



COMMUNITY

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Texts

Songs:

Marvin Gaye: "[What's Going On](#)"

Memoirs:

Edwidge Danticat: "[Flight](#)"

Novels:

Sandra Cisneros: *A House On Mango Street* (25th Anniversary Edition)

Rationale

Since students are participants in a community of writers, I believe it is essential for them to develop their voice and understand the value of it. In *The House on Mango Street*, the protagonist, Esperanza, learns about her own voice and how it shapes her identity and community. By referencing their own personal experiences and the text, the students and I, as writers, will be able to define our communities. With the “qualities of a dialogical classroom— valuing relationships, seeing learning as generative, evolving a learning community, combining engagement and rigor, and taking a critical stance on learning,” we will be able to facilitate “a reflective conversation with the texts of our lives” (Fecho 34, 5).

Valuing Relationships

In order to have a community and dialogue, a community has to be established where all students needs are met psychologically. To assist in helping students face various events in their life, the novel discusses child abuse, rape, and domestic abuse. According to the non-profit organization Childhelp, “about 80% of 21 year olds that were abused as children met criteria for at least one psychological disorder” (Childhelp). To combat the progression of a psychological disorder and generate a new understanding, a relationship can be formed within our community by discussing the issues in the novel like child abuse. Since our community is built on trust and respect and the issue of child abuse could cause discomfort, our discussion will focus on identifying organizations that assist with child abuse. I will encourage the students to speak with me personally if they would like to discuss their personal experiences with child abuse or have questions.

If trust has not been created within the community, the students are able to write freely in their optional personal journal. The reading log is another avenue for students to document personal experiences because abuse can be related to passages in the novel. While the students

are welcome to write about personal experiences, I give them a forewarning that “I am required to share any thoughts or suggestions of violence, suicide, substance abuse, family abuse, or other harmful behavior with the school counselor.” (Smagorinsky 85) Rebecca Gemmell, twelfth grade British Literature teacher, discussed in “Encouraging Student Voice in Academic Writing” how after hearing a presentation about reflective essays, she decided to use a Writer’s Notebook because “the presenters discussed how writing OPs [Occasional Papers] and sharing them aloud helped to create a sense of community and sparked discussion in their classroom, exactly the kind of ‘social, conversational act’ academic writing is meant to generate in the college classroom” (Grammell 66, Graff and Birkenstein ix).

I will not focus on the spelling and punctuation in the journals because this is an informal expression for students, and “surface errors can send students wrong message about what counts as good writing, and can even inhibit their development as effective writers” (Fleischer 20). Additionally, Hillocks notes that excessive marks could have an adverse effect on the students’ confidence (Hillocks 101). While privacy may arise as an issue, marking a “X” on the top of the page will inform the teacher that the student does not want me to read the log for that day.

If the students do not feel comfortable sharing their reading logs immediately, we will practice “a Quaker Share [which] can help students to break their silences and overcome these fears. Within a Quaker Share, students simply read aloud a few of their own words, hearing what their voices sound like in the space of our classroom; different students read from their work as they wish until the Quaker Share ends” (Dawson 68). As a result of the Quaker Share, students that are terrified to share their work, enjoy listening to each other’s work, and realize that all the other students were nervous as well. In case the Quaker Share does not build the confidence of the students, the students will form small communities where peer discussions will take place.

Peer discussions then assists in shaping a sense of accountability amongst the small community of writers.

To understand and respect the students, I will instruct them to create collages based on their idea of home and community. Grammell asserts that “when teachers have knowledge of students’ culture and community, it enables them to form the important, strong relationships that create successful learning environments” (99). I will also create a collage and share it with the class, and when we have our *Open House*, I will exemplify the rapport in the community of academia by inviting my colleagues.

Once relationships form in our classroom community of writers, the students will become acquainted with expressing themselves in their journals and reading logs. This realization was highlighted when Katherine, a student in Rebecca Grammel’s class, stated, “Our class became a whole because of the Notebooks. Jennifer echoed Katherine’s ideas: Coming up with the Writer’s Notebook was an excellent way to get to know the rest of our classmates as well as our teacher on a more personal basis” (Grammell 67). Thus, the students will gain confidence in their own voice.

Seeing Learning as Generative

Through the journals and reading logs, the students will gain their own voice and express their own ideas and not depend on other students’ thoughts. Thus, the students’ voices become valued. As a community of writers, we will use exploratory talk to discuss our thoughts on the meaning and symbolism of a house. After the discussion, we will turn our dialogue into a text where we will create house collages with images or texts that represent what a house means to each student.

Evolving a Learning Community

After creating our collages, we will begin to reexamine our community through *A House on Mango Street*, and supplemental texts by Edwidge Danticat and Marvin Gaye. Through these various cultural lenses, we will discuss how our identity in an international community. Historical significance is exemplified in Cisneros's novel when the novel takes place three decades after some of the Latino/a community moved to the United States. In Edwidge Danticat's narratives, she reflects on her experience with the Haiti earthquake while she is in the midst of the 9/11 Attack. Marvin Gaye's "What's Going On" focuses on the matters of urban and environmental issues, military turbulence, police brutality, unemployment, and poverty. Fecho notes Angela Dean's statement that, "I wanted to teach those without the position of power how to use their voice in ways that helped more than just themselves" (Fecho 49). By discussing this dichotomy, the students will be able to reflect upon the civic significance of the events.

There are "critics [who] argue that the curriculum in many middle schools is superficial and unstimulating for students. They propose that middle schools must present 'relevant' material while raising the bar for students, providing them with more challenging material in keeping with the high standards recently adopted in many states" (Education Commission of the States). This curriculum is serves as a source of stimulation as the students are able to identify what is apparent in their communities from the experiences in the novel. For example, "children who experience child abuse & neglect are about 9 times more likely to become involved in criminal activity", and "more than five children die every day as a result of child abuse" (Childhelp). This relevance can be translated into civic significance where the students become community activists and use their community service participation to apply for scholarships. While some parents may feel that the novel "features gritty material including child abuse, rape, and men who treat their wives like prisoners," and it is inappropriate for middle school students,

“approximately 80% of children that die from abuse are under the age of 4” (Common Sense Media, Childhelp).

Combining Engagement and Rigor

After gaining this knowledge and reading some of the novel, we will write a narrative essay about one specific experience that was influential in shaping who we are and how we see ourselves in the community. By examining the vignettes in the novel and the use of another language, we are learning about a different culture and how the protagonist’s identity is shaped by the language. If students are bilingual, their linguistic intelligences will be strengthened since the novel is bilingual. Students who speak one language will be introduced to another language.

The next writing project is the extended definition where we define a valuable community. As a result of the students’ finding their voices and expressing their opinions in their journals, the students are able to refer back to their journals for ideas. These projects require students to use their critical thinking skills, clearly state their opinion, and cite evidence. As a result, their logical intelligences are being used. Assignments that are student-led reinforce the idea that students have to assert their own thoughts and not rely on the teacher’s thoughts. Individually the students will use their interpersonal intelligence when they have their peer conference with me about their multigenre project. Since I will take the directional approach, the student must use their linguistic intelligence to explain their ideas for the project. If the students decide to work as a group for their multigenre project that redefines their community, they will be using their interpersonal intelligences to collaborate.

Taking a Critical Stance on Learning

In addition to the intelligences that are employed throughout the assignments, the curriculum does meet various standards as well. While the curriculum does meet some of the standards, my curriculum is not based on standardized assessments.

NCTE/IRA Standards for the English Language Arts

- **Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).**
 - For the multigenre project, the students have the option of using any literacy (i.e. poems, dance, art, comedy, written expression) that conveys their idea of community.
- **Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.**
 - Through peer conferencing and class discussion, the students will be able to draw upon referential and experiential evidence to support their claims.
- **Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.**
 - Through the primary and supplemental text we discuss the students were exposed to Haitian, African American, and Latino cultures.
- **Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.**
 - For the multigenre project, students will attend a media informational session in the library to learn about the different forms of technology.

- **Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.**
 - For their extended definition project, students will cite evidence for their examples and counterexamples.
- **Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).**
 - Through the reading logs, students must identify three passages and provide an evaluation, interpretation, or personal experience that relates to the passage.

International Society for Technology in Education Standards

Digital Citizenship

Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:

- a. advocate and practice safe, legal, and responsible use of information and technology.
- b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
- c. demonstrate personal responsibility for lifelong learning.
- d. exhibit leadership for digital citizenship.

Through the optional online discussion forum, students are able to continue discussion about a topic related to class. In addition, the students are aware of acknowledging and writing for different audiences.

Goals and Rubrics

Overarching Theme: Community

Target Students: 7th Grade General ELA Class

Participation-Journals

Personal Journals

Through our exploration of communities, we, as a community of writers, will write personal journals, reading journals, and an adaptation of dialogue journals. Personal journaling is an **optional** individual experience for you to interact with the text and your writing. Any thoughts (e.g., even if it is a smiley face, lol, question or comment) that arise during your individual reading, class discussion, or personal experiences, note these expressions in your journal. None of the journaling activities should be used for summarizing, but these notes will assist in developing your voice, helping you challenge or support your opinion, and/or generating new ideas. If you decide to keep a personal journal and are comfortable, feel free to share it with a classmate or myself.

- Your personal journal does not have to follow the conventions of textbook English
- Do not summarize. Use this journal to reflect on the text, and if you would like, you can reflect on personal issues that relate to the theme of community

Dialogue Journals

Instead of dialogue journaling, we will have an **optional** dialogue board where post-it notes will be provided for us to write our comments on. With your note on the post-it, stick it on the comment discussion board and we will reply to your comment by reposting another comment directly under the posed question. In addition, we will have an optional online discussion board as well. The purpose of the discussion boards will be a way for us to continue the discussion about a specific topic posed in class; however, if you have an experience that relates to our text or the theme of community, please feel free to share it on the dialogue or online discussion board.

- Your post does not have to follow the conventions of textbook English
- When considering posting a question, consider if it can be answered with a yes or no. If it can, then it needs to be developed into a question that cannot be clearly answered with a yes or no answer.

- When posting a comment, do not summarize the text; however, it is acceptable to reference the text to support your comment. I would like to hear your feedback about the text, but be specific in your comments. If you like or dislike the text, tell me why by providing specific details about the text.
- Your personal experiences that you would like to share are welcome as well, but they need to be relevant to the theme of community.

Reading Journals

Two times each week, along with the reading, we will do reading journals. Reading journals will be in a more structured format of a double-entry reading log, which will help you focus on certain passages, key events, and quotes. To start your log:

- Fold your paper into three sections with vertical lines
- Use the first column to record passages from the text
- In the middle column across from the passages include one of the following:
 - An open-ended question
 - Personal response to the passage
 - Personal evaluation of the passage
 - Possible interpretation of the passage
- In the third column, if the passage applies, note responses to one or more of the following reflection questions:
 - How can various perspectives from different cultures enrich the portrait of the American community?
 - What are different types of communities (local, national, international, writing community, academic community) experienced by the protagonist?
 - What is the role of the protagonist in the community?
 - How is that role defined?
 - Does the protagonist have a connection or disconnection with their community?
 - What items (e.g., images, memories, items, locations, knowledge, idea, house, friends, family and/or places) inform this sentiment? Do these items carry any meaning?
 - Does the protagonist role in the community benefit them? In what ways?

- While reading, take the time to apply these questions to your experiences. The third column can also be used to note if you have an experience that correlates with the passage as well.
- Take thorough notes as they will be a resource for your extended definition writing piece, which will be used in your multigenre project
- Your journals are informal writing pieces that do not have to follow the conventions of textbook English. I am interested in your thoughts and not the form.
- Aim to identify three passages per reading log

Your reading log will be submitted to me every two weeks. I will read your log and respond to your comments. Your responses will help me gauge your understanding and collect information for a discussion at the beginning of class. If you make an entry that you do not want me to read, place an X at the top of the page and I will skip it.

****While the personal journal and the dialogue discussion board are *optional*, they can serve as a resource for your extended definition and multigenre project.**

****You are more than welcome to share personal issues with me and to talk to me individually about the things raised in your journals. Please be aware that as an active participant in our community of writers, *I am required to share any thoughts or suggestions of violence, suicide, substance abuse, family abuse, or other harmful behavior with the school counselor.***

(Smagorinsky 85)

Reading Log Rubric

Category	2	1	0
Reflection	Does not summarize the text. Able to relate the passage to a personal experience or creates a thoughtful question, evaluation, or interpretation of the passage	Question, evaluation, and interpretation are surface level questions that do not engage deeper consideration	Does not provide any evaluation, interpretation, or question
Passage	Cites three passages	Cites fewer passages	Does not cite any passages
Participation	Turns in journal on time	Turns in journal late	Does not turn in

			journal
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Weeks	Journal 1	Journal 2	Total
Week 1	__ pts / 5	__ pts / 5	__ pts / 10
Week 2	__ pts / 5	__ pts / 5	__ pts / 10
Week 3	__ pts / 5	__ pts / 5	__ pts / 10
Week 4	__ pts / 5	__ pts / 5	__ pts / 10
Week 5	__ pts / 5	__ pts / 5	__ pts / 10

Narrative Writing

Through our reading of Sandra Cisneros's *The House on Mango Street*, we have been exposed to brief narratives called vignettes. From these vignettes, we have identified various components of narratives. By writing our own narratives, we will have the chance to work with personal and academic writing where we will assert our own voice, determine our identity, and discover things about ourselves and our community. Since we have just completed our prompt activity, it is time to write!

- From your prompt activity, you should have one specific experience that was influential in shaping who you are and how you see yourself in your community.
- Your narrative should:
 - Describe visual details of scenes, objects, or people (size, colors, shape, features, dress) with figurative language and other descriptors
 - Create dialogues or interior monologues
 - Express remembered feelings or insights at the time of the incident
 - Compare or contrast with other scenes or people by describing:
 - your relationship in the community
 - nature of this community
 - how your identity about yourself was shaped
 - how others viewed you
 - What you learned from the experience

Narrative Writing Rubric

Category	4	3	2	1	0
Details	Includes similes,	Includes similes,	Includes little	Includes	Includes no

	metaphors, and other descriptors to describe details of the scenes, objects or people throughout the entire story	metaphors, and other descriptors to describe details of the scenes, objects or people throughout most of the story	similes, metaphors, and other descriptors to describe details of the scenes, objects or people that are sporadic throughout the story	almost no similes, metaphors, and other descriptors to describe details of the scenes, objects or people throughout the story	similes, metaphors, and other descriptors to describe details of the scenes, objects or people throughout the entire story
Dialogue	Dialogue is used in a manner that each character's thoughts and feelings are clearly understand	There is not quite enough dialogue, but it is always clear which character is speaking, and brings characters to life.	There is little dialogue in this story, but it is fairly clear which character is speaking. Does not really bring the characters to life.	It is not clear which character is speaking, and there is little dialogue.	There is no dialogue.
Reflection	The voice of the writer is very strong and consistent. Makes clear connections between what is learned from outside experiences and the topic.	The voice of the writer is consistent. Makes general connections between what is learned from outside experiences and the topic.	The voice of the writer is apparent. Identify some general ideas or issues from outside experiences related to the topic	The writer has tried to transform the information in a personal way but is ineffective and summarized experiences related to the	The voice of the writer and a connection between the topic and outside experiences is not included

				topic	
Participation	Turned in assignment on time	N/A	N/A	N/A	Did not turn assignment in on time

(Albert-Peacock; Hillocks 14, 28-29)

Extended Definition

As a community of writers, we have discussed different types of communities, roles individuals possess in various communities, and how their roles are defined and relate to others. These communities have surfaced through the exploration of narratives, songs, poems and our personal experiences. From our inquiry, some aspects have been valuable to one individual that are not valuable to the other. To flesh this topic out, we will write an extended definition on a valuable community.

- A general introduction in which you provide an overview for your definition.
- A set of criteria or rules that clearly state what a valuable community is and what it is not.
- For each criterion, an example from literature, current events, popular culture, or your personal experiences that illustrates the rule at work; at least one of your examples must come from literature studied in class.
- For each criterion, a counterexample from literature, current events, popular culture, or your personal experiences that appears to meet the conditions of the rule yet that lacks some essential ingredient; at least one of your counterexamples must come from the literature studied in class.
- For each example and counterexample, a warrant that clearly explains why the rule is or is not being met.
- For your whole argument, a counterargument expressing the viewpoint of someone who might disagree with you.
- For the counterargument, a rebuttal in which you defend your position.
- Conventional grammar, spelling, punctuation, and usage throughout your essay.

Extended Definition Rubric

Category	4	3	2	1	0
Introductory Paragraph	The writer clearly identifies the topic of the paper and summarizes the criteria in the definition	The writer identifies the topic and summarizes the criteria, but one or the other lacks clarity.	The writer identifies the topic and summarizes the criteria, but both explanations are sketchy and/or worded unclearly.	The writer includes an opening paragraph but does not clearly explain the topic or the criteria.	There is no introduction.
Criteria	Each criterion is worded so that the reader clearly understands what is and is not included in the definition.	Most, but not all of the criteria are worded so that the reader clearly understands what is and is not included in the definition.	Some, but not all of the criteria are worded so that the reader clearly understands what is and is not included in the definition.	The writer makes an effort at writing criteria, but the wording makes it difficult to understand what is included in the definition and what is not.	There are few or no criteria.
Examples	Each example is explained in sufficient detail so the reader clearly sees how it supports the criterion	Most, but not all, examples are explained in sufficient detail so the reader clearly sees how it supports the criteria.	Some, but not all, examples are explained in sufficient detail so that the reader clearly sees how they support the criteria.	The writer provides examples, but it's not clear how they are related to the criteria.	There are few examples or no examples.
Contrasting Examples	Each contrasting example is explained in sufficient detail so that the reader clearly sees how	Most, but not all contrasting examples are explained in sufficient detail so that the reader	Some, but not all, contrasting examples are explained in sufficient detail so that the reader	The writer provides contrasting examples, but it's not clear how they are	There are few or no examples.

	it supports the criterion.	clearly sees how they support the criteria.	clearly sees how they support the criteria.	related to the criteria.	
Warrants	The writer clearly explains how each example and contrasting example illustrates the criterion to which it is related.	The writer explains how most examples and contrasting example illustrates the criterion to which it is related.	The writer explains how some example and contrasting example illustrates the criterion to which it is related.	The writer makes an effort to relate the examples and contrasting example illustrates the criteria, but this relation is not clear to the reader.	There are few or no warrants.
Conclusion	The conclusion of both summarizes the definition and extends it to provide a new insight based on the thinking that has gone into the definition.	The conclusion of summarizes the definition but does little to extend it to provide a new insight based on the thinking that has gone into the definition.	The conclusion summarizes the definition but does not extend it to provide a new insight based on the thinking that has gone into the definition.	The conclusion does not clearly summarize or extend the definition.	There is no conclusion.
Forms	The writer's introduction, each criterion, and conclusion are separated into paragraphs.	The writer's introduction, each criterion, and conclusion are separated into paragraphs.	The writer's introduction, each criterion, and conclusion are separated into paragraphs.	The writer is all one paragraph, or the paragraph divisions appear arbitrary.	The writing is all in one paragraph, or the paragraph divisions appear arbitrary.
Mechanics, Spelling, Grammar, Usage	For the most part, the writing is clear and free of problems.	For the most part, the writing is clear and free of problems.	The writing includes some problems that impede the reader's effort to understand what the writer is	The writing includes many problems that impede the reader's effort to understand what the writer is	The writing many problems that impede the reader's effort to understand what the writer is saying.

			saying.	saying.	
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(Smagorinsky 207)

Multigenre Project

As we come to the last portion of our unit, I am extremely excited to see our work unfold in a Multigenre Project. This project is the second portion of the house collage you built during the first week of the unit. Your projects should engage your thoughts around the following questions:

- How can various perspectives from different cultures enrich the portrait of the American community?
- What are different types of communities (local, national, international, writing community, academic community) have you experienced?
- What is your role in the community?
- How is that role defined?
- Do you have a connection or disconnection with your community?
- What items (e.g., images, memories, items, locations, knowledge, idea, house, friends, family and/or places) inform this sentiment? Do these items carry any meaning?
- Does this role in the community benefit them? In what ways?

To show what you have learned through your engagement with our guiding questions, you will create a multigenre piece that is composed of various genres. Possibilities include but are not limited to the following: a collage, a painting, a poem or sequence of poems, a piece of music, a performance piece, or a sculpture. You also might consider: writing a review of your favorite comedic book, movie, or television show; producing a guidebook to your favorite comedic book, movie, or television show; a letter to an author, producer, actor, or comedian that explains your reactions to his/her work; creating a humorous children's book, drafting and drawing your own comic strip, writing and performing your own stand-up comedy routine. Keep the following in mind as you produce your text:

- You may produce your text individually or in a group of any size up to 4.
- You will have 5 class periods in which to work on your text. Any additional work must be done outside of class.
- Your presentation cannot exceed 5 minutes. In your presentation, you will be expected to explain your text's significance and how it represents your evolving views on community.

- A self-assessment, along with your presentation, should include the following:
 - Your extended definition of a valuable community.
 - If you prefer, the house can still serve as the symbol for your community. In your summary you must explain your reasoning.
 - If it has changed, I am interested in knowing why it changed, what did it change to, and what does the symbol mean in reference to your community?
 - The significance of all the components that are used in describing your community should be explained.
 - Has your idea of community changed? If so, in what ways?
 - Did you include any texts from the house collage in your multigenre project? Explain your decision.

I will ask you to share your working idea for your interpretive text with me in a brief conference towards the beginning of this project. This conference is to understand your ideas about your project and to discuss any issues or concerns. When we meet, please have your extended definition writing assignment and be able to explain how you plan to translate those ideas in your interpretive text. The last Friday evening of this class unit, we will have an *Open House* where all of our multigenre projects will be displayed. If you have a performance piece, we will make accommodations to have it recorded when it is presented in class. This event will be open to the school and all of our communities. (Schulze 20-23)

Multigenre Project Rubric

Category	4	3	2	1	0
Presentation	Well-rehearsed with smooth delivery that holds audience attention. Thoroughly explains text's significance and how it represents their evolving views.	Rehearsed with fairly smooth delivery that holds audience attention most of the time. Moderately explains text's significance and how it represents their evolving views.	Delivery not smooth, but able to maintain interest of the audience most of the time. Slightly explains text's significance and how it represents their evolving views.	Delivery not smooth and audience attention often lost. Does not explain text's significance and how it represents their evolving views.	Did not present.

Requirements	All requirements are included and exceeded.	All requirements are included.	One requirement was not included.	More than one requirement was not included.	Did not include any of the requirements.
Content	Covers topic in-depth with details and examples. The genre pieces are relevant and represent the student' views.	Includes essential knowledge about the topic. The genre pieces are relevant and vaguely represent the student' views.	Includes information about the topic but content is surface level. The genre pieces are relevant but their significance is unidentified.	Content is minimal. The genre pieces are not relevant.	There is no content and use of genre items.
Self-Assessment	The student demonstrates a clear effort to evaluate his/her Efforts, experiences, and the project as a whole. Response is thoughtful and explains the views of the student and how they have changed.	The student demonstrates a clear effort to evaluate his/her efforts and the project as a whole. Response is mostly thoughtful and explains the views of the student and how they have changed.	The student demonstrates an adequate effort to evaluate his/her efforts and the project as a whole. Response shows some thought and summarizes experiences.	The student demonstrates a minimal effort to evaluate his/her efforts and the project as a whole. Responses show little thought and only reference experiences.	The student does not make an effort to evaluate his/her efforts and the project as a whole. Responses are not noted.

(Rubistar)

Daily Lesson Plans

General 7th Grade ELA Class, 55 minutes class periods

This class is a comfortable learning environment. I try to make the class as relaxing but educational to create a community, which correlates with the overarching theme. With this community being built on trust and respect, the students and I have an agreement. While I take attendance, students can talk, check the discussion board, and get ready for the class to begin. When I come to the front of the classroom and greet the students, they know that it is time to start the class and focus on exploring our communities. In return for respecting our time as a community, I respect the students time by ensuring that our class does not exceed fifty minutes by giving them the last three minutes of class to reflect, ask questions, gather their belongings and get ready to go to their next class.

Week 1

Introductory Activity

Monday—Day 1

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

Let's begin class with our minute meditation. Everyone close your eyes and clear your minds so that we are only focused on the moment that is happening. Begin to focus on your breathing by taking deep breaths and exhaling slowly. Feel your hands on your hard desk or the softness and warmth of your skin. Listen to the air that is being blown from the vents. Smell the scent of your clothing. Continue to focus on your breathing and just inhale and exhale. (Silence) Everyone open your eyes and welcome to our community.

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

5 minutes: Explain overarching theme of community

Our theme for this unit is community. Through different texts, activities, lessons, and discussions, we will focus on the following questions (focus questions will also be displayed on the board):

- How can various perspectives from different cultures enrich the portrait of the American community?
- What are different types of communities (local, national, international, writing community, academic community) experienced by the protagonist?
- What is the role of the protagonist in the community?
- How is that role defined?
- Does the protagonist have a connection or disconnection with their community?
- What items (e.g., images, memories, items, locations, knowledge, idea, house, friends, family and/or places) inform this sentiment? Do these items carry any meaning?
- Does the protagonist role in the community benefit them? In what ways?

7 minutes: Group Discussion

The main text will be Sandra Cisneros's *A House On Mango Street* where a girl named Esperanza attempts to find her identity by exploring the meaning that is created from her family's house and how that defines her role in various communities. While reading Cisneros's work, the class will also explore the communities that we occupy. Today the class will explore the significance of a house in their lives and how it is connected to their communities.

Group Discussion:

In their groups, students will discuss different items or ideas that they associate with a house.

6 minutes: Class Discussion

Groups will share the items or ideas they discussed with the class.

25 minutes: House Collage Activity

House collages will be made with items or ideas students associate with a house.

Explain Activity:

- On the sheet of construction paper, paste the items in the shape of a house. The items can include various materials such as paper, cloth, and other materials.
- Students are free to shape their house and use any materials that they like.
- If there are materials that are not offered in class and a student would like to include it in their collage, they can bring it tomorrow and use the time at the beginning and end of class to paste it to your collage.
 - Remind students that these items must be suitable for the classroom. If they are unsure if an item is suitable, I can speak with them personally.
- Once students finish their collages, on a separate sheet of paper they will write an explanation of why they included the items on their collage. If they made any connections to their community, they will note the connection in your explanation.
- Regardless if they are unsure what the connection means, they should still note it. Their explanations are informal writing pieces that do not have to follow the conventions of textbook English.

I will keep these collages and explanations on file because they will be a part of the students' multigenre project at the end of the unit. The collages should engage the students' previous knowledge and experiences. Most importantly, after viewing their collages, I be able to understand what a house means to the students.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Tuesday—Day 2

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

4 minutes: Play "[What's Going On](#)" by Marvin Gaye and pass out lyrics (click link for website, song and lyrics)

5 minutes: Explain activity

- Students will read over the lyrics of the song and underline the lines of the lyrics that stand out to them.
- If there are words that they do not understand, instruct them to circle the words.
- Beside the lyrics, they should write their notes. Their notes could include a question, a connection to a personal or real world event, and their feelings or thoughts while hearing the song and reading the lyrics.
- Students can also look up the words that they are unsure of and note their significance in the lyrics or how they help them understand the lyrics.

5 minutes: Group Discussion

In their groups, students will discuss their annotations.

5 minutes: Class Discussion

Allow students to share their annotations or the lines they discussed in their group?

10 minutes: Online Annotations Review

Review online annotations of song (refer to link). These annotations will provide examples how other individuals interpret and evaluate text. Inform students that the online annotations only serve as additional examples, and if they noted something different from the examples, it is fine. There is no right or wrong annotation.

10 minutes: Reading Log Exercise

Two times each week, along with the reading, students will do reading journals. Reading journals will be in a more structured format of a double-entry reading log, which will help us focus on certain passages, key events, and quotes.

To start their log:

- Students will take out a sheet of paper
- Fold their paper into three sections with vertical lines
- Instruct students that they will be starting their first log together.
- Read the first two pages of the introduction.
- Instead of underlining the lines, use the first column to record passages from the text. In the middle column across from the passages include one of the following:
 - An open-ended question
 - Personal response to the passage
 - Personal evaluation of the passage
 - Possible interpretation of the passage

- In the third column, if the passage applies, note responses to one or more of the following reflection questions:
 - How can various perspectives from different cultures enrich the portrait of the American community?
 - What are different types of communities (local, national, international, writing community, academic community) experienced by the protagonist?
 - What is the role of the protagonist in the community?
 - How is that role defined?
 - Does the protagonist have a connection or disconnection with their community?
 - What items (e.g., images, memories, items, locations, knowledge, idea, house, friends, family and/or places) inform this sentiment? Do these items carry any meaning?
 - Does the protagonist role in the community benefit them? In what ways?

3 minutes: Class discussion

Allow student to share their log.

1 minute: Assign homework and pass out handout

For homework, students will finish reading the introduction and complete their reading log and take thorough notes as they will be a resource for their extended definition writing piece, which will be used in your multigenre project. Inform students that their journals are informal writing pieces that do not have to follow the conventions of textbook English. Also, they should aim to identify three passages per reading log.

- Pass out handout with additional examples of the [reading log](#)

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Wednesday—Day 3

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

43 minutes: Preliminary Narrative Writing Assessment

Sandra Cisneros's piece is written in a collection of vignettes. Vignettes are "short written descriptions" (Merriam-Webster).

Explain Activity:

Students will start working on their own written descriptions by writing a narrative.

- Instruct students to take out a sheet of paper and write about one specific experience that was influential in shaping who you are and how you see yourself in your community.
- Encourage students to be descriptive and write so that the reader will feel as if they experienced what happened.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Thursday—Day 4

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, give each student a number, and ask them to place their desks in a circle

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

43 minutes: Shoe Activity

Walk students through activity:

- Take out a sheet of paper and a pencil or pen.
- Students will write the number that was given to them in the top left-hand of your paper,
- Without looking at their shoes, students will write a very detailed description of their left shoe.
- Encourage students to include as much detail as possible because it is the only resource to identify the shoe.
- Once students have completed their description, ask them to raise your hand, and I will give them a sticker to place on the toe of the sole of your shoe (number the stickers beforehand).
- Student will then put the shoe on their desk and two volunteers will pick up the shoe and mix it with the other shoes.
- I am now going to redistribute the descriptions.
- Once each student receives a description, they will read over it and raise their hand when they are ready to find the shoe (allow five students at a time).
- After student finds the shoe, they will leave it in the circle and return to their desk and write the number of the sticker found on the sole of the shoe on the top right-hand side of the paper.

Each student will have a turn to read the description they were given, and based on the number that you give me, I will display the shoe that corresponds with that number to the class. The student who wrote the composition will then state if the other student chose the correct shoe.

- Ask students were the descriptions helpful and to identify what was or was not helpful. (Smagorinsky 59-60)

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Friday—Day 5

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

42 minutes: Shell Activity

- Students will describe shell that I am holding?
- I will get another shell and ask students to give more specific details to help distinguish the second shell from the first one?
- I will provide example: If I were to describe the second shell, I would refer to the color, texture, shape, and pattern of the shell. For example, I could say that the color of the seashell progresses from a dark brown to a lighter shade of yellow as it gets to the wider area of the seashell. I could also say that the seashell's pattern resembles the pattern on a butterfly's wings. Also, if you hold it upside down with the opening facing upwards, from the side, it looks like a cornucopia.
- Discuss similes and metaphors
 - Ask students to state sentences that use similes or metaphors or identify a sentence that I stated when describing the shell
- Distribute a seashell to each group.

- In their groups, students will discuss the details of their shell and take notes of different observations.
- After they talk about the seashell, they will write a group composition that describes their seashell.
 - I am looking for their compositions to include figurative language as well.
- While students are writing their compositions, make a list of groups' number and seashell number to remember which seashell each group was describing)
- When the groups are finish, collect the seashells and mix them with the rest of the seashells on the front table.
- Ask a volunteer to pick up the compositions
- Ask another volunteer to redistribute the compositions. However, do not give a group a composition that they wrote.
- Once a group has read over their composition, they will raise their hand and will have one minute to find the seashell that their composition describes. After they have found the seashell, they will write the number of the seashell on their composition and return to their seats.
- One student from each group will stand and read the composition and give the number of the seashell? Subsequently, the group who wrote the composition will state if the other group is correct.
- A group member from each group that has not participated, will identify and state which specific details were helpful to their group? In addition, they will identify if it was a simile or metaphor as well.

- Before the compositions are returned, the group will underline the best specific detail, circle a detail that was unclear, and write a suggestion for improvement.

(Smagorinsky 60-63).

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Week 2

Monday—Day 6

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

43 minutes: Dorm Room Activity

- Project [picture](#) of dorm room
- Students will imagine that they walked into the dorm room in the picture. On the same floor, someone is having a party down the hall.
- Students will raise their hand and tell me what words describe the room.
- Write words on board
- Students will take out a sheet of paper and fold their piece of paper into three sections vertically. At the top of the first column, they will write “sight,” label the second column “sound” and the third column “smell”.
- Play sound [bit](#) ("Party Sound Effect.")

- In their groups, students will continue to list words that describe the picture and sound. Take 2-3 minutes to focus on each category.

Class Discussion

- Students will share additional words they listed under the category sight.
- Write words on board
- Students will share their group's words that focused on the sounds.
- Write words on board
- Play sound bit again and instruct students to think of words that imitate the sound or describe the pitch, loudness, or quality of the sound.
 - Ask students is the sound high pitched or muffled.
- Students will share more sound words.
- Students will share words that pertained to the category of smell
 - Ask students if they were in the dorm room, how would it feel smelling the aroma? Would the smell sneak up on them or would it smack them in the face when they opened the door?
- Students will use their figurative language, to describe the smell and sound?
 - I will provide an example: the room smelled like boiled eggs with sauerkraut.
 - Ask students for examples.

Writing Activity:

Students will individually write a description of the setting.

- Instruct students to include figurative language.

- Inform them that they may include words that have been shared as a class and in your groups.

Group Conferencing

- Students will trade their description with a group member. On the description that they are reviewing, they will underline the best specific detail, circle a detail that was unclear, and write a suggestion for improvement. If there is a detail that should be added that would make the description more vivid, include a suggestion.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Tuesday—Day 7

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

42 minutes: Dialogue Scenario Activity

- I will create a scenario before class.

Scenario: Sarah opened the door and a wave of musk smacked her in the face. As she entered the dorm room, the stench of sweaty gym socks and spoiled food began to sink into her pores and clothing. When the sound of the steady pulsating music from the party down the hall grew louder, she realized that the door was opening and someone was coming in. It was Brad.

Create Dialogue

As a class, we will create the dialogue between the two characters.

- Ask students:
 - What was the first statement between the two characters?
- I will write students' statements on the board without any punctuation or indentation.
 - Once the class has created five exchanges, we will stop.
- Explain the difference between a direct and indirect quote.
 - Writing exactly what the character stated is called a direct quotation. If paraphrased, the quote would be called indirect quotations. With direct quotations, quotation marks are placed at the beginning and end of the quotation. Also, the punctuation at the end of the quotation goes inside the closing quotation mark of the direct quotation. "Every time a new speaker begins, the writer should start a new paragraph." (Smagorinsky, Johannessen, Kahn, and McCann 48)
- I will correct one of the quotes on the board.

Group Discussion

- With their group, students will discuss where quotation marks and indentations are needed for the other direct quotations.

Class Activity

Now we will correct and discuss the quotations on the board.

- Ask for volunteers to go to the board and correct one direct quotation.
- Pass out Presenting Dialogue worksheet. (Smagorinsky, Johannessen, Kahn, and McCann 47-48)
- Give students time to complete worksheet.
- Review worksheet with class.

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Wednesday—Day 8

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

28 minutes: Reflection Activity-Class Activity

- Print and pass out memoir
- Have students read the [memoir](#) by Edgewise Danticat.
- I will model the process of identifying reflections in text by thinking aloud when selecting passages of reflection. I will incorporate the following questions.
 - Focus Questions ([Teaching Students to Reflect](#)):
 - What exactly did I learn?
 - How have I changed as a result of this experience?
 - How did I go about making sense of the information/situation?
 - What parts of the experience were the most/least valuable and why?
 - How does what I learned relate to what I already knew about the concept?
 - Discuss the difference between summarizing and reflecting
 - Note key differences on board

- After students have read the memoir, have them reread and highlight, underline, or put brackets around the texts where they think Danticat was reflecting
- Have a class discussion where students state which passage they chose and how the passage exhibits reflection taking place
 - Note students reasoning on board

Group Activity

- Students will read p.10-11 of Cisneros's *The House On Mango Street*
- In the groups, students will discuss and identify reflections in the vignette

Individual Activity

- Students will look through their journals and identify reflections in their entries
- Allow students to share their reflections and their process when reflecting

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Thursday—Day 9

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

44 minutes: Drafting the Narrative Activity

Please take out a sheet of paper and write about one specific experience that was influential in shaping who you are and how you see yourself in your community. Students should be descriptive and write so that the reader will feel as if they experienced what happened by

including elements (e.g., sensory details, figurative language, and dialogue) that they worked on during the week.

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Friday—Day 10

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, collect journals, and place students in groups of three

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

43 minutes: Peer Conferencing

- Pass out the Narrative Writing Rubric
- Explain the peer conferencing process
 - Students will refer to the rubric and the prompt to evaluate their group members' essay
 - I will explain that one group member will read their essay aloud while the other members listen
 - Group members will be responsible for ensuring that the narratives include all the features listed on the rubric and that they are used effectively
 - When it is time to give feedback, students will give one compliment on one thing that the writer did well. The feedback needs to be specific. Instead of saying “your essay was good,” say “I was able to clearly picture the setting with your use of

figurative language when making comparisons.” Next, suggest an area that needs improvement and how it can be improved. Again, do not generalize.

- After everyone in the group has shared their essay aloud, each member will read two other essays from their group members and check the dialogue punctuation.
- If there is time left at the end of the class, students can start revising their essays.
- Peer Conference as a Class
 - The teacher will model the process of peer conferencing with the draft they have written
 - The composition should be written with students when they drafted their narratives
 - Intentionally leave errors in the draft (i.e., dialogue punctuation or lack of sensory details)
 - Seek input from students
- Peer Conference in Groups

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Week 3

Monday—Day 11

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, pass out journals, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

30 minutes: Revise Narratives

Students will complete their narrative at home if they need more time. Narratives will be due at the beginning of Day 12 class period.

12 minutes: Share Narrative

Students who are finish and wish to share their narratives will have the opportunity. In addition, the narratives can be used as a component of the multigenre assignment.

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Tuesday—Day 12

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, collect narratives, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

43 minutes: Extended Definition Gateway Activity (Smagorinsky 141-142)

Since students last assignment consisted of them writing narratives about an experience that was influential in shaping who they are and how they see themselves in their community, they will now explore the idea of how individuals' actions influence a community.

- Print and pass out criteria, FAQ question, and descriptions.
- To introduce the elements of an extended definition, as a class students will review the [Do Something Awards Judging Criteria](#) and [FAQ](#) question regarding a good application.

By reviewing [Daniel Maree's description](#) as a class and citing information from the description that exemplifies the criteria, students will decide if the nominee received the award. Do not reveal the results until later in activity.

- In groups, students will follow the same procedure and decide if [Lorella Praeli](#) received the award.
- As a class, discuss class and group's decisions on descriptions. After discussion, tell students that both nominees received the award; however one nominee received \$100,000 while the other nominee received \$10,000.
- Individually students will decide which nominee received the \$100,000 and \$10,000 prize by referring to the FAQ question to compare descriptions.
- Discuss students' decisions and reveal the award amounts.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Wednesday—Day 13

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, place students in groups of four or five, and ask two students to distribute netbooks to their classmates

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

37 minutes: Criteria Activity (adapted from Smagorinsky's writing activity)

- In groups, students will work on a set of criteria about a positive community role model. In addition to the criteria, students will create one example per standard.

- I will encourage them to review the Do Something Award judging criteria and challenge one another's ideas. By challenging one another's criteria ideas, students will create more defined criteria.
- When students are finish, they will send their document as an email or share it through Google.

5 minutes: Two students will collect netbooks

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Thursday—Day 14

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, place students in groups of four or five and asks a few students to place five desks in a row facing the rest of the class in the front of the classroom.

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

43 minutes: Role Playing Activity (adapted from Smagorinsky's rationale class activity)

- Before class I will create the materials for a drawing where students will pick a piece of paper to determine the role (e.g., neighborhood children, neighborhood parent, neighborhood watch member, Do Something Award judge) they will play.
- When it is the group's turn, I will open the group's document from the previous assignment and display it via projector or smart board.
- I will explain the activity to students:

- Similar to a panel discussion format, each group will sit in the desks in the front of the class for five minutes. During these five minutes, the rest of the class will have the opportunity to act out the role indicated on the paper they drew. While playing this role, students are responsible for questioning the panel group about their criteria. The questioning may take the form of a question or example that will assist in clarifying the criteria.
- After the question is posed, a member of the panel must defend their criteria by stating how the student's example does or does not meet the criteria and explain how their example does meet the criteria. If the panel does not have an answer it is okay. The point is to help the group eliminate areas of ambivalence in their criteria.
- While a group is a part of the panel, they do not have to play their role; however, they should take notes to help revise their criteria.
- This exercise will help students practice creating contrasting examples and warrants.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Friday—Day 15

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

25 minutes: Warrant Activity

Students will complete “Minilesson on Introducing Warrants” as a group. (Smagorinsky, Johannessen, Kahn and McCann 146)

18 minutes: Discuss worksheet as a class

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Week 4

Monday—Day 16

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students, take attendance, and place students in groups of four or five

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

44 minutes: Draft Extended Definition

Before the groups begin drafting their definitions, they will revise their criteria based on the feedback they received from the role playing activity. After revisions have been made, students will write extended definitions as a group about the best cellphone.

- I will encourage students to use the following format (151):
 - *First paragraph: introduction.* Introduce the concept/problem, explaining why it’s important to define the concept or why it is difficult in some cases to define the concept.
 - *Second paragraph: first criterion.*
 - Explain the criterion as clearly as possible.
 - Give an example that fulfills the criterion.
 - Provide a warrant explaining how the example fulfills the criterion.
 - Give a contrasting example.

- Provide a warrant explaining how the contrasting example clarifies additional criterion.
- *Each subsequent body paragraph.* Explain, illustrate, and warrant each additional criterion.
- *Final paragraph: conclusion.*

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Tuesday—Day 17

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups from previous day (Day 16)

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

23 minutes: Group Peer Conferencing

Since the definitions were written as a group, each group will have their compositions reviewed by another group.

- Students will exchange their compositions with another group
- I will pass out one handout with the revision questions to each group (questions below)
- One student in each group will be the recorder who will write the group's feedback on the handout.

- The group's review of the definition should be based on the following questions. (154-155) Groups should write their comments on the handout and return it with the composition to the group who wrote the definition.
 - Does the composition have an introduction that catches the reader's interest and presents the concept that will be defined? How does it establish the need for or importance of a definition of the concept?
 - Does the introduction present a set of criteria for defining the concept? What are the criteria presented?
 - For each criterion presented in the introduction, what example and contrasting example does the writer provide to clarify the criterion?
 - Which criteria and/or examples are difficult to understand or confusing? Explain.
 - What ways can you suggest to improve any of the criteria or examples and contrasting examples?
 - Has the writer employed a warrant to explain how each example and contrasting example does or does not illustrate the criterion? If warrants are missing or unconvincing, how could the writer provide or improve them?
 - How does the writer conclude the composition?
 - What part of the composition is clearest or best explained? Why?
 - What suggestions can you make for the writer?

20 minutes: Definition Revision

After group's extended definitions have been critiqued, they should be passed back to the owners along with the revision handout. The groups should take this time to review the comments and make changes to their extended definition.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Wednesday—Day 18

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

44 minutes: Drafting Extended Definition Essays

Students will compose extended definition essays individually about a valuable community.

- Individually students will draft their criteria and examples.
- Students will then share their ideas with their group members and receive feedback.

Ultimately, by sharing students will be able to revise their criteria so that the standards are clear and understandable and receive feedback that will assist with creating contrasting examples.

- Students will continue to draft their definitions individually.

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Thursday—Day 19

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of three

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

43 minutes: Group Revisions

Students will read one another's work and critique it based on the same revision handout used during the group conferencing (Day 17).

- I will pass out two handouts to each student
- Students' extended definition will be reviewed by their group members individually. As a result, each student should have their definition reviewed twice and receive two revision handouts.
- Students will write their feedback on the handout and return it to their group member who wrote the definition

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Friday—Day 20

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students, collect journals, and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

43 minutes: Extended Definition Revision

Students will use the feedback they received on the revision handout to revise their extended definitions. If students are not finish revising their extended definition, they can finish the assignment for homework. Instead of sharing the extended definition with the class, each student will share their extended definition with the teacher during the teacher/student

conference next week. Since students need the extended definition for their multigenre project, the extended definition will be collected along with the multigenre self-assessment one-page explanation.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

*The teacher will arrange a time with the Media Specialist for students to learn about different technology that the library offers that will assist with the multigenre project. The informational should take place on the following Monday.

Week 5

Monday—Day 21

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students, pass out journals, and take attendance

13 minutes: Give an overview of multigenre project

As a culminating project, students will be creating a multigenre project. The project is the second portion of the house collage students created during the first week of the unit. The purpose of the project is to evaluate if there was any change in students' idea of community through engagement with the literature. Students should adhere to the following guidelines:

- Students may produce their text individually or in a group of any size up to 4.
- Students will have 5 class periods in which to work on their text. Three of the days will be designated for working on the genre pieces, and two days will be designated for the self-assessment. Any additional work must be done outside of class.
- Students' presentations cannot exceed 5 minutes. In the presentation, the student will be expected to explain the text's significance and how it represents their evolving views about community.
- A self-assessment, one-page explanation that should be submitted with presentation, should include the following:

- The student's extended definition of a valuable community.
- If the student prefers, the house can still serve as the symbol for their community. In the summary the student must explain why it stayed the same.
- If the student's symbol for community has changed, the student should explain why it changed, what did it change to, and what does the symbol mean in reference to their community?
- The significance of all the components that are a part of the project should be explained.
- Has the student's idea of community changed? If so, in what ways?
- Did the student include any texts from the house collage in your multigenre project? Explain.
- On the last day of the unit (Day 30), students will be able to share their thoughts about the presentations. Encourage students to take notes so they can refresh their memory for the class discussion.
- I will print (before class) and pass out multigenre [handout](#)
 - Handout provides students with an extensive list of genres
 - I will explain that all of the genres on the handout are acceptable; however, the genres should fit the idea that is being expressed in their project
- Open House
 - I will inform students on the last Friday of the unit (Day 30), there will be an Open *House* where their work will be displayed. The event is open to the school and students' communities. While their work will be displayed, it is encouraged for students to come and discuss their work with visitors, but it is not mandatory. If they have a performance piece, accommodations will be made to have it recorded when it is presented in class.
- Explain teacher/student conference
 - Starting tomorrow (Day 22), each student will have five minutes to meet with me to share their working idea for their interpretive text. This conference is to understand the student's ideas about their project and to discuss any issues or

concerns. Students must have their extended definition writing assignment and be able to explain how they plan to translate those ideas into an interpretive text.

- Encourage students to take pen or pencil and paper to take notes during the informational

3 minute: Line up and travel to library

29 minutes: Technology Informational Session

The Media Specialist will discuss different forms of technology that will assist students with their projects. Additionally, the library will offer examples of different genres that students can reference.

3 minutes: Line up and travel back to classroom

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Tuesday—Day 22

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

45 minutes: Teacher/Student Conferences

- I will meet with a third of the class individually and discuss their ideas for the multigenre project.
- While I am meeting with a student, the rest of the class will work on their projects.

- Students may need to go to the library or art room to work on their projects and retrieve materials.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Wednesday—Day 23

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

45 minutes: 45 minutes: Teacher/Student Conferences

- I will meet with a third of the class individually and discuss their ideas for the multigenre project.
- While I am meeting with a student, the rest of the class will work on their projects.
- Students may need to go to the library or art room to work on their projects and retrieve materials.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Thursday—Day 24

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

44 minutes: Teacher/Student Conferences

- I will meet with a third of the class individually and discuss their ideas for the multigenre project.
- While I am meeting with a student, the rest of the class will work on their projects.
- Students may need to go to the library or art room to work on their projects and retrieve materials.

1 minute: Homework Reminder

Students will read and complete a log entry for homework.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Friday—Day 25

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

45 minutes: Multigenre Self-Assessment

Students will draft their self-assessments. The self-assessment, one-page explanation that should be submitted with presentation, should include the following:

- o The student's extended definition of a valuable community.
- o If the student prefers, the house can still serve as the symbol for their community. In the summary the student must explain why it stayed the same.
- o If the student's symbol for community has changed, the student should explain why it changed, what did it change to, and what does the symbol mean in reference to their community?

- o The significance of all the components that are a part of the project should be explained.
- o Has the student's idea of community changed? If so, in what ways has their idea changed?
- o Did the student include any texts from the house collage in your multigenre project? Explain.

If a student completes their assessment before the class period ends, they should have a classmate review it. The student should then revise their assessment if time allows.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Week 6

Monday—Day 26

Have music playing until the bell rings to mark the beginning of class

5 minutes: Greet students, take attendance, and place students in groups of three

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

25 minutes: Peer Conferencing

- I will print multigenre rubric before class
- Distribute to each student
- In the groups of three, each student will read their group members' assessments and review them according to the rubric

15 minutes: Self-Assessment Revision

Students should revise their self-assessments.

3 minutes: Multigenre Announcement

I will inform students that presentations will begin the next day (Day 27). Any more work that needs to be complete must be completed as homework. If accommodations need to be made for a student's presentation, they must inform me by the end of the class period.

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Tuesday—Day 27

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

45 minutes: Multigenre Project Presentations

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Wednesday—Day 28

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

45 minutes: Multigenre Project Presentations

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Thursday—Day 29

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

45 minutes: Multigenre Project Presentations

3 minutes: Allow students time to reflect, ask questions, and gather belongings

Friday—Day 30

Have music playing until the bell rings to mark the beginning of class

3 minutes: Greet students and take attendance

1 minute: Meditate (this is a guided activity by the teacher or a student)

3 minutes: Discuss any issues/experiences/announcements pertaining to the dialogue board, reading log, and online discussion forum

30 minutes: Discuss presentations

Students will share their thoughts about the presentations.

15 minutes: Survey

Students will complete the following survey (Smagorinsky 221-222):

Please answer each question that follows. Your comments will strongly influence my efforts to revise the unit for the next group of students, so I'd appreciate your complete honesty in responding. Keep in mind that I'm much more likely to act on thoughtful answers than those that are glib or sarcastic. *You do not need to identify yourself, though you are welcome to if you wish.*

1. We read the following literature during the unit. Please write your honest opinion of each work of literature and recommend whether or not I should use it next year.

Songs

Marvin Gaye: "[What's Going On](#)"

Memoirs

Edwidge Danticat: "Flight"

Novels

Sandra Cisneros: *A House On Mango Street*

2. What did you learn from keeping your reading log? Did you feel that you were adequately taught how to keep one? Please explain. Do you think that keeping a reading log would be a good idea for units that we do later this year? Why or why not?
3. What did you learn from creating your house collage? Did you feel that this was a good way to introduce the unit on community? Please explain. Would you recommend using collages in the future? Why or why not?
4. What did you learn from writing your two extended-definition essays? Did you feel that you were adequately taught how to write an extended definition? Please explain. How would you recommend that I do this next year?
5. What did you learn from writing your narrative? Did you feel adequately taught how to write a narrative? Please explain. How would you recommend that I do this next year?
6. What did you learn from doing your multimedia project? Would you recommend including this assignment when I teach the unit next year? Why or why not? Should the Open *House* occur again? Why or why not?

7. What would you recommend that I do the same if I taught this unit again to other students?
8. What would you recommend that I do differently?
9. What suggestions can you make for the way in which we learn about language, literature, and writing for the rest of the year?

3 minutes: Allow students time to reflect, ask questions, and gather belongings

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Appendix

Appendix A



(17 People You Meet at Every Hostel)

Appendix B

All the information on this page comes at the courtesy of Dr. Melanie Hundley, Vanderbilt University

Multigenre Definition

The definition Tom Romano gives to his students:

A multigenre paper arises from research, experience, and imagination. It is not an uninterrupted, expository monolog nor a seamless narrative nor a collection of poems. A multigenre paper is composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected by theme or topic and sometimes by language, images, and content. In addition to many genres, a multigenre paper may also contain many voices, not just the author's. The trick is to make such a paper hang together.

(Introduction x-xi)

Genre List

Ads	Editorials	Memories	Sermons
Advice columns	Epilogues	Metaphors	Signs
Allegories	Epitaphs	Menus	Similes
Anecdotes	Endings	Memos	Slogans
Announcements	Essays	Monologues	Soap Operas
Anthems	Explanations	Movie Reviews	Songs
Appendices	Fables	Mysteries	Sonnets
Applications	Fairy tales	Myths	Speeches
Apologies	Fantasies	News articles	Spoofs
Autobiographies	Feature articles	Obituaries	Spoonerisms
Awards	Folklore	Odes	Sports articles
Ballads	Game	Opinions	Superstitions
Bedtime stories	Ghost stories	Orders	Stories
Beginnings	Greeting cards	Pamphlets	TV commercials
Billboards	Gossip	Parables	Tall tales
Biographies	Haiku	Parallel Poetry	Telegrams
Bloopers	Headlines	Parodies	Thank-you notes
Blurbs	History	Photo Captions	Theater Programs

Books	Horoscopes	Plays	(Playbills)
Book reviews	How-To's	Poems	Thumbnail sketches
Bumper stickers	Information Guides	Prologues	Titles
Cartoons	Inquiries	Proverbs	Travel brochures
Captions	Insults	Puns	Travel logs
Character sketches	Interviews	Questions	Tributes
Charms	Introductions	Reactions	Trivia
Cinquains	Invitations	Rebuttals	Vignettes
Collages	Jingles	Reports	Want Ads
Comics	Jokes	Requests	Warnings
Couplets	Journals	Requiems	Wedding Invitations
Conversations	Labels	Resumes	Wills
Dedications	Legends	Reviews	Wishes
Definitions	Letters	Rhymes	
Descriptions	Lists	Riddles	
Dialogue	Love notes	Satires	
Diaries	Lyrics	Sentences	
Directions	Magazine articles	Sequels	
Dual Thoughts/Inner	Map	Serenades	
Dialogue	Memoirs	Serials	

(Retrieved from LLED 7420 F13 Class Wiki)