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Unit Rationale

Outsider American Literature

Rationale

What is America? Who is America? Throughout this course of 11th grade American Literature, we have studied the canonical works typical of a course such as this: Huck Finn, Scarlet Letter, and the Great Gatsby. For our final unit, we would like to expose students to outsider voices; voices that truly represent the melting pot that is America. We are challenging our students to add to the knowledge they have gained about what America is through said texts, and now examine America from a variety of voices and perspectives. We will include works from outsider groups such as African American, Asian American, Native American, Hispanic American, and artists on the margins, such as beat poets, protest singers and contemporary artist that represent what America may be for our students.

After the attacks on the World Trade Center on September 11, 2001, patriotism in America awoke like a slumbering giant. The citizens of this country, though deeply divided among partisan lines, have been asked to celebrate what makes America great. This lens can be myopic, as America also deals with class lines, racism and sexism. Students are not immune to being subjects of these divisions, as well as participants. By examining outsider, or multicultural literature, we hope to broaden the lens through which students view our great nation, including the demons it wrestles with. We hope to

address these issues, as America has had to address them through its short history. It is our hope that students, while examining outsider perspectives, will reexamine their own perspectives. It is imperative that students, who in 11th grade are on the precipice of voting and eligibility to be drafted, are able to understand the many facets of America, and how that is represented through outsider literature.

We chose to present this exciting unit as the culminating unit of the course because we feel that the students will benefit from having the historical references from previous units that dealt with more canonical American literature. We will also have established interpersonal relationships with our students and will know if their families would object to them learning about outsider literature.

We will start our unit focusing on African American Literature. We understand that the breadth of this canon could be a course within itself. We also recognize, however, that it is not the only multicultural literature that defines diversity; instead, it will serve as an appropriate commencement to introduce the goals of our unit. We will take the first week to examine an excerpt from a slave narrative by Harriet Jacobs, the poems of Paul Laurence Dunbar, many Harlem Renaissance authors, such as Langston Hughes, Zora Neale Hurston and Countee Cullen, as well as contemporary African American poets and short story writers. Through these works, we will address issues of what America is like for African American people, based on evidence from the readings and discussion in a possibly diverse classroom. We will then address how that perspective may differ from what we have encountered through the lens of the other works we have studied in the class. Some parents or members within the community may object to focusing on a particular race if that minority isn't "traditional" to American

Literature or if that race doesn't necessarily populate that regional area. However, we rebut that focusing on diverse literature such as African American is still crucial to all students for they will learn and gain new perspectives in order to be more aware, less biased citizens within a pluralistic society.

During week two, we will be introducing other outsider and underrepresented voices of American Literature such as Native American, Hispanic American, Asian American, and political voices in the formats of speeches, poems, addresses, and short stories. Again, we are aware that these various avenues of American Literature do not include every unique background of what/who makes up the "melting pot." Nevertheless, each of these voices can challenge our students to once again re-evaluate our essential questions: Who is America? What is America? Without broadening their perspectives even more widely, we feel that, as teachers who seek to reach ALL of our students, we may increase our chances of having them connect with and value American Literature by exposing them to viewpoints that they can make meaning to their own lives through exploring the lives of others. Therefore, if parents/administrators feel that focusing on these minority perspectives isn't "kosher" because their children aren't from one of these descents or may take up too much instructional time, our rebuttal is that the majority of the course has already devoted itself to the mainstream, accepted literature and so this new knowledge, in a mere three week unit, is established to allow students to value their own American heritage and tolerate, if not embrace others', too.

Finally, in our third week, we will have our students present their summative assessments: their author studies and their exit list poems. The author study will allow students to research more in-depth one outsider author. At the start of the unit, we will

have already given them a “menu” of outsider authors to choose from because we want our students to have personal choice within necessary limits of the curriculum at hand. As a final presentation for this unit, they are to decipher what the climate was for that underrepresented voice during that particular time. In a sense, students are “walking in the shoes of someone else” since they are closely examining their works, how being the “other” in America has effected their philosophical viewpoints and their literary style, and, how this, in turn, compares/contrasts with their own definitions of America. Furthermore, the other summative assessment, the exit list poem, will self-assess how their initial interpretations of the essential questions have at all changed over the course of the unit. Using this inquiry- based assessment allows students to question and re-question their personal viewpoints of America and the various voices that are also included in the “melting pot.”

Also in the final week, we will briefly explore the Beat authors of American Literature; the embodiment of outside Caucasian authors of the 1950s. We plan to devote the last several class gatherings to author study presentations and to analyzing song lyrics by artists who explore these overarching issues within our unit. The majority of students have a genuine, heightened interest in music and so as a lasting approach, we feel that students will engage with the literature if that literature is meaningful and relevant to their lives. On the last day, we anticipate a cultural celebration of outsider literature—a Coffee House atmosphere—that will allow students to comfortably absorb these underrepresented yet important segments within American Literature.

We anticipate that parents and community members may ask why we feel the need to have students define America for themselves. After all, some may argue,

America is America; one must love it because it is their country. We feel that this unit is a genuine opportunity to help students understand what makes America great. Most students are on the verge of becoming legal citizens, who will be able to vote and go to war. We hope to allow them to think critically about issues that America grapples with, and see that what makes America great is our freedom to question, and not just blindly follow the pack. After all, the flag stands for freedom. We believe that, if they become more intimately acquainted with America's varying voices, they will come to understand the power of the voice, and therefore be well-informed citizens.

Unit Goals

Our overarching goal for this unit is for students to take an inquiry stance on the essential questions: "What is America? And who is America?" In order to assess that goal, we will require an entrance list poem where students explore their understanding of what America is, in light of what we have already explored through the duration of the course. The culminating activity will be an exit list poem, in relation to the introductory list poem, that assesses how students' definitions have been changed by underrepresented voices we have experienced during the unit. Both of these mentioned forms of assessments will allow for a more accurate reflection on how they have changed personally through their engagement not only with this unit, but with the semester's reading and activities overall; they will fine tune and self-assess their unique, individual perspective by paying special attention to these overarching inquiry concepts.

Furthermore, the poems will synthesize what students have been learning and put this information into the creation of a written presentation of his/her work. This assessment will display their ever-changing perspectives of the essential unit questions and their opinions of America's "melting pot." The poems' formats are decided by the students although we do require several criteria for each poem:

1. The poems must justify critical analysis of unit material and/or changes of their initial perspectives
2. The poems should be of well-developed, considerate synthesis of thinking initiated by the essential questions of the unit (in relation to the response/reading material used to promote their inquiry stance)
3. The poems should be original and engaging; each will share in an oral presentation/ lit. circle to class whole

During the unit, we will also be workshopping with our drafts of the list poems. We will peer edit and student conference using the technique entitled "Bless, Press, and Address" (as referenced by David Ragsdale from the Red Clay Writing Project). Students will already be well used to this procedure, for it will have been used to revise and critique peer work in previous units. First, students will pair up with another student and share their initial intro list poem. "Blessing" it refers to students making praise worthy, uplifting remarks and comments in the margins of the poem, letting him/her know the poem's strengths. We feel that our students need encouragement and positive feedback for their own writing, especially from their peers. "Pressing" it simply means critiquing the poem's weaknesses. In this phase of the procedure, students will make necessary grammatical/ mechanical changes. This activity promotes vulnerability and yet at the

same time, students are learning confrontation and giving helpful modification suggestions. Finally, the “Address” segment of the activity asks for students to ask his/her partner about specific images/ insights he/she wrote in the poem. By addressing their peer’s work in this manner, each student is practicing our unit goal of analyzing and making meaning of their personal reactions through the eyes of their peers. Their questions to each other demonstrate that he/she is developing and explicating their own inquiry stance on issues presented in their peers’ poems. We plan to use the “Bless, Press, and Address” strategy once a week until the final exit poem will be assessed individually on the last day of the unit.

In addition to the exit list poem, we also felt that another type of final assessment was needed for this unit. Each of our students will choose an author from a list of outsider American authors and will do an author study and presentation (“An Ingredient of the American Literacy Melting Pot: The Author Study”) in the last week of the unit. Because, as juniors, they are already familiar with the rigorous research process (they will have already completed the formal research paper prior to this unit), our goal is to simply sharpen these acquired skills by creating an informed, engaging presentation of their selected author, but this time in a less formal, and more audio/visual manner. Since this is only a 3 week unit within a semester block schedule, we do not expect the same products from the previous in-depth research they already mastered. Instead, this particular assessment will focus more on their perception of how it feels to “walk in someone else’s shoes” by briefly examining closely the life and works of an outsider American writer. Again, we will allow them to complete this assignment in any appropriate presentation

format they see fit, such as creating a one-page handout about their author and/or creating a poster about the author. However, our specific expectations for this assessment include:

1. The author study should include research from a minimum of 3 sources (i.e., internet, texts, encyclopedias, articles, etc.)
2. The author study should be individual and not overlap with any other classmate's selected author (in order to promote variety) * Must be approved by the teacher
3. The presentation should include biographical information (i.e. his/her works, styles, philosophies) and historical background info to that specific period
4. The student must select 1-2 literary pieces (i.e. poems, short stories) from his/her author and briefly share with classmates their connections and relevancy to the essential questions/ unit focus and goals. This will be shared during his/her presentation time.

Finally, the various classroom activities and discussions throughout this unit are designed with the goal to teach students strategies for learning personal inquiry; we ultimately want to continually challenge them to question their questions regarding “Who is America? What is America?” By exploring outsider voices in addition to more recognized ones in American Literature; our goal is to broaden their awareness and understanding of their country. Life-long learning and communication with self and others will be stressed in procedures such as weekly list-serve responses to teacher-generated questions from the readings of underrepresented literature. We will assess this goal by having students use the list serve responses throughout the unit (either via home computer accounts or via school email accounts). In each blog, we will require:

1. Students must respond to the question, pose a question of their own, and respond to another's response. The first five students to respond will not have to engage with another student's question. Responses/ Sub questions will be relevant to the weekly reading selections, to teacher-generated questions, and to weekly poems.
2. The blogs must display that they are developing their own stance on the questions/issues presented by the teacher-generated questions, and the poems.
3. The blogs are to be of adequate length (1/2-1 page), turned in by the end of each week and on time. If the blogs are late, points will be deducted for each day that they are overdue.

Because the list serve activity is conversational in tone, we feel that their response blogs are "informal" writings; therefore, we will not count off for grammar, mechanics, and/or usage. Since they are to be typed and submitted onto a list serve, we are aware that some of our students have limited computer and internet accessibility. In this case, we feel that within the week, those without a computer are to arrange for a time with the teacher to meet and have available access for his/her posting. Students are encouraged to make appointments before/during/ after school. Because some of the outsider literature deals with difficult issues and questions, we feel that our students will be more relaxed in discussing "Who is America? What is America?" in a more private, chat-room like forum. This form of dialogue and communication further addresses our goal of having our students each contribute their unique insights to the reading materials and to each other thus creating their own "melting pot" within the classroom. By challenging them to respond and reflect on each other's responses, they are broadening their perspectives and

becoming more aware of the capacity of numerous, different responses of their fellow Americans.

And so, we designed the above assessments with the intent of meeting our unit goals in a variety of methods. We are aware that our students have different learning needs, and so by allowing for differentiation and challenging them to complete tasks in non-standard formats, we expect to provide many learning opportunities within this final unit.

Breakdown of Unit

Note: Except where otherwise noted, students know who is in their group.

Day 1 (Monday)

5 Minutes: Attendance, housekeeping

20-25 minutes: Class opener: Connections

Students are used to this opening classroom procedure where they share highlights of their weekend or discuss current events. This is a large group activity with desks circled.

30-45 minutes: Introductory Opinionnaire

- Students will fill out Opinionnaire sheet in small groups (see Appendix C)
- Then, large group discussion over handout.

15-30 minutes: Begin list poem (See Appendix D)

- Teacher will model on overhead, then students will begin drafting their own. Hand out Exit list poem Rubric.

Day Two (Tuesday)

5 minutes: Attendance, housekeeping

20-25 minutes: Class opener: List poem

- Share list poems in small groups.

30-45 minutes: “Give one, Get one”- Introduction to African American Literature

- Initially ask students what literature, movements, and authors come to mind pertaining to African American Literature. Discuss.
- Write on the board the different works of African American authors that we will be discussing this week.
 - Harlem Renaissance
 - Langston Hughes
 - Countee Cullen
 - Zora Neale Hurston
 - Claude McKay
 - Modern African American Female poets
 - Alice Walker
 - Toni Morrison
 - Nikki Giovanni
 - Gwendolyn Brooks
 - Civil Rights era and Hodgepodge
 - James Baldwin
 - Amiri Baraka
 - Nikki Giovanni
 - Eldridge Cleaver
 - Martin Luther King Jr.
 - Malcom X

- Before giving any information to students on these authors/movements, have students work in small groups (3-4 students per grp.) and assign a few authors from within this list to each group.
- Explain the procedures of “Give one, Get one”, as adapted from *Reading for Understanding* by Schoenbach, et al.
 - Have students fold notebook paper lengthwise, into two columns. Write “give one” on the top of the left hand column and “get one” on the tip of the right hand column.
 - Students will then as a group brainstorm the list of all the possible facts that they know about their assigned authors. Aim for 5-10 items. If students don’t have at least 5, have them write as many as they can in the left column.
 - After they have made their lists, have students shift into other groups, so that each small group consists of all new members. (From the different categories on the board.)
 - Have students jot down any new facts they get from these new group settings in the right column of the paper. Continue the shift in bullets.
 - Once all group members have given and gotten info from their authors, return to original small group. Debrief, and report info going over all categories on the board. (large group discussion)

15 Minutes: African American literature handout.

- Students will receive handout that includes:
 - Only the names of each of the literary authors that this segment of the unit will cover for the week
 - Students will fill in any of their “give one, got one” information to the designated authors.
- Students will take notes over a very brief description via the teacher for each author. Info may include :
 - Key dates/ other writers important of that time period
 - Philosophies/ perspectives of each author
 - Defining characteristics of African American Literature

Students with questions or comments may contribute during this time. Discuss

Day 3 (Wednesday)

5 minutes: Attendance, housekeeping

25-20 minutes: Class Opener: Slang activity

- Hand out Zora Neale Hurston’s Glossary of Harlem Slang sans definitions (See appendix G)
- Students get in groups of 4 and will pick 10 terms and try to guess what they mean.
- After 15 minutes, students share meaning in large group
- Culminating activity- true definitions on the overhead.

45 minutes: Whitman vs. Hughes

Materials: Student Textbook (“I Hear America Singing” and “I, Too” poems); paper and pen

Goals and Objectives: Refer to GPS Introduction to Unit

Activities:

Students will turn in their textbooks to the poem of Walt Whitman’s “I Hear America Singing”

- Students and teacher will read individually
- Volunteer student will re-read the poem aloud to class
- Questions to Consider (both student and teacher):
 - Whose voices does Whitman hear? Why/How do they differ with the typical “WASP” (White Anglo Saxon Protestant)
- On the dry erase board, the class will collaborate to form Identity Categories and then Binary Oppositions:

- Race (White/Black)
- Class (Rich/Poor)
- Gender (Male/Female)
- Age (Young/Old)
- Sexuality (Hetero/Homo)
- Ability (Able/Disabled)
- Allow students to contribute more oppositions and write them on the board
- Apply these new oppositions of culture to Whitman's poem (break into small groups of 3-4)
 - Students will re-evaluate the poem using the new binary oppositions
 - Where do these various carols "fit" in society? Today? Then?
 - In your opinion, what individuals still remained silent both in the poem and in American culture? Why?
 - Who/What creates these binary oppositions?
 - Discuss (student examples)
- Turn in text to Langston Hughes' poem "I, Too"
- In similar style, read and find meaning with this selected poem
- Identify the speaker's place in society based on the collaborated identity categories.
- Ask and Discuss the Essential Question: "What is your everyday life like as a _____?" Fill in the blank with his/her definition of the self (using the identity categories and classifications)
- Four Square Activity:
 - After discussing these two poems, students will independently take out a sheet of paper and fold it into four equal squares (like a window)
 - Students will follow these instructions:
 - Square #1: Draw in the first box an image you feel "stands out" and/or "comes to mind" when reflecting these poems (Example: a picture of a young, poor black man eating in a backroom)
 - Square #2: State what your image in Square #1 is and provide written details of that specific drawing.
 - Square #3: Analyze how this specific image contributes to the overall structure, tone, and/or themes of the poems. Ultimately, how does it help you interpret this poem?
 - Square #4: Create a Found Poem. Using the given poems, compose a free verse poem gleaning from the word choices provided or create a response poem to either Hughes or Whitman.
- After independently completing the 4 Square, students will divide into small groups and swap their finished products.
- After viewing all of the members' squares, students will discuss the different interpretations and insights they had over these poems and over this activity
- In a large group, all students will voluntarily inquire/discuss either their square and/or the squares in the group.
 - Discuss: Once again, how does narrowing down one's interpretation as represented in Square #1 limiting? To cultural identity? To language?

- After this lesson, has your perspective on your identity (or any other cultural identities) changed? Why or why not? Explain.

Day 4 (Thursday)

5 minutes: Attendance, housekeeping

45-55 minutes: Class Opener: Read as class, Hurston's *How it Feels to Be Colored Me* (Handout)

- Discuss as large group
- After reading essay, students will write in journals
 - Prompts (pick one or free write):
 - How does music define you?
 - When have you felt victimized because of your identity? Think back to identity categories and explain an event.
 - How it feels to be _____ me.

30 minutes: Introduce summative assessments of unit, Author's study, rubrics for List serve and author's study (See Appendix A, B, F)

- Discuss activities and have students sign up for author's study.

Day 5 (Friday) Workday

5 minutes: Attendance, housekeeping

25 minutes: Class opener: Go over assignments, field questions, go over sample blog.

- Teacher will pose a sample question for the list serve blog. For example:
 - "How does reading outsider voices affect your perception of American Literature? Does it enhance or detract your current stance of answering 'Who is America?' 'What is America?' Explain and/or question further.
 - Postings for the list serve will be due by the end of the school day by Wednesday, Day 8
 - Teacher will print up highlights in one document for the next day.

60 minutes: Take students to library.

- Students will start research on author and will have internet access to post blog.

Day 6 (Monday)

5 minutes: Attendance, housekeeping

25 minutes: Class opener: Connections

Students are used to this opening classroom procedure where they share highlights of their weekend or discuss current events. This is a large group activity with desks circled.

35-40 minutes: Intro to Native American Literature

- Discuss authors and works we will be using as students take notes. What is the importance of oral traditions? Play telephone to illustrate how stories can change over the course of many tellings.
 - Sample passage: Maggie and Nick met at Sandy Springs Memorial Park on Sunday evening, July 2004 and strolled through the nature trails with their 3 dogs, Moe, Harry and Archibald as they discussed the nature of the political climate in the United States.
- Read creation story, *How the World Was Made*

20 minutes: Students will create their own origin stories approximately 1-2 pages typed or hand written.

- Prompt: After today's reading, think about the things you encounter in the world around you. What parts of your world (plants, animals, formations, etc) whose origins do you wonder about? For the remainder of class, brainstorm a list of things from your world that would qualify as good candidates for an origin story. Finish assigned drafts at home due Tuesday, day 7.

Day 7 (Tuesday)

5 minutes: Attendance, housekeeping

25 – 30 minutes: Journal writing

- Prompt: Define “conflict.” What is internal conflict in your life? What is external conflict—with friends/family versus society at large? Give examples from your own life that illustrate each of these mentioned types of conflicts. Finally, how do you, or how could you, “resolve” these different examples of conflict. Explain.

25-30 minutes: Sample Lit circle roles (handout Appendix H)

- Go over handout explicitly.
- Students will form their own groups of 4 people.
- Each member of each group will select a role from the sheet they feel they are best at.

- No two group members will select same role, and role will change tomorrow.

30 minutes: Introduction to Hispanic American Lit and Asian American Lit

- Students will read either “Straw into Gold” (an essay by Sandra Cisneros) or “The Girl Who Wouldn’t Talk” (from *Woman Warrior* by Maxine Hong Kingston) in students’ textbook
- Each group member will work on his or her role based on the reading. Complete at home. Due on Wednesday, day 8

Day 8 (Wednesday)

5 minutes: Attendance, housekeeping

20-25 minutes: Class opener: Wild card: “What’s my Real Definition?” game

Teacher will choose 3 contestants from class.

The rest of the class will get into their regular groups.

The groups will get a word from the teacher, all with the definition.

All but one group will have to fabricate an alternate definition.

The three contestants will guess which is the correct definition.

The student who guesses correctly will get 5 extra credit points.

Sample words:

- Aerophilately- collecting of air-mail stamps
- Pansophy-universal knowledge
- Bayadere; fabric with horizontal stripes in strongly contrasting colors
- Bengaline-crosswise ribbed fabric
- Anthracomancy-divination using burning coals
- Anthropomancy-divination using human entrails

20 minutes: Students present work from Day 7 to class.

40 minutes: Sample Lit circle roles (handout Appendix H) Contemporary African America women writers.

- Students will read Gwendolyn Brook’s “Bean Eaters,” “Recitatif” by Toni Morrison, or “Possum Crossing Quilts” by Nikki Giovanni
- Each member of each group will select a different role, then their previous day’s role from the sheet they feel they are best at.

- No two group members will select same role.
- Finish at home.

Day 9 (Thursday)

5 minutes: Attendance, housekeeping

20-25 minutes: Class opener: Log response discussion See day 5.

- Hand out excerpts from web responses.
- Have students get in small groups, read, discuss.

15 minutes: Read from Tim O'Brien's *The Things They Carried*

20 minutes: Small groups: Students will discuss the "What is Courage" Opinionnaire (See appendix I)

25 minutes: Large group discussion of opinionnaire

Day 10 (Friday): Work day

5 minutes: Attendance, housekeeping

85 minutes: Library day

- Students will make progress on their:
 - Authors study
 - List-Serve response
 - Sample blog posting: From the various readings throughout the week, students will focus on one of the works and then post a critique of why it intrigued them and/or challenged their own perspectives. Support self with details and examples from the chosen work. Blog, again, will need to be posted by the end of school day Wednesday, Day 13.

Day 11 (Monday)

5 minutes: Attendance, housekeeping

20-25 minutes: Class opener: Mandala Project

From <http://www.mandalaproject.org/What/Index.html>

“The word "mandala" is from the classical Indian language of Sanskrit. Loosely translated to mean, "circle," a mandala is far more than a simple shape. It represents wholeness, and can be seen as a model for the organizational structure of life itself--a cosmic diagram that reminds us of our relation to the infinite, the world that extends both beyond and within our bodies and minds”

Focus for today’s mandala: What have you learned during this unit on “Outsider Lit”?

- Discuss what is a “mandala”? Define with students.
- Provide students with overheads of sample mandalas
- In small groups of four, students will create their own mandalas based off of what they’ve learned (overarching themes, concepts, material) from the Outsider Lit. Unit
- Each group will receive colored markers and an overhead
- Finally, each group will share their mandala via overhead, explaining what it means/symbolizes. Discuss with whole class.

55-60 minutes: Author study presentations

Note: We expect the presentations to run over, and therefore take up the entire class period. If they do not take the entire class period, students can work on exit list poems, or write in journal.

Day 12 (Tuesday)

5 minutes: Attendance, housekeeping

20-25 minutes: Class opener: Mandala Project from Day 11

- Finish in groups
- Present on overhead

55-60 minutes: Author study presentations

Note: We expect the presentations to run over, and therefore take up the entire class period. If they do not take the entire class period, students can work on exit list poems, or write in journal.

Day 13 (Wednesday)

5 minutes: Attendance, housekeeping

20-25 minutes: Class opener: Journal writing

Prompt: Write a letter to the teacher highlighting the favorite things you learned, read and discussed in this class during the semester.

55-60 minutes: Author study presentations

Note: We expect the presentations to run over, and therefore take up the entire class period. If they do not take the entire class period, students can work on exit list poems, or write in journal.

Day 14 (Thursday)

5 minutes: Attendance, housekeeping

20-25 minutes: Class opener: Log response discussion See day 10.

- Hand out experts from web responses.
- Have students get in small groups, read, discuss.

55-60 minutes: Author study presentations

Note: We expect the presentations to run over, and therefore take up the entire class period. If they do not take the entire class period, students can work on exit list poems, or write in journal.

Day 15 (Friday)

5 minutes: Attendance, housekeeping

20-25 minutes: Class opener: Author studies that still need to be presented.

55-60 minutes: Coffee house/ Turn in Exit List Poems

Since this is the last day of the semester, we have designed a “party” that integrates Beat Poetry, protest songs, and any personal work the students would like to share. Students have been encouraged to wear black and snap fingers in lieu of applause for presenters. Teacher will provide herbal tea and refreshments. Sign up sheet will be provided for students who want to share exit list poem.

Teacher will share poems by Ginsberg, Kerouac, Ferlinghetti and songs by Woody Guthrie, Bob Dylan, Neil Young, and Marvin Gaye.

Appendix A

The Author Study: An Outsider of American Literature

The following authors are options for you to further investigate and familiarize yourself with their works as an individual, outside project (poems and/or short stories, etc.) during the course of this mini-unit. If there is an author whose name is NOT included below that you would like to study, please notify me for approval. Individual presentations will be given during the last week of the unit (5 students per day). Be sure to sign up for the available slots to present your author study on the Author Study Presentations Sheet. Instructions: After selecting your author, you are to conduct an *informal* research project that covers the below stated information pertaining to your author of choice:

- Author's context in history,
- Genres author utilized,
- Author's beliefs and important facts about authors life and other biographical information (i.e. "little known facts" about the author)

*Note: Unlike your formal Research Paper, this project is less formal in both style/format and number of required sources. Please refer to the "Author Study Rubric" for further details.

In addition, you will need to read and briefly summarize 2 short stories and/or 4 poems written by your author. Show evidence of these readings in your presentation by discussing the following information:

- Themes
- Connections to the time period
- Information that could possibly be linked to his/her personal literary perspectives

Finally, your individual presentation time should last no longer than 10 minutes; however, in order to give a quality debriefing of your author, you will need to organize your information in a 5-minute minimum delivery. Suggestions: You may want to make a handout for each of your classmates that best displays your gathered research or opt to create a "showcase" poster that includes all of the above mentioned requirements in a clear, organized fashion.

Outsider Authors of American Literature:

1. Jack Kerouac
2. Allen Ginsburg
3. William S. Burroughs
4. Sylvia Plath
5. Sandra Cisneros
6. James Baldwin
7. Amy Tan
8. Maxine Hong Kingston
9. Toni Morrison
10. Sherman Alexie
11. Alice Walker
12. Gwendolyn Brooks
19. Amari Baraka
20. Maya Angelou
21. Leslie Marmon Silko
22. William Least Heat Moon
23. Langston Hughes
24. Zora Neale Hurston
25. Richard Rodriguez

13. E. E. Cummings
14. Elizabeth Bishop
15. Ralph Ellison
16. Bob Dylan
17. Anne Sexton
18. Claude McKay

Appendix B

Rubric for Author Study

Title: An Ingredient of the American Literary Melting Pot

Presentation: Possible 100 points

Research: Possible 20 points

Students must use at least 3 sources, of student's choice.

- 0 pts** = Did not research
- 5 pts** = Used only one source
- 10 pts** = Used two sources
- 20 pts** = Used three or more sources

Author's Biography: Possible 30 points

- 0 pts** = Did not present a biography
- 10 pts** = Student covered superficially, author's context in history, genres author utilized, author's beliefs and important facts about authors life and other required information. (See presentation write up)
- 20 pts** = Student covered in some detail, author's context in history, genres author utilized, author's beliefs and important facts about authors life and other required information. (See presentation write up)
- 30 pts** = Student covered in depth, author's context in history, genres author utilized, author's beliefs and important facts about authors life and other required information. (See presentation write up)

Oral Presentation: Possible 30 points

- 0 pts** = Did not present author's study
- 10 pts** = Student was under prepared, did not speak clearly, was not engaging and did not pay attention to others projects.
- 20 pts** = Students was somewhat prepared, did not speak clearly, was somewhat engaging and paid attention to others projects.
- 30 pts** = Student was well prepared, spoke clearly, was engaging and paid attention to others projects.

Hand out or poster (Visual Aid): Possible 20 points

0 pts = Did not have a visual aid

10 pts = Student's visual aid was vague and put forth the minimum effort.

20 pts = Student's visual aid was clear and put forth the maximum effort.

Appendix C

Introductory Opinionnaire

Directions: These statements pertain to issues presented in our upcoming unit on Outsider American Literature. Carefully read each one and write either "agree" or "disagree" next to it in the margin. Please choose the stance that most closely reflects your opinion on each issue. Be prepared to explain your responses.

1. If two men of equal qualifications (schooling, experience, etc.) were applying for the same job and one was Caucasian and one was African American, the Caucasian man would get the job.
2. Since the events of September 11, 2001, when Islamic extremists bombed the World Trade Centers, it is reasonable to search any one in the airport that looks like they may be of Middle Eastern descent, even if they are an American citizen.
3. If a person moves to America, say from Mexico, they should learn the customs of American society and the dominant language, English, as quickly as possible.
4. Entertainers, (i.e. singers, rappers, movie stars) should not get involved in politics or try to affect social change. They should stick to what they are good at, being entertainers.
5. I could never date someone who is a different race from me.
6. It is important to be accepting and tolerant of everybody, no matter how different they are.
7. You can guess what some one is like by how they dress, who their friends are, and what they drive.
8. The American character is made up of the majority voice, not the voices in the margins.
9. The government should arrange reparations (i.e. give back land, apologize, give

money, etc.) to Native American and African Americans for the past injustices they have perpetrated against them, even if it means taking money from other programs (i.e. defense, social security, etc).

10. If a man and a woman work the same job, it is okay for the man to make more money, since he is probably the breadwinner for his family.

Appendix D

Instructions for List Poem I and II

For this activity, take a few minutes to think about America. Consider what we have studied in this class as well as personal knowledge and feelings you have about America.

On a sheet of paper, make a list of everything that America means to you and what you know about this country, using what we have read and your personal knowledge.

When you are done, read it over, now you have a poem.

Keep in mind, that this poem will be shared in a group and with me. Also, this poem will serve as a basis for the exit list poem, where it will be amended to include new knowledge gained from this unit. See Rubric for exit list poem for more information.

Please note, that you should be able to list at least 25 things. After 25, the list can be as long as you can make it. Impress me.

Appendix E

Rubric for Exit List Poem America

Possible 50 points

Mechanics: 10 points See project directions for complete details

0 pts = Student did not do the poem

5 pts = The poem is somewhat neat, there are no more than 5-7 spelling mistakes, it not required length.

10 pts = The poem is neat, there are no more than 5 spelling mistakes, and it is the required length.

Critical Analysis: 20 points

- 0 pts = Student did not do the poem
- 10 pts = Student somewhat incorporated ideas dealt with in the unit, was able to somewhat noticeably amend their definition of what “America” is, and displayed a passable synthesis of thinking initiated by the essential questions.
- 20 pts = Student incorporated ideas dealt with in the unit, was able to noticeably amend their definition of what “America” is, and displayed a good synthesis of thinking initiated by the essential questions.

Originality: 20 points

- 0 pts = Student did not do the poem
- 10 pts = Student put some effort in deciphering what America means to them
- 20 pts = Student put much effort into what America means to them personally

Appendix F

Rubric for Weekly List-Serve Response

Possible 50 points each, multiplied by 2 weekly postings = 100 total possible points

Mechanics: 10 possible points. Students will lose 2 points a day for each day response is late. This is not to equal more than 10 points. After 5 days, the students can no longer get credit for a response.

- 0 pts** = Student did not do the response
- 5 pts** = The response is less than one fourth of a page
- 10 pts** = The response is one half of a page or more.

Content: 30 points Students are required to do three things in posting:

- Respond to teacher-generated question
- Pose their own question
- Respond to another students question (first 5 students to respond do not have to respond to a question)

- 0 pts** = Student did not do the response
- 10 pts** = Student only fulfilled one of the requirements (see above)
- 20 pts** = Student only fulfilled two of the requirements (see above)

30 pts = Student fulfilled all three of the requirements (see above/ the first 5 students to respond will only have to do 2 requirements for full 30 pts)

Voice: 10 possible points

0 pts = Student did not do the response

5 pts = Student put some thought and effort into response, though seemed to mirror what others said.

10 pts = Student put much effort into response and took a personal stance.

Appendix G

Zora Neale Hurston's Glossary of Harlem Slang

Air out: leave, flee, stroll

Astorperious: haughty, biggity

Bailing: having fun

Bam & down in Bam: down South

Beating up your gums: talking to no purpose

Beluthahatchie: next station beyond Hell

Big boy: stout fellow, in South it means fool

Blowing your top: getting very angry; occasionally used to mean, He's doing fine

Boogie-woogie: type of dancing and rhythm, in South it meant secondary syphilis

Bull-skating: bragging

Cold: exceeding, well, etc

Collar a nod: sleep

Collor a hot: eat a meal

Colorscale: high yaller, yaller, high brown, vaseline brown, seal brown, low brown, dark brown

Conk buster: an intellectual Negro

Cruising: parading down the avenue

Cut: doing something well

Dat's your mammy: same as, "So is your old man"

Diddy-Wah-Diddy: a far place, a measure of distance

Dig: understand

Draped down: dressed in the height of Harlem fashion

Dumb to the fact: you don't know what you are talking about

Every postman on his beat: kinky hair

First thing smoking: a train

Frail eel: a pretty girl
Gif up off of me: quit talking about me
Hauling: fleeing on foot
I'm cracking but I'm facking: I'm wisecracking, but I'm telling the truth
Juice: liquor
July jam: something very hot
Jump salty: get angry
Kitchen mechanic: a domestic
Knock yourself out: have a good time
Lightly, slightly, and politely: doing things perfectly
Nothing to the bear but his curly hair: I call your bluff
Now you cookin' with gas: now your talking

Piano: spare ribs
Red neck: poor Southern white man
Righteous mass or grass: good hair
Righteous rags: the components of a Harlem-style suit
Rug-cutter: originally a person frequenting house-rent parties, became a good dancer
Sell out: run in fear
Solid: perfect
Stanch: to begin
Stomp: low dance
Stormbuzzard: shiftless, homeless character
Stroll: doing something well
The bear: confession of poverty
The big apple: New York City
The man: the law or powerful boss
Thousand on a plate: beans
Tight head: one with kinky hair
Trucking: strolling
V and X: five-and-ten-cent store
Whip it to the red: beat your head until it is bloody
Woofing: aimless talk
Young suit: ill-fitting, too small

Zora Neale Hurston's Glossary of Harlem Slang

Directions: With your small group, try and decipher what these slang terms mean. You may fill-in-the-blank with an “updated” version of saying the expression(s) or simply try to define them. Aim to decode at least 20 terms in the allotted time given.

Air out:
Astorperious:
Bailing:
Bam & down in Bam:
Beating up your gums:
Beluthahatchie:
Big boy:
Blowing your top:
Boogie-woogie:
Bull-skating:
Cold:
Collar a nod:
Collor a hot:
Colorscale:
Cruising:
Cut:
Dat's your mammy:
Diddy-Wah-Diddy:
Dig:
Draped down:
Dumb to the fact:
Every postman on his beat:
First thing smoking:
Frail eel:
Gif up off of me:
Hauling:
I'm cracking but I'm facking:
Juice:
July jam:
Jump salty:
Kitchen mechanic:
Knock yourself out:
Lightly, slightly, and politely:
Nothing to the bear but his curly hair:
Now you cookin' with gas:
Piano:
Red neck:
Righteous mass or grass:
Righteous rags:

Rug-cutter:
Sell out:
Solid:

Stanch:

Stomp:

Stormbuzzard:

Stroll:

The bear:

The big apple:

The man:

Thousand on a plate:

Tight head:

Trucking:

V and X:

Whip it to the red:

Woofing:

Young suit:

Appendix H

Sample Literature Circle Roles

1. **Connector:** Your job is to find connections between the work and you, and between the work and the world (society). This means connections the reading to your own past experiences, to happenings at school or in the community, to stories in the news, to similar events at other times and places, to other people or problems that you are reminded of. You may also see connections between this work and other writings on the same topic, or by the same author.

2. **Questioner:** Your job is to write down a few questions that you have about this work. Where were you wondering about while you were reading? Did you have questions about what was happening? What a word meant? What a character did? What was going to happen next? Why the author used a certain style? Or what the whole thing meant? Just try to notice what you are wondering while you read, and jot down some of those questions either along the way or after you're finished.
3. **Literary Luminary:** Your job is to locate a few special sections or quotations in the text for your group to talk over. The idea is to help people go back to some especially interesting/powerful/funny/puzzling/important section(s) of the reading and think about them more carefully. As you decide which passages or paragraphs are worth going back to, make a note why you picked each one. Then jot down some plans for how they should be shared. You can read passages aloud yourself, ask someone else to read them, or have people read them silently and discuss.
4. **Illustrator:** Good readers make pictures in their minds as they read. This is a chance to share some of your own images and visions. Draw some kind of picture related to the reading you have just done. It can be a sketch, cartoon, diagram, flowchart, or stick-figure scene. You can draw a picture of something that happened in your book, or something that the reading reminded you of, or a picture that conveys any idea or feeling you got from the reading. Any kind of drawing or graphic is okay—you can even label things with words if that helps.
5. **Summarizer:** Your job is to prepare a brief summary of today's reading(s). The other members of your group will be counting on you to give a quick (one or two minute) statement that conveys the gist (the key points, the main highlights, the essence) of today's reading assignment. If there are several main ideas or events to remember, you can present your findings as a series of bulleted items.
6. **Researcher:** Your job is to dig up some background information on any topic related to the work(s). This might include: the geography, weather, culture, or history of the book's setting, information about the author, her/his life and other works, information about the time period portrayed in the work, pictures/objects/materials that illustrate elements of the work, the history and derivation of words or names used in the work, or music that reflects the time.
*This is not a formal research report. The idea is to find some information or material that helps your group understand the work(s) better. Investigate something that really interests you—something that struck you as puzzling or curious while you read.
7. **Word Wizard:** The words a writer chooses are an important ingredient of the author's craft. Your job is to be on the lookout for a few words that have special meaning in today's reading selection. If you find words that are puzzling or unfamiliar, mark them while you are reading, and then later jot down their definition, either from a dictionary or some other source. You may also run across words that stand out somehow in the reading—words that are repeated a lot, used

in an unusual way, or key to the meaning of the text. Mark these special words too, and be ready to point them out to your group. When your circle meets, help members find and discuss the words that seem most important in the reading(s).

8. **Scene Setter:** When you are reading literature where characters move around a lot and the scene changes frequently, it is important for everyone in your group to know where things are happening and how the setting may have changed. So, that's your job: to track carefully where the action takes place during today's reading. Describe each setting in detail, either in words or with an action map or diagram you can show to your group. Be sure to give the pages where the scene is described.

Appendix I

“Courageous Action: What is It?”

Opinionaire

-adapted from Johannessen, Kahn, & Walter (34-5)

Purpose: What exactly *is* a “courageous action”? Below are examples of actions that may or may not be considered courageous action. With your group, read the following scenarios and decide/discuss which ones do/ don't qualify as courage. You may first want to come up with a working definition of courage—all members of the group are to voice their personal opinions! Make notes of your discussion in the margins next to the incidents.

1. Not long ago, two parents in Chicago were charged with second degree murder and child abuse. They had starved their child, broke his bones (several ribs, two legs, an arm and skull), and put the infant in a pot on a hot stove. Did those parents fear anything? What should they have feared? Are they courageous because they did not fear the consequences for themselves?
2. The evidence suggests that Richard Nixon knew about the Watergate burglary, at least soon after it occurred. He certainly knew about and was probably involved in the cover-up. Any attempts to cover up such activities could be very dangerous politically. Assuming Nixon did attempt to cover up the activities, should his involvement in the cover-up be considered courageous? Why or why not?

3. Captain Smith comes to a battle zone that is new to him. The enemy holds the village, which is important to supply routes. Soldiers who have been there before the captain say that several approaches to the village are heavily mined. They believe that the village contains hidden gun emplacements as well as machine gun nests. Captain Smith, however, says that the village must be captured immediately. Ignoring the warnings, he sets out to take the village by frontal attack with three squads of men, himself at their head. Is the captain courageous? Why or why not?
4. Corporal Byrd is lost in the woods near a town that, unknown to him, is in enemy hands. The town is heavily guarded as is the surrounding area. He makes his way through the mines, of which he is unaware, and into the town. Not knowing what is inside, he enters the first house he comes to. It contains a gun emplacement, but the guards are asleep. Byrd quickly kills the guards and takes the guns. To this point, should we consider Byrd's actions courageous? Why or why not?
5. The members of two rival gangs, the Archangels and the Killer Bees, meet on the street. Zip, a young man in the process of being initiated into the Killer Bees, is told to confront Big Mike, the leader of the Archangels. He knows if he does not, his own gang members will ridicule him, probably beat him, and certainly throw him out the gang. Therefore, Zip approaches Big Mike and begins to taunt him. Are Zip's actions courageous until now? Why or why not?
6. One day Big Mike comes to school wearing a brand new pair of blue suede shoes. Being something of a poet, he says, "Put your shoes on my suede; I'll put my knife in your life." Are his actions courageous? Why or why not? If someone intentionally tried to step on Big Mike's suedes, would that person's actions be courageous? Why or why not?
7. A woman has been beaten by her husband several times over a period of years. Finally, during one beating, when it seems to her that his rage will result in her death, she runs to the kitchen in panic and grabs a paring knife. When the husband catches her arm, she turns and begins flaying him with the knife. Are the woman's actions courageous? Why or why not?
8. Corporal Keller has been on the front line for a long time. Losses have been very heavy. While his squad is pinned down by heavy machine gun fire, his best friend is killed at his side. Suddenly Keller flies into a rage. Swearing at the enemy, he grabs a grenade launcher and in a fury charges across open grounds and fires at the gun emplacement, destroying it. Are the corporal's actions courageous? Why or why not? Would your opinion change if he had been killed before firing? Why or why not?

- For all groups: Based on your discussion of the incidents above, list your own criteria (and/or revise your original definition) for defining a “courageous action.” Try to come up with as many criteria possible and be as specific (i.e. provide clear examples) of your group definition.

Appendix J

Author Study Presentation Sign Up Sheet

- Please write your name and the author whom you will be studying beside it. For example: “Ted Jones—Jack Kerouac”. Remember ONLY one student per author; “first come, first serve!”

- Monday’s Presenters:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

- Tuesday’s Presenters:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

- Wednesday’s Presenters:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

- Thursday's Presenters:

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

- Friday's Presenter:

1. _____

Coffee House Day

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