they are to be completed for homework. (15 minutes).

Lesson 2: Limitations Based on Gender

OBJECTIVES:

1. Students will create their own piece of yellow wallpaper to demonstrate their understanding of limitations in "The Yellow Wallpaper."
2. Students will write a paragraph comparing the limitations faced by Aunt Jennifer in "Aunt Jennifer's Tigers" to another literary character previously studied in the unit.
3. Students will identify limitations, choices, and consequences through class discussions and journal activities.

MATERIALS:

"The Yellow Wallpaper" by Sarah Gilman

"Why I Wrote the Yellow Wallpaper" by Sarah Gilman

"Aunt Jennifer's Tigers" by Adrienne Rich

DAY 2: WEEK 4

1. Daily Oral Language and Attendance (10 minutes)
2. Students will complete a Summary Quiz. Each student should write at least five events from the story. The events should show that the students both read and comprehended the assigned material. (10 minutes)
3. The students should draw from the journal quotes and questions to begin discussion. After taking volunteers, the teacher will select students at random to share and discuss one of their quotes. Every student should share at least one of their quotes to ensure total class participation. The discussion will focus on the quotes about limitations as well as any reactions the students had to the readings. (15 minutes)
4. In the event that the student-led discussion does not adequately cover all of the limitations found in the

story, the teacher will initiate discussion of the following material. If the students cover all of the limitations, the teacher will turn the discussion to and distribute copies of "Why I Wrote the Yellow Wallpaper." (15 minutes)

1. What are the character's physical limitations? Emotional limitations? Mental limitations? What is the source of these limitations?
2. Why do you think that the women 'creep'?
3. Why does the character tear the wallpaper from the walls?
4. How does the character feel about Jennie? John? How do these feelings change throughout the story?
5. What are the character's choices to overcome her limitations?
6. What are the consequences of each choice?

5. Students will read "Why I Wrote the Yellow Wallpaper" aloud in class. (5 minutes)

6. Homework--Students are to write in their journals quotes and questions from "Why I Wrote the Yellow Wallpaper." Students should also write a paragraph in their journals discussing the effect of Gilman's work. Is the writing an effective way to fight limitations? Why or why not?

DAY 3: WEEK 4

1. Attendance (5 Minutes)

2. The students should draw from the journal quotes and questions to begin discussion. After taking volunteers, the teacher will select students at random to share and discuss one of their quotes. The discussion will focus on the quotes about limitations and choices in fighting limitations as well as any reactions the students had to the readings. (10 minutes)

3. Teacher will explain the 'wallpaper' assignment and distribute pieces of yellow construction paper (5 minutes):

You are to illustrate a piece of the wallpaper as it was presented in the story. Be sure to demonstrate how the wallpaper illustrates the character's limitations. You may also choose to draw your wallpaper according to your own limitations. You may use drawings, symbols, quotes from the text, and quotes from other texts in your drawing. Make sure that your drawing is neat and that it is based on your ideas. The wallpaper will be shared with the class--so show us what you can do!

4. Students will complete their drawings in class (25 minutes).

5. Students will share their drawings with the class. The students' 'wallpaper' will be displayed in the classroom. (10 minutes)

6. Homework: Read "Aunt Jennifer's Tigers". In their journals, students should formulate questions and record quotes. Students should respond to or answer the questions and quotes.

DAY 4: WEEK 4

1. Attendance and Daily Oral Language (10 minutes)
2. Read the poem "Aunt Jennifer's Tigers" aloud in class. (2 minutes)
3. The students should draw from the journal quotes and questions to begin discussion. After taking volunteers, the teacher will select students at random to share and discuss one of their quotes. The discussion will focus on the quotes about limitations and choices in fighting limitations as well as any reactions the students had to the reading. (15 minutes)
4. In the event that the student-led discussion does not adequately cover all of the limitations found in the poem, the teacher will initiate discussion of the following material. If the student-led discussion does cover all of the limitations, the following writing assignment should be extended from one paragraph to one page. This extension will give the students a better opportunity to review the other texts and to compare Aunt Jennifer to the others' limitations. (15 minutes)

Why do you think that Aunt Jennifer stitches tigers? What does this say about her dreams and her limitations? Why is Aunt Jennifer's hand weighed down by the wedding ring? What choices does Aunt Jennifer have to overcome her limitations? What are the possible consequences of these choices?
5. Students will spend the remainder of the period writing a paragraph in which they compare Aunt Jennifer to one other character from the texts studied thus far in this unit. Students should compare the limitations on the characters, choices to overcome the limitations and the consequences of the choices the characters make. The paragraph should be completed for homework. (13 minutes)
6. Students turn in journals at the end of the class period.

DAY 5: WEEK 4

WRITER'S WORKSHOP

1. Attendance (5 minutes).
2. In their groups of four, students should complete the final round of editing revisions to the original co-authored vignette. Students should revise according to guidelines, teacher's written comments and group suggestions (15 minutes)
3. Students should begin writing their second individually written vignette (25 minutes).
4. In their groups, students should revise their second vignette (the first individually written piece). Students should revise according to guidelines and group suggestions. Students should point out specific problem passages in their individual vignettes for teacher revision (10 minutes).
5. Students should turn in their second vignette with notations to the teacher for revision on their way out of the classroom.
6. Homework - Students should read "from The Letter From Birmingham Jail" by Martin Luther King, Jr.. They should record three questions and three quotes from their reading in their split-journals. Students should focus on those quotes/questions that they feel reveal the limitations Dr. King and other Civil Rights activists worked within and against. Each quote should be individually supported by the

students' own personal reactions/reasoning.

RACIAL AND SOCIOECONOMIC LIMITATIONS

Lesson 1: Comparing contemporary limitations to limitations from the past.

OBJECTIVES:

1. Students should be able to read, comprehend, and interpret a contemporary letter, a short story and poetry.
2. Students should relate the readings to personal experience.
3. Students should identify thematic connections between a contemporary letter the Declaration of Independence.
4. Students will identify racial and socioeconomic limitations in letters, poetry and short stories.

MATERIALS:

"from Letter From Birmingham Jail" by Martin Luther King Jr. (audiocassette)

"Everyday Use" by Alice Walker

"Sure You Can Ask Me a Personal Question" by Diane Burns

"Executive Order 9066: All Americans of Japanese Descent Must Report to Relocation Centers" by Dwight Okita

"Who Burns For the Perfection of Paper" by Martin Espada

"What For" by Garrett Hango (audiocassette)

DAY 1: WEEK 5

1. Attendance and DOL (10 minutes).
2. Teacher will have written the following quotation on the board: "We will win our freedom because the sacred heritage of our nation and the eternal will of God are embodied in our echoing demands." The class will then brainstorm when these words were written. Some students may say that the quotation is from a time in the distant past, perhaps the Revolutionary War. The teacher will explain that the words were written by Martin Luther King Jr., a civil rights leader who sought the freedoms that were fought for by the American colonists long ago (5 minutes).
3. Students will be instructed to look back in their journals at the freedoms our founding fathers valued in The Declaration of Independence. Students will briefly outline the freedoms and then, as the letter is read aloud, students should look for parallels between King's words in from Letter from Birmingham Jail and those of Americans during the Revolutionary War (10 minutes).

4. Students will read along as the audiocassette of "from Letter From Birmingham Jail" plays (10 minutes).

4. Teacher will ask students to volunteer the parallels they drew between the Declaration of Independence and "from Letter From Birmingham Jail." To further discussion, the teacher will ask the following questions: 1) How is King's imprisonment related to "those great wells of democracy which were dug deep by the founding fathers in the Constitution and the Declaration of Independence?" 2) What similarities and differences can you identify between the war for independence and the struggle for civil rights? 3) What limitations did Martin Luther King Jr. and other African Americans face during that time period? 4) How were African Americans treated during the Civil Rights Movement of the 1950s and 1960s? 5) What did they do to fight against their limitations? 6) How does this relate to the women mentioned last week and how they fought within/against their limitations? 7) Are there other races besides African Americans who feel that they have been oppressed in American society? 8) Disregarding race and gender, what other kind of things limit Americans (recall The House on Mango Street)? (20 minutes).

5. Homework - Students should read "Everyday Use" by Alice Walker. They should record three questions and three quotes in their split-journals. Students should focus on those quotes/questions that they feel reveal the limitations the characters work within and against. Each quote should be individually supported by the students' own personal reactions/reasoning.

DAY 2: WEEK 5

1. Attendance and DOL (10 minutes).

2. Students will complete a Summary Quiz. Each student should write at least five events from the reading of "Everyday Use." The events should show that the student both read and comprehended the assigned material (10 minutes).

3. The teacher will distribute and discuss the following handout about the Islamic faith. Additionally, the teacher initiate a discussion of the ramifications of this information on the text (10 minutes).

See the following text for notes on Islam:

Literature - Timeless Voices, Timeless Themes: The American Experience (1999). Prentice Hall: 950.

4. Students will be asked to reveal the questions they wrote in their journals to generate class discussion. The teacher will begin the discussion by asking for the students' questions and allowing the class to answer those questions. The students' answers and responses to each question will lead the discussion and the teacher will intervene only to offer guidance and keep the discussion on track. The teacher will take note of any students who are not voluntarily participating in the discussion and may not have completed the assignment (25 minutes).

5. Homework- Students should read "Sure You Can Ask Me A Personal Question" by Diane Burns and

"In Response to Executive Order 9066: All Americans of Japanese Descent Must Report to Relocation Center" by Dwight Okita. Students will record two quotes and ask two questions from each poem in their split-journals. Students should focus on those quotes that they feel reveal the limitations the narrators work within and against. Each quote should be individually supported by the students' own personal reactions/reasoning.

DAY 3: WEEK 5

1. Attendance (5 minutes).
2. Students will read "Sure You Can Ask Me a Personal Question" aloud in class (3 minutes).
3. Students will be asked to reveal the questions they wrote in their journals to generate class discussion. The teacher will begin the discussion by asking for the students' questions and allowing the class to answer those questions. Additionally, the teacher will ask them to discuss the stereotypes the speaker is subjected to because she is Native American. How do those stereotypes limit how others view her? Does knowing the stereotypes help her to fight against them? Does she seem empowered? (20 minutes).
4. The teacher will briefly discuss the relocation of the Japanese Americans during WWII and answer any student questions (5 minutes).
5. Students will read "In Response to Executive order 9066" aloud in class (2 minutes).
6. Students will be asked to reveal the questions they wrote in their journals to generate class discussion. The teacher will begin the discussion by asking for the students' questions and allowing the class to answer those questions. Additionally, the teacher will use them to discuss the stereotypes the speaker is subjected to because she is Japanese American. Why did her best friend turn on her? How does her friend's reaction reflect that of the country? What is the speaker's physical limitations? How are Japanese Americans a more visible race? What is ironic about Denise O'Connor's name? If America had gone to war with Ireland, do you believe she would have been relocated? What how does the speaker work within and against her limitations? (25 minutes).
7. Homework - Students should read "Who Burns for the Perfection of Paper" by Martin Espada and "What For" by Garrett Hongo. Students should record at least one quote and one question from each poem. Students should focus on quotes they feel reveal the limitations placed on the speakers and how the speakers work within and against them. Each quote/question should be supported/answered by the students' own personal reactions/reasoning.

DAY 4: WEEK 5

1. Attendance and DOL (10 minutes).
2. Students will read "Who Burns for the Perfection of Paper" by Martin Espada (2 minute).
3. Teacher will ask students to summarize the poem. Students will be asked to reveal the questions they wrote in their journals to generate class discussion. The teacher will begin the discussion by asking for the students' questions and allowing the class to answer those questions. Additionally, the teacher will ask the following questions: What are the two ways the speaker has come to know legal pads? How is this ironic? What is significant about lawbooks made from a "pair of hands / upturned and burning"? What does that say about America? Who built it - not the lawmakers, but the poor. How is the speaker limited by her socioeconomic status? How is he like Esperanza from The House on Mango Street? (15 minutes).
4. Students will listen to "What For" by Garrett Hongo on audiocassette (3 minutes).
5. In order to help Bodily/Kinesthetic Learners appreciate the poem's portrait of the speaker's father, the teacher will reread stanzas five through seven. Volunteers will be asked to pantomime the father's actions, defining how he would move according to the descriptive language of the poem. Discuss the physical ramifications of such a labor intensive job (10 minutes).
6. Students will be asked to reveal the questions they wrote in their journals to generate class discussion. The teacher will begin the discussion by asking for the students' questions and allowing the class to answer those questions. To further discussion and engagement, the teacher will ask: Have you ever felt concern for a hard working parent/friend/relative? Have you ever felt that something you worked hard for was poorly compensated? How does his job reflect his place in American society? What kind of limitations do you feel the speaker's dad would face after a long day at work? How might someone of a higher socioeconomic class view the family? How might the son's perspective be different from someone outside of the family? (the foreman, for example)? (15 minutes).
7. Students will hand in journals as they leave the room.
8. Homework - Students should begin their second individually written vignette.

DAY 5: WEEK 5

WRITING WORKSHOP DAY

1. Attendance (5 minutes).
2. In their groups of four, students should complete the final round of editing revisions to the first individually written vignette. Students should revise according to guidelines, teacher's written comments and group suggestions (15 minutes)
3. Students should finish writing their second individually written vignette (25 minutes).
4. In their groups, students should revise their third vignette (the second individually written piece). Students should revise according to guidelines and group suggestions. Students should point out specific

problem passages in their individual vignettes for teacher revision (10 minutes).

5. Students should turn all vignettes into the teacher at the end of class. Students should have any questionable passages marked for the teacher to view.

Lesson 2 : How the limitations of the past still affect us in the present.

OBJECTIVES:

1. Students will identify cultural limitations placed on both the young women in America and their mothers in China in the movie *The Joy Luck Club* through class discussions and journal entries.
2. Students will identify the choices the characters face when trying to overcome the limitations and the consequences of these choices through class discussions and journal entries.
3. Students will demonstrate their understanding of how ancestry can affect modern limitations through the creation of June's family tree.

MATERIALS:

The Joy Luck Club by Amy Tan (movie)

DAY 1: WEEK 6

1. Attendance (5 minutes)
2. The teacher will ask students who have not returned the permission forms to watch the movie to work on their alternate assignment in the library or in a free classroom. (See Attached alternate assignment)
3. Teacher should introduce the movie *The Joy Luck Club* and tell the students to look for limitations, quotes, and questions throughout the movie for inclusion in their journals. (2 minutes)
4. The teacher begins the movie. The teacher should attempt to show at least 40 minutes of the movie a day. The teacher should stop the movie the following times to discuss the limitations of the characters and the character's choices in fighting against the limitations:

1. Following June's piano recital:

How does June feel about her mother's high expectations for her? Does she see these expectations as a limitation? In what ways? What does obedience mean to her mother? How does June feel about obedience?

2. After Aunt Lindo's marriage:

What choices does Aunt Lindo have regarding the marriage? What are the possible consequences of these choices? What would you do if you were in her shoes?

3. After Waverly gives up chess:

Why does she give up chess? Does she see her mother's pride as a limitation? Why can't she play anymore after she has quit for awhile?

4. After Ying-Ying is abused by her husband:

What are Ying-Ying's choices? How does her socio-economic status affect her limitations? How would you fight the limitations that Ying-Ying faces?

5. After Ying-Ying empowers Lina:

How does socio-economic status affect Lina? What are Lina's choices in overcoming her limitations? What are the consequences of each of these choices?

6. After Rose discovers that Ted is having an affair:

How does socio-economic status affect Rose? What other factors contribute to Rose's limitations? What are her choices in overcoming these limitations? What are the consequences of each choice?

7. After An-Mei seeks revenge for her mother's death:

What were An-Mei's mother's options? What were the possible consequences of these options?

8. After Rose sends Ted away:

An-Mei speaks of "knowing her worth." What does this mean to her? What might it mean to the other characters we have studied? What does Rose mean when she says that she died 60 years ago? What is her source of empowerment?

5. Following the movie each day, the students will compare the limitations of the women in China to the limitations of the younger women in America. The students will spend the remainder of the class recording quotes and questions in their journals. (10 minutes)

DAY 2: WEEK 6

1. Attendance (5 Minutes)

2. Watch the movie *The Joy Luck Club*. The teacher should stop the tape at the appropriate times as indicated under DAY 1 plans to discuss the limitations and choices that the characters face. (40 minutes)

3. Compare the limitations of the women in China to the limitations of the younger women in America. The students will spend the remainder of the class recording quotes and questions in their journals. (10 minutes)

DAY 3: WEEK 6

1. Attendance (5 Minutes)

2. Watch the movie *The Joy Luck Club*. The teacher should stop the tape at the appropriate times as indicated under DAY 1 plans to discuss the limitations and choices that the characters face. (40 minutes)

3. Compare the limitations of the women in China to the limitations of the younger women in America.

The students will spend the remainder of the class recording quotes and questions in their journals. (10 minutes)

DAY 4: WEEK 6

1. Attendance (5 minutes)
2. Finish watching *The Joy Luck Club*. The teacher should stop the tape at the appropriate times as indicated under DAY 1 plans to discuss the limitations and choices that the characters face. (20 minutes)
3. The students draw from the journal quotes to begin the discussion. After taking volunteers, the teacher will select students at random to share and discuss one of their quotes. The discussion will focus on the quotes about limitations as well as any reactions the students had to the readings. (15 minutes)
4. The students will draw a family tree placing June in the middle that shows how the limitations of the other characters have influenced her life and have brought her back to China. The students may use drawings and quotes from the text to illustrate the limitations and the choices that were made. The drawings are to be completed for homework. (15 minutes)

PARENT PERMISSION FORM

A movie presentation of *The Joy Luck Club* has been scheduled in your child's language arts class. The teacher's intent in scheduling this movie is to illustrate to the children ways to fight against personal limitations and to examine cultural limitations as they change throughout time. The teacher suggests that you take the time to review the movie before you make a decision concerning your child's involvement. The movie contains sexual connotations and mild language. If you decide that your child should not watch the movie in class, he/she will participate in an alternate assignment. Thank you for your attention and continual support.

My child, _____, has permission to watch the movie, *The Joy Luck Club*, in his language arts class. I understand that the movie is rated R.

Parent's Signature

Today's Date

Alternate Assignment

OBJECTIVES:

1. Students will apply their understanding of personal limitations and choices in dealing with limitations to a work not previously studied in class.

2. Students will represent the limitations from the individual work in a creative piece of their choice.

3. Students will present their creative assignment to the class.

MATERIALS:

materials for creative assignment are at the student's discretion.

STUDENT INSTRUCTIONS:

1. You are to choose a play, poem, story, or novel that involves personal limitations to read on your own.

2. After you finish reading the text, think about the limitations that the protagonist faces. What are the his/her choices when facing the limitations? What are the possible consequences of each choice?

3. Think about how you might represent the limitations in the text in a creative piece. You might consider a song, a play, a painting, a drawing, or whatever you choose. Your only 'limitation' is that you must make sure that your piece illustrates the limitations faced by the protagonist in the novel.

4. Remember that your piece will be presented to the class--you certainly want to impress your fellow classmates. You will have four days to complete your mission. Your creative piece will be incorporated in your journal grades and in your daily classwork grades, so make it good!

5. If you can't decide on a text or a creative representation, ask me for help! I'll be glad to assist you!

PLANS FOR ASSESSMENT

The following assessments have been designed to engage students in group writing activities and to encourage students to incorporate multiple intelligences. Students will demonstrate their ability to write for different purposes and for different audiences through the creative writing assignment and the technical essay. Students will also demonstrate their understanding of limitations through the illustration of the vignette book. Students will learn to recognize one another and the teacher as resources within the classroom.

Lesson 1: Creative Writing Assignment

OBJECTIVES:

1. The students will work in peer groups to create a vignette book illustrating their understanding of personal limitations.

2. Students will practice writing creatively in narrative, descriptive style.

3. Students will work together to edit the work of their peers.

4. Students will incorporate multiple intelligences in the design and illustration of the vignette books.

MATERIALS:

1. Colored pencils, watercolors, pastels, crayons, and markers.

2. Binding Materials-See Binding page 46.

DAY 1: WEEK 7

1. Attendance (5 minutes)
2. Students will be returned all vignettes written in writing workshops throughout the unit. These vignettes will have both teacher and peer suggestions for revisions. (5 minutes)
3. Students will work in groups to revise their personal vignettes and the vignettes of their peers. Students should be reminded that their editing work will be reflected in their final grade. Students must read all vignettes to be included in the vignette book and should fill out a rubric for each vignette. Students should look for voice, descriptive style, grammar/spelling, appropriate length, central idea. Did the author think about audience? Purpose? This activity should take the entire period. (45 minutes)
4. If students finish their revisions early, they will begin writing the final copy of the vignettes onto white paper for inclusion in the book. They should be reminded that their writing must be neat. They should also be reminded that neatness will be reflected in their final grades.

Students will not be allowed to begin illustrations today.

DAY 2: WEEK 7

1. Attendance (5 Minutes)
2. Continue editing the vignettes and copying them onto paper for binding. (15 minutes)
3. Students should be reminded that they must be prepared to explain the significance of their cover. The students will generate ideas in a class discussion about what might be appropriate for a cover design and why it would be significant. (5 minutes)
4. Begin illustrating the vignettes and begin cover design. Teacher should circulate among the groups for assistance as needed and to monitor the groups' progress. (30 minutes)

DAY 3: WEEK 7

1. Attendance (5 Minutes)
2. Remind students that they must be prepared to explain the significance of their cover.
3. Continue designing the cover and illustrating the vignettes. (50 minutes)

DAY 4: WEEK 7

1. Attendance (5 Minutes)
2. Remind students that they must be prepared to explain the significance of their cover.
3. Continue designing the cover and illustrating the vignettes. (50 minutes)

DAY 5: WEEK 7

1. Attendance (5 minutes)
2. Bind the Vignette books. (see attached instructions for binding) (20 minutes)

3. Present the Vignette books to the class. Students must explain the significance of the cover design. Students are encouraged, but not required, to read one vignette from their collection to the class. (20 minutes)
4. Teacher will explain the guidelines for the technical essay, and go over the technical essay rubric with the class. (5 minutes)
5. Teacher will review the expectations of an essay outline. (5 minutes)

See the following document for directions for book-binding:

Dwyer, E. (1997). Making Cloth-Bound Books Using Heat-N-Bond Ultra. (ERIC Document Reproduction Service No. ED 404 639).

Lesson 2: Unit Essay

OBJECTIVES:

1. Students will demonstrate their understanding of working within/against limitations in a technical essay.
2. By comparing the creative writing assignment to the technical writing assignment, students will practice writing for different audiences and purposes.
3. Students will demonstrate their ability to recognize significant passages from different works and by incorporating those passages in their writing.
4. Students will practice speaking in front of audiences through the presentation of their outlines.

DAY 1:

1. Attendance (5 minutes)
2. Students will share the outlines of the technical essay with the class, focusing their attention to the main idea, the three works chosen, and the reasons for choosing those works. (15 minutes)
3. Teacher will lead the class in a discussion about using quotes from the journals in the technical essay. Using the overhead, the teacher will demonstrate the different ways to incorporate quotes in writing. Teacher will review punctuation, citation, and the necessity of support in writing. (10 minutes)
4. Students will work in groups to review their journals and to help one another choose quotes for inclusion in their essays. Students should choose at least 3 quotes to support each paragraph in their essay. They should be prepared to share with the class which quotes they chose, why they chose them, and how they plan to incorporate those quotes in their writing. (15 minutes)
5. Teacher will ask for volunteers to share their quotes with the class. If there are no volunteers, the teacher will call on students at her discretion. The teacher will remind students that they must have written at least the introductory paragraph by Tuesday. The students should try to write 2/3 of their essay by Tuesday. (10 minutes)

Technical Essay-Guidelines

1. Based on what you have read in this unit, decide on the best way to fight against personal limitation.
2. Defend your decision with examples from at least 3 works (be sure to refer to your journal for quotes you may want to include).
3. Give 3 reasons why your decision is the best-I should feel convinced.
4. Your paper should be at least 5 pages in length. You may choose to organize your paper according to the five-paragraph essay format. You may not. Your paper must, however, be logically organized.
5. Remember to check your paper for grammatical/spelling errors.
6. Refer to the attached rubric for the grading scale.

Do not hesitate to ask the teacher for help-It is my job to help you!

DAY 2:

1. Attendance and Daily Oral Language-(10 minutes)
2. Teacher will lead the class in a discussion of writing for different audiences. The following questions should be addressed, and the students will write a brief example of each of the following types of writing. Volunteers will be asked to share their writing examples with the class. (10 minutes)
3. How do we write for children? How do we write for teachers? How do we write to our friends? How does our use of language change with the audience?
4. Teacher will lead the class in a discussion of writing for different purposes. The following questions should be addressed, and the students will write a brief example of each of the following types of writing. Volunteers will be asked to share their writing examples with the class. (10 minutes)
5. What is the purpose of an editorial? What is the purpose of an essay? What is the purpose of a sports article? What is the purpose of a comic strip?
6. Teacher will lead the class in a discussion comparing the purpose and audience of the creative writing assignment to the purpose and audience of the technical essay. (5 minutes)
7. Students will work in groups of their own choosing to edit their writing thus far. Students are encouraged to check for the appropriate audience and purpose. (15 minutes)

DAY 3:

1. Daily Oral Language and Attendance-(10 minutes)
2. Silent Writing Day-students will take this opportunity to work on their essays in class. The writing is to be silent, but the students may choose to use this time to meet individually with the teacher regarding the essay.

DAY 4:

1. Daily Oral Language and Attendance-(10 minutes)
2. Group Editing Day-Students will participate in group editing exercise as outlined below (40 minutes):

3. Teacher will answer last minute questions to the class as a whole. (5 minutes)

What in the world is around the world editing?

Today we will work together to edit our technical essays. It is important to have others help you edit because they may notice errors or problems that you were unable to see! Follow the easy steps below-I will help you along the way! (These directions are based on a class-size of twenty-four students)

1. Move twelve desks into a circle so that the back of the desks is toward the center of the circle.
2. Move twelve desks into a larger outside circle so that the front of the desks is facing the smaller inside circle.
3. Sit in the desks facing one another in groups of two. It does not matter who your partner is to begin with because the groups will change throughout the exercise.
4. Each of you should have a different color marker, crayon, etc. Make sure that you are the only person with your color.
5. Trade papers with the person across from you. You are to read your partner's paper checking for the thesis statement (the sentence in which your partner states his/her stance). Underline that sentence with your colored pencil. Continue reading the paper. If you spot a sentence or paragraph that does not support the thesis statement, underline that sentence. After you have finished, pass the paper to the person on your right. Sit quietly until everyone else is finished.
6. We will continue to trade the papers until each person has his/her own paper. Listed below are the problems/errors that are to be checked at each stage of the swap. Put a mark at the top of the page and indicate what you will be marking with your color to help the author decipher the marks on the page.
 1. Thesis statement / support
 2. Appropriate audience and voice
 3. reasons for stance.
 4. examples from the text.
 5. Sentence fragments and run-on sentences.
 6. Spelling
 7. Organization-Is the organization logical?
 8. Comma usage.
 9. Subject-Verb agreement.
 10. Unsupported claims
 11. Read for overall effectiveness-mark grammar/spelling/content errors
 12. Read for overall effectiveness-mark grammar/spelling/content errors

7. Please remember that this activity does not guarantee a 'perfect paper,' but is designed to help you recognize errors that you might not have caught in your own editing.

Thanks to Cathy Benton, Brookwood High School, for suggesting the above activity.

DAY 5:

1. Computer Lab Day-Students will be given the class period to make final revisions to their papers in the computer lab. Students who have finished their writing may use this time to evaluate the unit on the student evaluation forms or to study/read silently. The students will not be allowed to work in groups.

2. Turn in final drafts of the technical essay.

Working Within / Against Our Limitations as Americans

Student Evaluation of the Unit

Please take a few minutes to evaluate the unit we have been studying in class. Do not put your name on your paper, and answer as honestly as possible.

1. Did you feel that the unit was worth your time? Did you feel that the discussions will be beneficial to you in the world outside the school? Why or why not?

2. Were the works appropriate for the unit of study? Did you enjoy reading the works? Why or why not?

3. What was your favorite work that we studied in this unit? Which work was your least favorite? Why? Will you read any of the works again?

4. Did you think that the writing assignments were worth your time? What did you learn from the assignments?

5. What is the most important thing that you learned from this unit?

6. Do you think that the unit should be taught to future students? Why or why not?

7. If you could make any changes to the unit, what changes would you make? Why?

Please make any additional comments below:

Total Unit Grading

Group Grades:

Vignette Book 15%

Individual Grades:

Vignettes 25%

Technical Essay 25%

Journals 15%

Daily Work/Classwork 10%

Summary Quizzes 10%

Group Project: Vignette Book

Grade Rubric

(15% of total unit grade)

Grading Scale:

10 = Clearly Evident - Nice Job!

8 = Mostly Evident - Room for Improvement.

6 = Somewhat Evident - Needs Additions.

4 = Barely Evident - Lacking A Lot in this Area.

2 = Not Evident - Back to the Drawing Board!

COVER / ILLUSTRATIONS:

1. Grab Attention 2 4 6 8 10 X 1 _____

2. Colorful 2 4 6 8 10 X 1 _____

3. Neat 2 4 6 8 10 X 2 _____

4. Original/Thoughtful 2 4 6 8 10 X 2 _____

5. Meaningful/Symbolic 2 4 6 8 10 X 3 _____

(Explanation given

during presentations)

6. Each Vignette Illustrated 2 4 6 8 10 X1 _____

GROUP'S ON-TASK GRADE: The amount of points lost because of time off task. (-5 PTS.) -

TOTAL = _____

COMMENTS:

Narrative Vignettes

Grade Rubrics

(5 Vignettes = 25% of Total Grade)

Grading Scale:

10 = Clearly Evident - Nice Job!

8 = Mostly Evident - Room for Improvement.

6 = Somewhat Evident - Needs Additions.

4 = Barely Evident - Lacking a lot in this area.

2 = Not Evident - Back to the Drawing Board!

Writing:

1. Characters/Narrator 2 4 6 8 10 X2_____

-Are they developed?

-Are their identities evident?

2. Dialogue 2 4 6 8 10 X3_____

-Do the characters talk?

-Does the characters'

voice/speech match his/her identity?

-Is the characters' speech appropriate

for what is happening?

-Is the mood expressed?

-Can you hear the emotions?

3. Scene Setting 2 4 6 8 10 X2_____

-Can the reader visualize the

scene you are describing?

4. Editing 2 4 6 8 10 X3_____

-Punctuation

-Organization

-Spelling

-Appropriate length (at least 1-2pp.)

NOTE: Points will NOT be deducted for stylistic grammar!

COMMENTS:

Technical Essay

Grade Rubric

(25% of total unit grade)

Grading Scale:

- 10 = Clearly Evident-Nice Job!
- 8 = Mostly Evident-Room for Improvement.
- 6 = Somewhat Evident-Needs Attention.
- 4 = Barely Evident-Lacking A Lot in this Area.
- 2 = Not Evident -Back to the Drawing Board!

Writing:

- 1. Written to appropriate audience 2 4 6 8 10 X 1 _____
- 3. Organization-flows in a 2 4 6 8 10 X 2 _____
logical manner
- 4. Grammar/Spelling 2 4 6 8 10 X 3 _____
- 5. Content: Follow guidelines
 - A. Focuses on ways to fight 2 4 6 8 10 X 1 _____
limitations
 - B. Gives at least 3 defenses 2 4 6 8 10 X 1 _____
for stance
 - C. Addresses at least 3 works 2 4 6 8 10 X 1 _____
- 6. Appropriate length 2 3 6 8 20 X 1 _____
- + 5 points participation in group editing _____
(at teacher's discretion)

Total: = _____

Comments:

