Introduction
1. Unit Title: "Teaching Voice through Latina and African American Literature"

2. Grade: Eleventh

3. Target Group: Mainstream class with integrated ELL students

4. Source of Written Reading Materials:

5. Source of Unit:

6. Goals: I want my students to know:
   - how to write in response to literature to demonstrate understanding of what they read and the relationship between text structure and meaning.
   - how to identify the writer and/or narrator's voice in literature written by female African Americans and Latinas.
   - how to write pieces that express their own voice and their own experiences in life.
Lesson 1
<table>
<thead>
<tr>
<th>Content Objectives</th>
<th>Language Objectives</th>
</tr>
</thead>
</table>
| Students will:  
1. Demonstrate understanding of the poem by summarizing the main ideas and supporting with text evidence.  
2. Explain the poet's use of metaphor in relation to the message of the poem. | Students will:  
1a. In pairs, students will read the poem and write a list of at least three main ideas in the poem with text evidence.  
1b. Individually, students will orally summarize the main ideas in the text through teacher questions.  
2a. In small groups, students will identify, illustrate and generate alternate descriptions of the metaphor by completing a graphic organizer.  
2b. Individually, students will write a paragraph explaining the poet's use of metaphor to communicate her message. |

<table>
<thead>
<tr>
<th>Domain / Topic</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
</table>
| Reading, Speaking  
Summarize main events | Individually, students will orally summarize the main ideas in the poem through teacher questions citing text evidence. | Individually, students will answer teacher questions about the main ideas in the poem with text evidence. | Individually, students will answer in short phrases questions about the main ideas using a graphic organizer as a guide. | Students will participate in whole class discussion by answering yes or no questions orally or with a raised hand, using a graphic organizer as a listening guide. | Students will participate in whole class discussion by indicating yes/no to teacher questions and pointing to events on a timeline about the main ideas. |
| Reading, Writing  
Explain the use of metaphor to create meaning | Individually, students will write a paragraph explaining the poet's use of metaphor to communicate her message. | Individually, students will write 2-3 sentences explaining the poet's use of metaphor to communicate her message using a graphic organizer to structure their paragraph. | Individually students will write 2-3 sentences explaining the author's use of metaphor in the poem using sentence starters from an expressions chart. | Individually students will determine the most significant metaphor in the poem, illustrate it and write a sentence to describe it using an expressions chart. | Students will determine the most significant metaphor in the poem and illustrate the metaphor. |
<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Expressions</th>
<th>Vocabulary</th>
<th>Grammar</th>
</tr>
</thead>
</table>
| Summarize | Main ideas, supporting evidence | 1. The ___1___ studied ___2___  
2. Miss Delaney is ___3___  
3. The narrator thinks ___4___ are ___5___ | 1. narrator  
2. English  
History  
3. teacher  
English teacher  
4. human beings  
5. storytellers | The verb "to be"  
Nouns  
Verbs |
| Explain | Use of metaphor to create meaning | 1. The metaphor ___1___ are/is ___2___ means | 1. human beings  
English  
Poetry  
2. storytellers  
Main line  
train  
3. my candle burns at both ends  
4. our stories give light to the future | Nouns  
The verb "to be" |
Key Vocabulary: metaphor
Vocabulary for all levels: train, teacher, candle, mainline, future, give light, burn, foe/friend, English, history, storyteller, human beings
Vocabulary for levels 4-5: pleasure, prefer, case, client, chair, introduce, rich folk, unhappy, "a bunch of", college, history major

HOTS:
1. What affect do teachers have on our lives?
2. How can a poem tell a story?
3. How does the poet use metaphor to communicate her message?

Introduction (10 minutes): Modified from the original lesson plan 1 on page 20 of the appendix.

Journal entry - Page 8
SW respond to the following prompt in their journals to encourage students to develop their own voice in relation to school topics and introduce one theme of the poem "In Praise of a Teacher":
1. Who is your favorite teacher and why?
2. What is your favorite subject and why?

TW Introduce big questions: What affect do teachers have on our lives? How does poetry tell a story? How does the poet use metaphor to communicate her message?

Content Objectives: 1. Students will demonstrate understanding of the poem by summarizing the main events.

Meaningful activities:

1a. Building vocabulary (10 min):
SW work in small groups to build vocabulary essential for understanding the main events of the poem using vocabulary cards that have images and the vocabulary word in English.
- Level 5 SW sort vocabulary into self-generated categories.
  - Use Vocabulary Images Levels 1-5 and Level 5 on pages 10 and 11.
  - Use Vocabulary Graphic Organizer, Page 12
- Levels 3-4 SW will sort vocabulary into categories listed on a graphic organizer by the teacher.
  - Use Vocabulary Images Levels 1-5, page 10
  - Use Vocabulary Graphic Organizer, Page 13
- Levels 1-2: TW show pictures of the vocabulary words, modeling pronunciation. SW complete vocabulary cards by writing the English word on the opposite side of the card as the image the teacher shows. Vocabulary will be listed in categories verbs, nouns (people, places, objects).
  - Use Vocabulary Images Levels 1-5 on page 9
  - Use Vocabulary Cards on page 14

1b. Reading to identify the main ideas in the poem (10):
SW read the poem in pairs and create a list of the main ideas.

Visuals/Resources/Supplementary Materials:

Classroom word wall: Post the Unit Word Wall words and images found on page 9

Review/Assessment:

1a. TW label chart paper or white board with categories for the vocabulary.
SW sort vocabulary into each category on the board just as they had on their paper to check for understanding.

1b-c. TW have groups share out the three main ideas in the poem and write student
- Levels 4-5 **SW** read the poem out loud with a partner and create a list of 3 main ideas.
  - Use **Poem Levels 4-5** on page 15
- Level 2-3 **SW** read an underlined version of the poem out loud or silently with a partner and write a list of main ideas into a graphic organizer.
  - Use **Poem Levels 2-3** on page 16
- Level 1 **SW** read a highlighted version of the poem silently as the teacher reads write the number of the section (teacher created sections) to indicate where the evidence for the main ideas can be found in the poem.
  - Use **Poem Level 1** on page 17

1c. **Orally summarizing the main ideas of the poem (5):**

**SW** summarize the main ideas of the poem by responding to teacher questions:

- Students in levels 3-5 will be asked questions that require responses in complete sentences, with the help of their written work.
- Students in levels 1-2 will be asked questions that require a gesture of agreement/disagreement, a yes/no answer or will be asked to stretch their answer if possible.

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2. **Students will explain the use of metaphor to create meaning**

2a. **Identifying Metaphors (15)**

**SW** identify, illustrate, and find alternate comparisons for the metaphors in the poem.

- **TW** introduce metaphors with a metaphor that is not in the poem to introduce the idea that there are many sayings in English that are not meant literally.
- **TW** post the same chart given to students and have on the board a picture of a broken heart. **TW** lead students through writing the metaphor into their chart, illustrating the metaphor, think aloud to model how to write an alternate meaning (the heart hurts, the heart is in pain, the heart is sad), and the meaning, (the person is sad, the person is hurt) responses into a graphic organizer on the whiteboard or chart paper. Main ideas should include:
  1. Miss Delany is the narrator's favorite teacher because she introduced her to poetry.
  2. The books the narrator read and her reaction to them demonstrate her love of history, which she studied in college, and reading about the past generations.
  3. The narrator believes there is more truth in English than in history.

**SW** summarize the important events in the poem by responding to the questions:

1. Who is Miss Delany?
2. What books does the author read and why?
3. Does the author go to college?
4. What does the author study in college?
5. Why does the author study history and not English?

**2a. TW** post the same chart on the board and **SW** share their responses to the literal message of the metaphor and the alternate ways to express the metaphor.
SW copy the teacher's example into the chart to use as an example. Chart is differentiated for students to use as a listening guide during the instruction.

- TW model the first metaphor in the poem with students see page 20 beginning with the metaphor "whatever human beings are, / we are storytellers. It is our stories that give light to the future"
- TW model illustrating the metaphors, using the vocabulary from the beginning of class when necessary.
- SW draw similar images in the same column on their chart.
- TW think out loud to model for students how to generate other descriptions of human beings they could use that would give the same message: ex humans are historians and our stories are history, and then the meaning of the metaphor, ex. our stories are guidebooks for the next generation.

- SW work in groups of mixed language levels for this activity. SW all complete the chart with illustrations, literal meanings, and alternate expressions. SW need to adopt the same strategies used by the teacher as they are completing the chart, using images for every adjective used, so that all students may access the material.
  - Use Metaphors on pages 18-20 for listening guide and graphic organizer during activity

2b. Explaining the use of metaphor.
SW write a paragraph explaining the connection between the metaphor and the poet narrator's message.

- TW ask, how does the narrator use metaphor to communicate her message? TW model to the students a completed graphic organizer as an example of how to use it to guide their planning and writing of their paragraph.
- Level 5 - write a paragraph explaining the narrator's use of metaphor to communicate her message.
  - Use Metaphor Explanation, page 21
- Level 4 - write a paragraph explaining the poet's use of metaphor to communicate her message using the graphic organizer from previous activity to structure the paragraph.
  - Use Metaphor Explanation, page 21
- Level 3 - write 2-3 sentences explaining the author's use of metaphor in the poem using sentence starters from the functional language chart.
  - Use Metaphor Explanation, page 22
- Level 2 - determine the most significant metaphor in

2b. TW provide students with leveled templates to guide their writing.
SW choose a metaphor to write about and rate themselves on the Self Assessment Rubric for content and form on page 24
the poem, illustrate it and write a sentence to describe it using functional language chart.
  o Use Metaphor Explanation, page 22

  • Level 1 - Students will determine the most significant metaphor in the poem and illustrate the metaphor.
  o Use Metaphor Explanation, page 23

Assessment (5 min)
Students will use the Self Assessment Rubric on page 24
### Journal Entry - Levels 4-5
Directions: Respond to the following in your journal.

1. Who is your favorite teacher and why?

2. What is your favorite subject and why?

### Journal Entry - Level 3
Directions: Respond to the following in your journal.

1. Who is your favorite **teacher** and **why**?

   ![Teacher, Math, Science, English, History Icons]

2. What is your favorite **subject** and **why**?

### Journal Entry - Level 2
Directions: Respond to the following in your journal.

1. Who is your favorite **teacher** and **why**?

   ![Teacher Icon]

   My favorite teacher is ________________ because ____________________________

2. What is your favorite **subject** and **why**?

   ![Math, Science, English, History Icons]

   My favorite subject is ________________ because ____________________________

### Journal Entry - Level 1
Directions: Respond to the following in your journal.

1. Who is your favorite **teacher**?

   ![Teacher Icon]

   My favorite teacher is ________________

2. What is your favorite **subject**?

   ![Math, Science, English, History Icons]

   My favorite subject is ________________
<table>
<thead>
<tr>
<th>Teacher</th>
<th>English</th>
<th>History</th>
<th>Candle</th>
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<tbody>
<tr>
<td>Future</td>
<td>Burn</td>
<td>Give</td>
<td>Light</td>
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<td>Train</td>
<td>Mainline</td>
<td>Foe</td>
<td>Friend</td>
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<td>Storyteller</td>
<td>Human Being</td>
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<td>pleasure</td>
<td>prefer</td>
<td>case</td>
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<td>introduce</td>
<td>rich</td>
<td>folk</td>
<td>unhappy</td>
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<tr>
<td>a bunch</td>
<td>college</td>
<td>history major</td>
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</tbody>
</table>
Vocabulary Graphic Organizer - Level 5

Directions: In each box create a name for a category of vocabulary (ex: verb, person)

Categories

Vocabulary
Vocabulary Graphic Organizer - Levels 3-4

Directions: Sort the vocabulary into each category by writing the vocabulary word and drawing its picture.

Categories

Verbs

Nouns

People

Places

Objects

Vocabulary

teacher
Vocabulary Graphic Organizer - Levels 1-2

Directions: **Write** the vocabulary word on one side and **drawing** its picture on the other side.

**Categories**

<table>
<thead>
<tr>
<th>Verbs</th>
<th>Nouns</th>
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**Vocabulary**

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Poem - Levels 4-5

In Praise of a Teacher

by Nikki Giovanni

The reason Miss Delaney was my favorite teacher, not just my favorite English teacher, is that she would let me read any book I wanted and would allow me to report on it. I had the pleasure of reading The Scapegoat as well as We the Living as well as Silver Spoon (which was about a whole bunch of rich folk who were unhappy), and Defender of the Damned, which was about Clarence Darrow, which led me into Native Son because the real case was defended by Darrow though in Native Son he got the chair despite the fact that Darrow never lost a client to the chair including Leopold and Loeb who killed Bobby Frank. Native Son led me to Eight Men and all the rest of Richard Wright but I preferred Langston Hughes at that time and Gwendolyn Brooks and I did reports on both of them. I always loved English because whatever human beings are, we are storytellers. It is our stories that give a light to the future. When I went to college I became a history major because history is such a wonderful story of who we think we are; English is much more a story of who we really are. It was, after all, Miss Delaney who introduced the class to My candle burns at both ends; /It will not last the night; /But, ah, my foes, and, oh, my friends—/It gives a lovely light. And I thought YES. Poetry is the main line. English is the train.

Directions: As you read, underline the main ideas. Then sort them into the boxes below.

<table>
<thead>
<tr>
<th>Main Idea</th>
<th>Evidence from the text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td></td>
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<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
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</tbody>
</table>
In Praise of a Teacher

by Nikki Giovanni

1. The reason Miss Delaney was my favorite teacher, not just my favorite English teacher, is that she would let me read any book I wanted and would allow me to report on it.

2. I had the pleasure of reading *The Scapegoat* as well as *We the Living* as well as *Silver Spoon* (which was about a whole bunch of rich folk who were unhappy), and *Defender of the Damned*, which was about Clarence Darrow, which led me into *Native Son* because the real case was defended by Darrow though in *Native Son* he got the chair despite the fact that Darrow never lost a client to the chair including Leopold and Loeb who killed Bobby Frank. *Native Son* led me to *Eight Men* and all the rest of Richard Wright but I preferred Langston Hughes at that time and Gwendolyn Brooks and I did reports on both of them.

3. I always loved English because whatever human beings are, we are storytellers. It is our stories that give a light to the future.

4. When I went to college I became a history major because history is such a wonderful story of who we think we are; English is much more a story of who we really are.

5. It was, after all, Miss Delaney who introduced the class to *My candle burns at both ends; /It will not last the night; /But, ah, my foes, and, oh, my friends— /It gives a lovely light.*

6. And I thought YES. Poetry is the main line, English is the train.

**Directions:** As you read, **underline** the main ideas. Then sort them into the boxes below.

<table>
<thead>
<tr>
<th>Main Idea</th>
<th>Supporting Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The narrator's favorite teacher is:</td>
<td>Because:</td>
</tr>
<tr>
<td>2. The narrator reads books about</td>
<td>Because:</td>
</tr>
<tr>
<td>3. The narrator's favorite subject is</td>
<td>Because:</td>
</tr>
</tbody>
</table>
Poem - Level 1

In Praise of a Teacher

by Nikki Giovanni

1. The reason Miss Delaney was my favorite teacher, not just my favorite English teacher, is that she would let me read any book I wanted and would allow me to report on it.

2. I had the pleasure of reading The Scapegoat as well as We the Living as well as Silver Spoon (which was about a whole bunch of rich folk who were unhappy), and Defender of the Damned, which was about Clarence Darrow, which led me into Native Son because the real case was defended by Darrow though in Native Son he got the chair despite the fact that Darrow never lost a client to the chair including Leopold and Loeb who killed Bobby Frank. Native Son led me to Eight Men and all the rest of Richard Wright but I preferred Langston Hughes at that time and Gwendolyn Brooks and I did reports on both of them.

3. I always loved English because whatever human beings are, we are storytellers. It is our stories that give a light to the future.

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5. It was, after all, Miss Delaney who introduced the class to My candle burns at both ends; /It will not last the night; /But, ah, my foes, and, oh, my friends— /It gives a lovely light.

6. And I thought YES. Poetry is the main line. English is the train.

Directions: As you read, write the number of the sections where the main ideas are found.

<table>
<thead>
<tr>
<th>Main idea</th>
<th>Section in Poem for Supporting Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The narrator's favorite teacher is Miss Delaney.</td>
<td></td>
</tr>
<tr>
<td>2. The narrator studies history in college.</td>
<td></td>
</tr>
<tr>
<td>3. The narrator's favorite subjects are English and history.</td>
<td></td>
</tr>
</tbody>
</table>
## Metaphors - Level 4-5

Directions: 1. **Draw** an illustration of the metaphor.
2. **Write** an alternate way of saying the metaphor.
3. **Explain** the meaning of the metaphor.

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>Alternate Saying</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;...whatever human beings are, we are storytellers.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;It is our stories that give a light to the future&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;My candle burns at both ends; /It will not last the night; /But, ah, my foes, and, oh, my friends— /It gives a lovely light&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;Poetry is the main line. English is the train&quot;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Metaphors - Level 2-3**

**Directions:**
1. **Draw** an illustration of the metaphor.
2. **Write** an **alternate** way of saying the metaphor.
3. **Explain** the **meaning** of the metaphor.

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>Alternate Saying</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="broken-heart.png" alt="Broken Heart" /></td>
<td>&quot;...whatever <strong>human beings</strong> are, we are <strong>storytellers</strong>.&quot;</td>
<td></td>
</tr>
<tr>
<td><img src="broken-heart.png" alt="Broken Heart" /></td>
<td>&quot;It is our stories that <strong>give a light to the future</strong>&quot;</td>
<td></td>
</tr>
<tr>
<td><img src="broken-heart.png" alt="Broken Heart" /></td>
<td>&quot;<strong>My candle burns</strong> at both ends; /It will not last the night; /But, ah, my <strong>foes</strong>, and, oh, my <strong>friends</strong>—/It gives a lovely <strong>light</strong>&quot;</td>
<td></td>
</tr>
<tr>
<td><img src="broken-heart.png" alt="Broken Heart" /></td>
<td>&quot;<strong>Poetry is the main line. English is the train</strong>&quot;</td>
<td></td>
</tr>
</tbody>
</table>

**Emotions:**
- **Angry**
- **Happy**
- **Sad**
- **Hurt**

**Symbols:**
- **Lie**
- **Writers**
- **Guidebook**
- **History**
## Metaphors - Level 1

**Directions:**
1. **Draw** an illustration of the metaphor.
2. **Write** an alternate way of saying the metaphor.
3. **Explain** the meaning of the metaphor.

<table>
<thead>
<tr>
<th>Metaphor</th>
<th>Alternate Saying</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broken Heart</td>
<td>The heart is</td>
<td>The person is</td>
</tr>
<tr>
<td>&quot;...whatever human beings are, we are storytellers.&quot;</td>
<td>Human beings are</td>
<td>History is a</td>
</tr>
<tr>
<td>&quot;It is our stories that give a light to the future&quot;</td>
<td></td>
<td>Or history is a</td>
</tr>
<tr>
<td>&quot;My candle burns at both ends; It will not last the night; But, ah, my foes, and, oh, my friends— It gives a lovely light&quot;</td>
<td></td>
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<tr>
<td>&quot;Poetry is the main line. English is the train&quot;</td>
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</table>

### Emotions and Objects

<table>
<thead>
<tr>
<th>emotion</th>
<th>object</th>
</tr>
</thead>
<tbody>
<tr>
<td>angry</td>
<td>lie</td>
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<tr>
<td>happy</td>
<td>writers</td>
</tr>
<tr>
<td>sad</td>
<td>guidebook</td>
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<tr>
<td>hurt</td>
<td>history</td>
</tr>
</tbody>
</table>
Meaning of Metaphors - Level 4-5

Instructions: Write a paragraph to explain how the narrator uses metaphors to communicate her message in the poem "In Praise of a Teacher."

Use your "Metaphors" worksheet and the graphic organizer below to plan your paragraph.

<table>
<thead>
<tr>
<th>Metaphor:</th>
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<thead>
<tr>
<th>Meaning of the Metaphor</th>
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<thead>
<tr>
<th>Connection to the Main Ideas</th>
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<table>
<thead>
<tr>
<th>Other supporting evidence from the text:</th>
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<table>
<thead>
<tr>
<th>Paragraph:</th>
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Page 21
Meaning of Metaphors - Level 2-3

Instructions: Write a paragraph to explain how the narrator uses metaphors to communicate her message in the poem "In Praise of a Teacher."

Use your "Metaphors" worksheet and the graphic organizer below to plan your paragraph.

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<tr>
<th>Metaphor:</th>
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<th>Meaning of the Metaphor</th>
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<th>Connection to the Main Ideas (1,2,3)</th>
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<th>Other supporting evidence from the text:</th>
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<th>Paragraph:</th>
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<tr>
<th>Sentence Starters</th>
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<tbody>
<tr>
<td>The metaphor       means ____________________________</td>
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<tr>
<td>The metaphor connects to the main idea that ____________________________</td>
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<tr>
<td>The poem supports this because ____________________________</td>
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</table>
Meaning of Metaphors - Level 1

**Instructions:** Choose the most important metaphor in the poem "In Praise of a Teacher," explain its meaning and connection to the main idea and illustrate the metaphor.

Use your "Metaphors" worksheet and the graphic organizer below to plan your paragraph.

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<th>Metaphor:</th>
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<th>Connection to the Main Ideas (1,2,3)</th>
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<th>Illustration</th>
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## Student Self-Assessment Rubric

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<th></th>
<th>Excellent</th>
<th>Meets Requirements</th>
<th>Needs Work</th>
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</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td>I have accurately <strong>explained</strong> the meaning of the <strong>metaphor</strong> and its connection to the <strong>main ideas</strong> of the poem.</td>
<td>I have identified at least one option for the tone of the poem.</td>
<td>I have not identified the tone of the poem.</td>
</tr>
<tr>
<td><strong>Form</strong></td>
<td>I have written more than the required amount of sentences. (5+ sentences)</td>
<td>I have written at least the required amount of sentences.</td>
<td>I have not written enough sentences (-1)</td>
</tr>
</tbody>
</table>
Teacher Reflection on Lesson Plan 1

This lesson plan is modified from the original "Lesson Plan One" which can be found on page twenty of the original materials. The objective of the lesson is for students to understand the main ideas of the poem and to recognize and explain how the poet uses metaphor to communicate the main ideas.

I build background knowledge for the metaphors through vocabulary exercises at the beginning of the lesson. Metaphors are very prevalent in the English language but to understand the ones in the poem students must know the images that are used in the comparisons. All students must know the vocabulary that is used in the metaphors we will focus on in the poem. However the poem includes a section of details that I feel are not essential to the students' understanding of the poem. I have therefore created two lists of vocabulary. Students with higher English proficiency will work on both sets. I have all students illustrating vocabulary and sorting vocabulary into categories to create meaning.

To understand the meaning of the poem at the beginning of class I had students journal about their favorite teacher or subject in school. The surface meaning of the poem is about the narrator's favorite teacher and school subjects. The deeper meanings, emphasized with the metaphors, are about human nature and use of language. Students will read the poem for the first meaning, relying on differentiated copies of the poem. I have made two modifications to the poem. Levels 2-5 will read a copy that has a mini-glossary that explains references made to books and historical figures. I felt students would want to know these details but that they were not essential enough to the objective teach directly. Level 1 does not have this glossary so as to not overwhelm the students. I have underlined and highlighted key information to focus students' attention on the main ideas. I have also provided a graphic organizer so students may write the main ideas and the places in the text where they find the supporting details.

I will teach the concept of metaphor with the basic metaphor of a "broken heart." While this image is not in the poem I think it is universal enough that students from many cultural backgrounds will be able to understand the concept. I will model for students how to rewrite the image with alternate words to understand the meaning of the image. We will then complete the same process with a metaphor in the poem. Students will work in groups to illustrate and explain the four main metaphors in the poem. I have students working in groups of mixed language ability because I believe they will need many voices and abilities to create and negotiate meaning of the images.

Students will evaluate one of the metaphors in the poem and explain how it relates to the main ideas identified in the poem. I have provided a graphic organizer to guide the writing of all students. The graphic organizers for levels 1-3 have images from the unit word wall and from the lesson vocabulary to help their understanding of the tasks. Students will rate themselves on a self-assessment rubric, which I will then use to evaluate the work as well.
Lesson 2
<table>
<thead>
<tr>
<th>Content Objectives</th>
<th>Language Objectives</th>
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</thead>
<tbody>
<tr>
<td>1. Students will identify the words and phrases that create the author's tone in</td>
<td>1. Individually, students will underline words that create tone as they read the text.</td>
</tr>
<tr>
<td>the poem &quot;In Praise of a Teacher&quot;.</td>
<td>2. Students will defend their analysis of the author's voice with three pieces of</td>
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<tr>
<td>2. Students will defend their analysis of the author's voice with three pieces of</td>
<td>evidence from the text.</td>
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<td>evidence from the text.</td>
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<thead>
<tr>
<th>Domain / Topic</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
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<tr>
<td><strong>Listening, Reading</strong></td>
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<tr>
<td>Identify tone</td>
<td>Individually, students will read the poem and underline the words that create tone.</td>
<td>Students will identify words that create tone in the poem by reading the poem aloud in pairs and underlining tone words.</td>
<td>Students will identify words that create tone in the poem by reading an underlined version of the poem silently as the teacher reads aloud and underlining tone words that create tone in the text using a list of common tone words in the text.</td>
<td>Students will identify words that create tone in the poem by reading sections of the poem silently as the teacher reads aloud and underlining words that create tone in the text using a list of common tone words in the text.</td>
<td>Students will identify words that create tone in the poem by reading teacher selected verses silently as the teacher reads them aloud and underlining words that create tone using a word bank with images of these key words found in the text.</td>
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<td><strong>Writing, Speaking</strong></td>
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<tr>
<td>Defend analysis with text evidence</td>
<td>In pairs, students will present and defend their analysis of the tone of the poet with three pieces of textual evidence and orally report their findings to the class.</td>
<td>In triads, students will present and defend their analysis of the tone of the poet with three pieces of textual evidence and orally report their findings to the class by completing a guided template to structure their argument.</td>
<td>In pairs, students will present and defend their analysis of the tone of the poet with three pieces of textual evidence and orally report their findings to the class by using sentence starters and a graphic organizer.</td>
<td>Students will present and defend their analysis of the tone of the poet to the teacher by visually representing the tone and pointing to three words they underlined in the text to support their analysis.</td>
<td>Students will present and defend their analysis of the tone of the poet to the teacher by visually representing the tone and pointing to three words they underlined in the text to support their analysis.</td>
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<tr>
<td>Function</td>
<td>Situation</td>
<td>Expressions</td>
<td>Vocabulary</td>
<td>Grammar</td>
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<tr>
<td>Identify</td>
<td>Tone</td>
<td>1. The tone of the text is <strong><strong><strong>1.</strong></strong></strong></td>
<td>1. angry sad passionate</td>
<td>Nouns, adjectives, verbs</td>
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<td>hopeful happy calm</td>
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<td>2. Tone is created with the words_____2._____</td>
<td>2. pleasure favorite loved</td>
<td>Nouns, Adjectives</td>
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<td>wonderful lovely lovely</td>
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<td>YES</td>
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<td>1. The following verse is an example of <strong><strong>1</strong></strong> because of the words____2____</td>
<td>1. Tone</td>
<td>Adjectives</td>
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<td>2. The phrases/ words __<strong>2</strong> create a tone/mood that is <strong><strong>3</strong></strong></td>
<td>2. pleasure favorite loved</td>
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<td></td>
<td>wonderful lovely lovely</td>
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</table>
**Key Vocabulary:** tone, angry, happy, passionate, hopeful, etc.

**HOTS:**
Why might the poet choose to write about this teacher? How can you hear the poet's tone through the words she uses?

**Visuals/Resources/Supplementary Materials:**
Images for tone adjectives, word wall with tone adjectives, graphic organizer for citing textual evidence, modified version of text for EL levels

Post the **Tone Word Wall** found on page 6

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**Introduction (10 minutes):** Modified from the original lesson plan 1 on page 20 of original materials
Materials can be found on page 5 of this lesson plan.

**SW** journal about a scenario that will introduce the idea that tone is how the author feels about a topic and can be heard through their writing.

**TW** distribute the journal prompts and answer questions as students work independently.

2. **SW** pass their note to a partner, read not, and evaluate if they can tell if the partner is angry or not by the message written on the page. **SW** volunteer to read notes and confirm or deny if they hear an angry tone.

**TW** Introduce big question: How can you hear the poet's tone or attitude through the words she uses?

---

**Content Objectives:**
1. Students will identify the words and phrases that create the author's tone in the poem "In Praise of a Teacher"

**Meaningful activities:**

1. **Building vocabulary (15min):**
   - **SW** build vocabulary essential for identifying tone. Students will work in leveled pairs to create images of tone words or create lists of synonyms of tone words.
   - Tone words will be posted in the classroom on a word wall. They can be found on page 6 of this lesson plan.
   - Level 1-2: **SW** label the images of the word listed on their graphic organizer using the word wall. **SW** then create a flashcard flip book for these words. **SW** complete their activity by choosing 1 word from the synonyms list to go with each vocabulary word that their classmates will post around the room.
     - Use **Tone Adjectives and Synonyms**, page 8
     - Use **Vocabulary Flip Book Template**, page 9
   - Level 3-5 will work in mixed groups to generate synonyms for tone words from the word wall and illustrate those added to their map. **SW** illustrate the words and post a list of one set of synonyms around the room for their classmates (using available board space or chart paper.)
     - Use **Tone Adjectives and Synonyms - Page 7**

1b. **Reading to identify the author's tone (20):**
   - Students will read through the poem and determine the tone in the text by underlining the words that may

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**Review/Assessment:**

1. Share out with class their images/word lists by rewriting one list of synonyms on chart paper and posting it in the classroom. **TW** check to make sure that there are no repeated word lists (example, if one group chooses "angry" no other group should choose the word)
2. In small groups, students will create a poster to present the tone of the author and three pieces of textual evidence and orally report their findings to the class.

<table>
<thead>
<tr>
<th>TW will model this first by reading the first verse of the poem as students read along silently on their assigned version. TW have the graphic organizer portion posted on the board or the entire handout on the board (projector or document camera or chart paper needed). TW underline the word favorite. TW then draw a smiley face image above the word as is seen in the &quot;Tone Indicator&quot; box on pg. 14 of this plan for levels 1-2. TW write the word in the &quot;Tone Indicator&quot; section of the page and then look back to the word wall to see which possible tone word could be added to the table under &quot;tone.&quot; She could write the word &quot;happy&quot; for example.</th>
</tr>
</thead>
<tbody>
<tr>
<td>• SW complete the reading using:</td>
</tr>
<tr>
<td>o Poem Levels 4-5, page 10</td>
</tr>
<tr>
<td>o Poem Level 3, page 11</td>
</tr>
<tr>
<td>o Poem Level 1-2, page 12</td>
</tr>
<tr>
<td>and complete the reading as indicated in the performance indicators on page 2 of this plan for &quot;identify tone&quot;</td>
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</tbody>
</table>

2. **Defending analysis with text evidence (20 minutes)**

SW choose one adjective for tone that they found in the poem. They will choose three tone indicators from their chart. They will create a poster using chart paper by following the guidelines of the templates

|   o Level 4/5 using page 12 |
|   o level 2-3 using page 13 |
|   o level 1 using page 14 |

Levels 2/3 will have the assistance of sentence starters and levels 1 will complete a cloze activity to generate sentences to present and draw images associated with the tone words to point to the words they found when asked the tone of the poem.

**Assessment (5 min)**
Students will self assess on the rubric on page 15

1b. Complete graphic organizer with words found that create tone that are found on each version of the poem.

2. Presentation to class including visual representation.
Journal Entry - Levels 4-5

Directions: Respond to the following in your journal.

You are angry at your classmate because they borrowed your notes for a test that you will have tomorrow but they forgot them at home. You write them a note in class to tell them that you are angry. Write an example of what you may say:

(Challenge: Can you write this WITHOUT the words "angry" or "mad"?)

Journal Entry - Levels 2-3

Directions: Respond to the following in your journal.

1. You are angry at your classmate You write them a note to tell them that you are angry: 😠 (angry)

Journal Entry - Level 1

Directions: Respond to the following in your journal.

Dear friend,
I am _______.
From, _______

A. I am happy.
B. I am sad.
C. I am angry.
D. I am calm.
Tone Adjectives Word Wall

- angry
- happy
- sad
- passionate
- hopeful
- calm
## Tone Adjectives and Synonyms - Levels 3-5

Directions: In each box **illustrate** the tone word. Below each box write as many **synonyms** as you can for the word.

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</table>
**Tone Adjectives and Synonyms - Levels 1-2**

Directions: In each box **illustrate** the tone word. below each box write as many **synonyms** as you can for the word.

<table>
<thead>
<tr>
<th>😠</th>
<th>😊</th>
<th>😞</th>
<th>😊❤️</th>
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**Vocabulary Flip-Book Template - Level 1**

Directions: Students should write one word in English with the image of the word on one side of the card. They may if they choose write the translation in their native language on the back.

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</table>
In Praise of a Teacher

by Nikki Giovanni

The reason Miss Delaney was my favorite teacher, not just my favorite English teacher, is that she would let me read any book I wanted and would allow me to report on it. I had the pleasure of reading *The Scapegoat* as well as *We the Living* as well as *Silver Spoon* (which was about a whole bunch of rich folk who were unhappy), and *Defender of the Damned*, which was about Clarence Darrow, which led me into *Native Son* because the real case was defended by Darrow though in *Native Son* he got the chair despite the fact that Darrow never lost a client to the chair including Leopold and Loeb who killed Bobby Frank. *Native Son* led me to *Eight Men* and all the rest of Richard Wright but I preferred Langston Hughes at that time and Gwendolyn Brooks and I did reports on both of them. I always loved English because whatever human beings are, we are storytellers. It is our stories that give a light to the future. When I went to college I became a history major because history is such a wonderful story of who we think we are; English is much more a story of who we really are. It was, after all, Miss Delaney who introduced the class to *My candle burns at both ends; /It will not last the night; /But, ah, my foes, and, oh, my friends— /It gives a lovely light.* And I thought YES. Poetry is the main line. English is the train.

<p>| <strong>Directions:</strong> As you read, underline the words that could indicate tone. Then sort them into the boxes below. |</p>
<table>
<thead>
<tr>
<th><strong>Tone</strong></th>
<th><strong>Tone indicators</strong></th>
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Poem - Level 3

In Praise of a Teacher

by Nikki Giovanni

1. The reason Miss Delaney was my favorite teacher, not just my favorite English teacher, is that she would let me read any book I wanted and would allow me to report on it.

2. I had the pleasure of reading *The Scapegoat* as well as *We the Living* as well as *Silver Spoon* (which was about a whole bunch of rich folk who were unhappy), and *Defender of the Damned*, which was about Clarence Darrow, which led me into *Native Son* because the real case was defended by Darrow though in *Native Son* he got the chair despite the fact that Darrow never lost a client to the chair including Leopold and Loeb who killed Bobby Frank. *Native Son* led me to *Eight Men* and all the rest of Richard Wright but I preferred Langston Hughes at that time and Gwendolyn Brooks and I did reports on both of them.

3. I always loved English because whatever human beings are, we are storytellers. It is our stories that give a light to the future.

4. When I went to college I became a history major because history is such a wonderful story of who we think we are; English is much more a story of who we really are.

5. It was, after all, Miss Delaney who introduced the class to *My candle burns at both ends: /It will not last the night; /But, ah, my foes, and, oh, my friends— /It gives a lovely light.*

6. And I thought YES. Poetry is the main line. English is the train.

**Directions:** As you read, underline the words that could indicate tone. Then sort them into the boxes below.

<table>
<thead>
<tr>
<th>Tone</th>
<th>Section #</th>
<th>Tone indicators</th>
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<td>5</td>
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<td>6</td>
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</tr>
</tbody>
</table>
Poem - Levels 1-2

In Praise of a Teacher

by Nikki Giovanni

1. The reason Miss Delaney was my favorite teacher, not just my favorite English teacher, is that she would let me read any book I wanted and would allow me to report on it.

2. I had the pleasure of reading

3. I always loved English because whatever human beings are, we are storytellers.

4. It is our stories that give a light to the future.

5. History is such a wonderful story of who we think we are;

6. English is much more a story of who we really are.

7. My candle burns at both ends; /It will not last the night; /But, ah, my foes, and, oh, my friends—/It gives a lovely light.

8. And I thought YES. Poetry is the main line. English is the train.

**Directions:** As you read, underline the words that could indicate tone. Then sort them into the boxes below.

<table>
<thead>
<tr>
<th>Tone (1)</th>
<th>Section #</th>
<th>Tone indicators (A/B/C)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td></td>
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<tr>
<td>2</td>
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<td>3</td>
<td></td>
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<td>4</td>
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<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Tone Indicators (A/B/C)**

<table>
<thead>
<tr>
<th>favorite</th>
<th>pleasure</th>
<th>loved</th>
<th>wonderful</th>
<th>light</th>
<th>YES</th>
</tr>
</thead>
<tbody>
<tr>
<td>😘❤️</td>
<td>😞❤️</td>
<td>😘❤️</td>
<td>🙂</td>
<td>🙂</td>
<td>😍❤️</td>
</tr>
</tbody>
</table>
Tone Presentation - Level 4-5

Directions: **Write one example** of the **tone** of the author and **three pieces of evidence** (tone indicators) from the text.

---

Tone Presentation - Level 2-3

Directions: **Write one example** of the **tone** of the author and **three pieces of evidence** (tone indicators) from the text.

---

Sentence Starters:

The following verse is an example of a/an (1)________tone because of the words __a/b/c________
**Tone Presentation** - Level 1

Directions: **Write one example** of the **tone** of the author and **three pieces of evidence** (tone indicators) from the text.

Sentence Starters:

The phrases/words (A/B/C).________ create a tone/mood that is 1.______
## Student Self-Assessment Rubric

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Meets Requirements</th>
<th>Needs Work</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tone</strong></td>
<td>I have accurately identified multiple options for the tone of the poem.</td>
<td>I have identified at least one option for the tone of the poem.</td>
<td>I have not identified the tone of the poem.</td>
</tr>
<tr>
<td><strong>Tone Indicators</strong></td>
<td>I have accurately identified three indicators of the tone and can explain why they create such a tone.</td>
<td>I have identified three indicators to create the tone.</td>
<td>The tone indicators I have identified are inaccurate or incomplete.</td>
</tr>
<tr>
<td><strong>Collaboration</strong></td>
<td>I have contributed to my group on at least three occasions.</td>
<td>I have contributed to my group on at least one occasion.</td>
<td>I have contributed to my group only once or not at all.</td>
</tr>
</tbody>
</table>
Teacher Reflection on Lesson Plan 2

This lesson plan is modified from the original "Lesson Plan One" which can be found on page twenty of the original materials. In this modified plan I began by building vocabulary so that when students began to identify the tone in the poem they would read they would have the words they needed to describe the poet's attitude toward the subject. The students will have already read the poem for meaning in a previous lesson as the original lesson needed to be divided into two lessons. I introduce the lesson with an activity to build student knowledge that people can communicate their feelings in writing. Levels 3-5 will be completing a creative writing exercise that has them practice communicating an angry tone in writing and levels 1 and 2 will be completing an exercise that will introduce the idea that words can create an emotion on the page with an exercise that has them select the vocabulary word that describes the most likely tone in the author's text by matching images of the author's face and the image next to the vocabulary word. This activity will create a shared history between the members of the class.

I then build student vocabulary in the lesson by focusing on the meanings of only words that could possibly describe the tone of the selected poem. A word wall will be used by students to match images with tone adjectives. More proficient students will be generating synonyms so that they may employ them when describing the tone of the poem while novice students will be creating vocabulary cards and selecting one synonym for each to learn. In these vocabulary activities students will be working in groups of varying levels of proficiency so that they may help each other negotiate meaning.

When students begin to read the text they will be working individually at the highest level of proficiency and in smaller groups as their English proficiency decreases. I have modified three versions of the text. Version three, for the levels 4 and 5, is spaced out more than the original text. Version 2 is broken into numbered chunks and the important phrases are underlined and version 1 is only selected verses from the text. Students also have a table to complete to help them sort the words that would indicate tone and match them with one of the tone words from the word wall or synonym list. In an attempt to assist levels 1 and 2 with the tone indicators I have listed them in their chart with the same images I used for the tone vocabulary. This way when students recognize the tone indicator in the text they may more easily associate it with the tone that is created by the poet.

Students will present their findings to the class by following a graphic organizer. They will choose one example of the poet's tone and cite three tone indicators to support their answer. Students will be able to work in groups and students at levels 1-3 have guided expressions to assist them in their presentation.
Lesson 3
<table>
<thead>
<tr>
<th>Content Objectives</th>
<th>Language Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Students will:</strong> 1. Demonstrate understanding of Sandra Cisneros's, &quot;My Name,&quot; by highlighting the main autobiographical information of the narrator. 2. Analyze the use of metaphor and simile to explain the narrator's tone. 3. Compose a vignette about their own name.</td>
<td><strong>Students will:</strong> 1. Individually read along silently while the text is being read aloud and underline autobiographical information. 2. In small groups, read and illustrate a metaphor or simile and write an explanation of the tone. 3. Individually, students will write a short description of the meaning of their own name and express their attitude toward their name through writing.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Domain / Topic</th>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Listening, Reading</strong></td>
<td>Individually read along silently while the text is being read aloud and highlight main autobiographical information.</td>
<td>Individually read along silently while the text is being read aloud and complete a listening guide of main autobiographical information.</td>
<td>Individually read along silently an underlined text and complete a listening guide of main biographical information.</td>
<td>Individually read along silently an underlined text with pictures and complete a listening guide with main biographical information.</td>
<td>Individually illustrate the underlined text with the help of a completed listening guide to demonstrate the biographical information in the text.</td>
</tr>
<tr>
<td><strong>Demonstrate understanding of main ideas</strong></td>
<td>In small groups, illustrate a metaphor and write an explanation of the tone.</td>
<td>In small groups, illustrate a simile from the text and describe the tone it creates in complete sentences using a word wall and sentence starters.</td>
<td>In pairs, illustrate a simile from the text and assign a tone word to the image using a word bank.</td>
<td>In pairs, interpret an illustrated simile by assigning a tone word from a word bank.</td>
<td></td>
</tr>
<tr>
<td><strong>Reading, Writing</strong></td>
<td>Students will write a vignette about their own name using metaphor or simile to express their opinion of the name.</td>
<td>Students will write 3-5 sentences to describe their name with the help of sentence starters and a phrase bank.</td>
<td>Students will write one word or a full sentence that is a metaphor or simile for their name using a language expression chart.</td>
<td>Students will write one word describing their name using a phrase guide.</td>
<td></td>
</tr>
<tr>
<td>Function</td>
<td>Situation</td>
<td>Expressions</td>
<td>Vocabulary</td>
<td>Grammar</td>
<td></td>
</tr>
<tr>
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<td>------------------------------------------------------------------------------</td>
<td>---------------------</td>
<td>----------------------------</td>
<td></td>
</tr>
<tr>
<td>Analyze</td>
<td>Metaphor,</td>
<td>1. The metaphor creates a <strong>1</strong> tone</td>
<td>1. angry, sad,</td>
<td>Nouns,</td>
<td></td>
</tr>
<tr>
<td></td>
<td>similes, tone</td>
<td>2. The simile creates a <strong>1</strong> tone</td>
<td>hopeful, calm,</td>
<td>Adjectives,</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>passionate, happy</td>
<td>Comparisons</td>
<td></td>
</tr>
<tr>
<td>Compose</td>
<td>Narrative</td>
<td>1. My name means ______</td>
<td>1. like, as</td>
<td>Adjectives, nouns</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. It sounds <strong>1</strong> ____________</td>
<td>2. angry, sad,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>hopeful, calm,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>passionate, happy</td>
<td></td>
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</tr>
</tbody>
</table>
**Key Vocabulary:**
metaphor, simile, tone
Esperanza, hope, sadness, waiting, sobbing, horsewoman, syllables, silver, thick, soft, muddy, baptize

**HOTS:**
What is the connection between name and our identity?
How are metaphors and similes similar and different?
How does the narrator use metaphors and similes to express her feelings about her name?

**Introduction (10 minutes):** *Modified from the original lesson plan 1 on page 20 of original materials*
Materials can be found on page 6 of this lesson plan.

**SW** journal about their name.
What is your name? What does your name mean? Where is it from? Do you like it?

**TW** distribute the journal prompts and answer questions as students work independently.

2. **SW** share their responses with a partner. **SW** volunteer to share their answers with the class.

**TW** Introduce big question: What is the connection between name and our identity?

**Content Objectives:**
1. Demonstrate understanding of Sandra Cisneros's, "My Name," by highlighting the main autobiographical information of the narrator.

**Meaningful activities:**

**Building vocabulary (5min):**
- **TW** introduce essential vocabulary in the poem using images. Images may be shown on the board one at a time but remain posted during the lesson. *Page 7*
- **SW** illustrate their copies of the text with the images so that as they read they may refer to the images for understanding. *Pages 8-10*

**Reading to identify autobiographical information (15):**
- **TW** model highlighting the autobiographical information in the text by reading aloud the first paragraph of the vignette. **TW** model think aloud to evaluate if information read is about Esperanza's life, if so **TW** write the information into the graphic organizer.
- **SW** silently read along with teacher individually and copy highlighting and write the example into their graphic organizers.
- **TW** read the rest of the vignette, **SW** read silently and enter information into the graphic organizer. *Pages 11-12*

**Review/Assessment:**
1. **SW** have identified important biographical information about Esperanza in their **graphic organizer**.

*Page 3*
2. Analyze the use of metaphor and simile to explain the narrator's tone.

<table>
<thead>
<tr>
<th>Activate Background Knowledge and intro simile (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- TW activate background knowledge by asking students to explain the metaphor &quot;broken heart&quot; using image from word wall.</td>
</tr>
<tr>
<td>- SW explain metaphor of a broken heart and be stretched to identify metaphors in the poem.</td>
</tr>
<tr>
<td>- TW introduce similes as using the words &quot;like&quot; or &quot;as&quot; to make the comparison, such as &quot;as big as a hippo&quot;</td>
</tr>
</tbody>
</table>

**Identifying Metaphors and Similes**

<table>
<thead>
<tr>
<th>TW distribute metaphor and simile templates to leveled groups. TW model for student how to illustrate the quote and then interpret its significance in the story. TW assign students in lower levels metaphors that are most straight forward.</th>
</tr>
</thead>
<tbody>
<tr>
<td>- SW in small groups, illustrate the simile or metaphor assigned. SW indicate its meaning. SW create a poster with all of the information and hang the poster in the room.</td>
</tr>
</tbody>
</table>

**Simile/Metaphor Gallery Walk**

| SW walk around the room to gather information on the metaphors/similes used. They may add to the group's explanation or they may comment, but all students are copying the illustrations. |

**Value Line**

<table>
<thead>
<tr>
<th>TW model the activity by asking students to determine between two examples, which they feel is more important to the narrator's feelings about her name.</th>
</tr>
</thead>
<tbody>
<tr>
<td>- SW vote on which metaphor they think to be most important.</td>
</tr>
<tr>
<td>- SW work in groups to write the numbers of the metaphors/similes they think are most important to least important in the story. (ex: 7324). SW then write their numbers on sticky notes and place the sticky notes in order on the board.</td>
</tr>
</tbody>
</table>

(2. Completed poster and value line, informal teacher observation.)
3. Compose a vignette about the student's name

3. Writing Assignment - SW compose their own vignette on their name by creating a metaphor that demonstrates their feelings about their name. TW model with students the process of using a guided template to structure their writing by filling out the information according to her own name. SW may work in pairs or independently as they write in order to ask questions and negotiate meaning although every student will individually produce a personalized work.

Writing Assignment Pages 15-16

Assessment (5 min)
Students will self assess on the rubric on page 17

3. SW compose a complete narrative that explains their name and their feelings about their name, using similar style. SW rate themselves on the self assessment rubric.
Journal Entry - Levels 4-5

Directions: Respond to the following in your journal.

What is your name?
What does your name mean?
Where is your name from?
Do you like it?

(Challenge: If you could choose a different name, what would it be and why?)

Journal Entry - Levels 2-3

Directions: Respond to the following in your journal.

What is your name?
What does your name mean?
Where is your name from?
Do you like it?

Journal Entry - Level 1

Directions: Respond to the following in your journal.

What is your name?
Do you like it?

Where is your name from?
<table>
<thead>
<tr>
<th>Vocabulary - Levels 1-5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>hope</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>to sob</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>to wait</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>sadness</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>funny</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>tin</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>great-grandmother</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>silver</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>inherit</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>baptize</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>records</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>horse</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>chandelier</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
<tr>
<td><strong>strong</strong></td>
</tr>
<tr>
<td><a href="#">Image</a></td>
</tr>
</tbody>
</table>
"My Name" by Sandra Cisneros

In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse- which is supposed to be bad luck if you are born female-but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong.

My great-grandmother. I would've liked to have known her, a wild horse of a woman, so wild she wouldn't marry. Until my great grand-father threw a sack over her head and carried her off. That's the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. Esperanza, I have inherited her name, but I don't want to inherit her place by the window.

At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as my sister's name- Magdalena- which is uglier than mine. Magdalena who at least come home and become Nenny. But I am always Esperanza.

I would like to baptize myself under a new name, a name more like the real me, the one nobody sees. Esperanza as Lisandra or Maritza or Zeze the X. Yes. Something like Zeze the X will do.
"My Name" by Sandra Cisneros

In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

3. It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse- which is supposed to be bad luck if you are born female-but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong.

My great-grandmother. I would've liked to have known her, a wild horse of a woman, so wild she wouldn't marry. Until my great grand-father threw a sack over her head and carried her off. That's the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. 1. Esperanza, I have inherited her name, but I don't want to inherit her place by the window.

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"My Name" by Sandra Cisneros

In English my name means **hope**, in Spanish it means too many letters. It means **sadness**, it means **waiting**. It is like the number nine. A muddy color. It is the **Mexican records my father** plays on Sunday mornings when he is shaving, songs like **sobbing**.

**3. It was my great-grandmother's name** and now it is mine. She was a **horse** woman too, born like me in the Chinese year of the **horse**- which is supposed to be bad luck if you are born female—but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women **strong**.

My great-grandmother. I would've liked to have known her, a wild **horse** of a woman, so wild she wouldn't marry. Until my great grand-father threw a sack over her head and carried her off. That's the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. **1. Esperanza, I have inherited her name**, but I don't want to **inherit** her place by the window.

At school they say my name **funny** as if the syllables were made out of **tin** and hurt the roof of your mouth. But **in Spanish my name is made out of a softer something, like silver**, not quite as thick as my **4. sister's name**—Magdalena—which is uglier than mine. Magdalena who at least come home and become Nenny. But I am always Esperanza.

**I would like to baptize myself under a new name**, a name more like the real me, the one nobody sees.

Espereanza as Lisandra or Maritza or Zeze the X. Yes. Something like Zeze the X will do.
Biographical Information - Levels 4-5

Directions: Sort the biographical information you gathered about the narrator into the following chart.
Biographical Information - Levels 1-3

Directions: Sort the biographical information you gathered about the narrator into the following chart.

1. The narrator's name is __________________________.
2. The narrator has a ____________________________.
3. The narrator is named after her ____________________.
4. The narrator has a _______________ named ________________.
5. The narrator is ____________________________.
6. The narrator thinks her name is____________________. 
Metaphors and Similes - Level 4-5

Directions: 1. **Draw** an illustration of the metaphor or simile.
   2. **Write** the **meaning** of the metaphor or simile.
   3. **Explain** the **tone** indicated by the metaphor or simile.

<table>
<thead>
<tr>
<th>Metaphor / Simile</th>
<th>Meaning</th>
<th>Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. &quot;In Spanish it means too many letters. It means sadness, it means waiting. It's like the number nine. A muddy color.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. &quot;My great-grandmother. I would've liked to have known her, a wild horse of a woman, so wild she wouldn't marry.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. &quot;She looked out the window her whole life, the way so many women sit their sadness on an elbow.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. &quot;Esperanza, I have inherited her name, but I don't want to inherit her place at by the window.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. &quot;At school they say my name as if the syllables were made out of tin and hurt the roof of your mouth.&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. &quot;But in Spanish my name is made out of a softer something, like silver&quot;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. &quot;I would like to baptize myself under a new name, a name more like the real me, the one nobody sees.&quot;</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## Metaphors and Similes - Level 1-3

Directions: 1. **Draw** an illustration of the metaphor or simile.  
2. **Write** the **meaning** of the metaphor or simile.  
3. **Explain** the **tone** indicated by the metaphor or simile.

<table>
<thead>
<tr>
<th>Metaphor / Simile</th>
<th>Meaning</th>
<th>Tone</th>
</tr>
</thead>
</table>
| ![Image of a broken heart and a man face](image) | **Metaphor meaning:** The person is ________  
**Simile meaning:** The man is ________ | **Metaphor tone:** __________  
**Simile tone:** __________ |

1. "In Spanish it **means** too many letters. It means **sadness**, it means **waiting**. It's like the number nine. A muddy color."

2. "My great-grandmother. I would've liked to have known her, a wild **horse** of a woman, so wild she wouldn't marry."

3. "She looked out the window her whole life, the way so many women sit their **sadness** on an elbow."

4. "Esperanza, I have **inherited** her name, but I don't want to **inherit** her place at by the window."

5. "At school they say my name as if the syllables were made out of **tin** and hurt the roof of your mouth."

6. "But in Spanish my name is made out of a softer something, like **silver**"

7. "I would like to **baptize** myself under a new name, a name more like the real me, the one nobody sees."
Writing Assignment - Level 4-5

Instructions: Write a short narrative to explain the meaning of your name and your opinion of your name. Use at least one metaphor or simile to express tone.

My name: ____________________________
Meaning: ____________________________
Origin: ____________________________

Metaphor / simile
My name is __________
My name is like __________
My name is _______ as __________

Tone
I think my name is __________

"My Name"

___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
___________________________________________________________________________________
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___________________________________________________________________________________
Instructions: Write a short narrative to explain the meaning of your name and your opinion of your name. Use at least one metaphor or simile to express tone.

1. My name is: ______________________________

2. My name means: __________________________

3. My name is from: __________________________

4. My name is __________
   My name is like __________

5. I think my name is _____ (a) __________

Tone (a)

passionate  calm  happy  sad  hopeful  funny

"My Name"

1. _________________________________________

2. _________________________________________

3. _________________________________________

4. _________________________________________

5. _________________________________________
## Student Self-Assessment Rubric

<table>
<thead>
<tr>
<th></th>
<th>Excellent</th>
<th>Meets Requirements</th>
<th>Needs Work</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td>I have explained the meaning of my name with a lot of detail.</td>
<td>I have explained the meaning of my name with adequate detail.</td>
<td>I have not explained the meaning of my name.</td>
</tr>
<tr>
<td><strong>Metaphor / Simile</strong></td>
<td>I have created multiple metaphors or similes for my name.</td>
<td>I have created at least one metaphor or simile for my name.</td>
<td>I have not attempted a comparison for my name.</td>
</tr>
<tr>
<td><strong>Tone</strong></td>
<td>I have clearly expressed my tone using multiple examples.</td>
<td>I have expressed my tone using at least one example.</td>
<td>My tone is not clear or not expressed.</td>
</tr>
</tbody>
</table>
This lesson plan is modified from the original "Lesson Plan Two" which can be found on page twenty of the original materials. The objective of the lesson is for students to read the short text "My Name," by Sandra Cisneros, explain how the author uses similes and metaphors to create tone, and then write their own text in a similar style about their own name.

Students begin the lesson by journaling about their name, its meaning, origin and their opinions about their name. We then build vocabulary specific to the text we will read. Students will use images I present to them in order to illustrate their text. This will help them create meaning in the text as they are reading. Students will read the text to gain information about the narrator. Although she is writing about her name, she reveals biographical details. Students will sort these details into a graphic organizer, citing information about the narrator's family, background and her feelings about her name. These two activities will allow me to assess student understanding of the text so that we can examine in greater detail the images used by the author.

In the previous two lessons students have studied metaphor and tone. In this lesson we will add similes to the mix and then examine the connection between metaphor, simile and tone. I will model for students the concept of simile using images for the simile "as big as a hippo." Students will have this image on the unit word wall already. We will change the simile to mean, the man is "big" and then using the tone words from the previous lesson, determine possible attitudes a person could have if they used this particular simile. We will also review the metaphor "broken heart" and decide which tone a person could have if they used that metaphor. There are seven images that I have highlighted for students to know. They will work in small groups to illustrate one of the metaphors and then decide their meaning and tone. Students will transfer their work to a poster. They will gather the rest of the information about the other images by participating in a gallery walk. I did this because there are many difficult images and I think students will need to negotiate meaning of them with the whole class, rather than a small group, in a more concrete way than having a class discussion. Students may comment on the posters of other groups if they need to question or modify an understanding.

To begin to form understanding of the importance of metaphor and simile to the author's purpose and tone, students will complete a value line activity where they will choose the image they think most important. This is an amplification of the activities that we will complete with metaphor and simile so that students may again think about the purpose of the images.

To create their own explanation of their own name all students will use a graphic organizer for their writing. Students will create at least one comparison to explain their name, its meaning or their opinion of their name. Students in level 1 may illustrate this meaning. Students will assess their own work on a rubric. Students may work in pairs during this activity for support however students will each produce their own written product.
Checklists
<table>
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<tr>
<th>Grammar Points</th>
<th>Lesson</th>
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<tr>
<td>The verb &quot;to be&quot;</td>
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</tr>
<tr>
<td>Nouns</td>
<td>1, 2, 3</td>
</tr>
<tr>
<td>Verbs</td>
<td>1, 2</td>
</tr>
<tr>
<td>Adjectives</td>
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<tr>
<th>Functions</th>
<th>Lesson</th>
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<tr>
<td>Explain</td>
<td>1</td>
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<tr>
<td>Identify</td>
<td>2</td>
</tr>
<tr>
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<td>2</td>
</tr>
<tr>
<td>Analyze</td>
<td>3</td>
</tr>
<tr>
<td>Compose</td>
<td>3</td>
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Write the **page numbers** and any other identifying features to identify those parts of your lessons that employ the following strategies.

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<tr>
<td>I.B. Develop Vocabulary</td>
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<td>I. C. Use extensive Visuals, Realia, Manipulatives, &amp; Gestures</td>
<td>Pg4-7</td>
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Original Lessons
Megan Masciola
Dr. Lorrie Verplaatse
TSL 518
July 12, 2013
Original Materials

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Lesson Two - Page 20
Lesson Three - Page 21
Megan Masciola  
Dr. Lorrie Verplaetse  
TSL 518  
July 8, 2013  
Unit Introduction

1. Unit Title: "Teaching Voice through Latina and African American Literature"

2. Grade: Eleventh

3. Target Group: Mainstream class with integrated ELL students

4. Source of Written Reading Materials:
   
   
   

5. Source of Unit:


6. Goals: I want my students to know:

   - how to write in response to literature to demonstrate understanding of what they read and the relationship between text structure and meaning.
   - how to identify the writer and/or narrator's voice in literature written by female African Americans and Latinas.
   - how to write pieces that express their own voice and their own experiences in life.
In Praise of a Teacher

The reason Miss Delaney was my favorite teacher, not just my favorite English teacher, is that she would let me read any book I wanted and would allow me to report on it. I had the pleasure of reading *The Snakepit* as well as *We the Living* as well as *Silver Spoon* (which was about a whole bunch of rich folk who were unhappy), and *Defender of the Damned*, which was about Clarence Darrow, which led me into *Native Son* because the real case was defended by Darrow though in *Native Son* he got the chair despite the fact that Darrow never lost a client to the chair including Leopold and Loeb who killed Bobby Frank. *Native Son* led me to *Eight Men* and all the rest of Richard Wright but I preferred Langston Hughes at that time and Gwendolyn Brooks and I did reports on both of them. I always loved English because whatever human beings are, we are storytellers. It is our stories that give a light to the future. When I went to college I became a history major because history is such a wonderful story of who we think we are; English is much more a story of who we really are. It was, after all, Miss Delaney who introduced the class to *My candle burns at both ends, It will not last the night; But, oh, my foes, and, oh, my friends— It gives a lovely light*. And I thought YES. Poetry is the main line. English is the train.
The following poems have been printed elsewhere:

"What We Miss" was published in *Essence*, May 2000.


"No Complaints" was published in *The Black Collegian*, February 12, 2001.


"Swinging on a Rainbow" appeared in *64* magazine, July 2000.


"Symphony of the Sphinx" was performed by the Detroit Symphony Orchestra, February 2000.


"Here's to Gwen" appeared in *64* magazine, 2001. "Here's to Gwen" contains the poem "We Real Cool" by Gwendolyn Brooks, 1926.


"The Song of the Poet" appeared in *O* magazine, November 2002.

---

**The Black-Eyed Pea is dedicated to:**

CORNELIA WATSON

"born a free child of slave parents"

EMMA LOYENIA WATSON & JOHN BROWN WATSON

YOLANDE CORNELIA WATSON GIOVANNI & JONES "GUS" GIOVANNI
known her, a wild horse of a woman, so wild she wouldn't marry. Until my great-grandfather threw a sack over her head and carried her off. Just like that, as if she were a fancy chandelier. That's the way he did it.

And the story goes she never forgave him. She looked out the window her whole life, the way so many women sit their sadness on an elbow. I wonder if she made the best with what she got or was she sorry because she couldn't be all the things she wanted to be. Esperanza. I have inherited her name, but I don't want to inherit her place by the window.

"At school they say my name funny as if the syllables were made out of tin and hurt the roof of your mouth. But in Spanish my name is made out of a softer something, like silver, not quite as thick as sister's name—Magdalena—which is uglier than mine. Magdalena who at least can come home and become Nenny. But I am always Esperanza.

I would like to baptize myself under a new name, a name more like the real me, the one nobody sees. Esperanza as Lisandra or Maritza or Zeze the X. Yes. Something like Zeze the X will do.

My Name

In English my name means hope. In Spanish it means too many letters. It means sadness, it means waiting. It is like the number nine. A muddy color. It is the Mexican records my father plays on Sunday mornings when he is shaving, songs like sobbing.

It was my great-grandmother's name and now it is mine. She was a horse woman too, born like me in the Chinese year of the horse—which is supposed to be bad luck if you're born female—but I think this is a Chinese lie because the Chinese, like the Mexicans, don't like their women strong.

My great-grandmother. I would've liked to have

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Library of Congress Cataloging-in-Publication Data
Cisneros, Sandra.
The house on Mango Street / by Sandra Cisneros.
p. cm.
1. Title.
[PS3555.178H6 1991] 813'.54—dc20 90-50595
CIP

Book design by Cathryn S. Aison
Hand lettering by Henry Sene Yee

Manufactured in the United States of America

E9

A las Mujeres
To the Women
Audition

Portofizio drove Mami and me to Cook's mountain village to find a new pantry maid. Cook had given Mami a tip that her home town was girl-heavy, the men lured away to the cities. We drove to the interior, climbing a steep, serpentine, say-your-last-prayers road. I leaned toward my mother as if my weight could throw the car's balance away from the sheer drop below. Later morning we entered a dusty village of huts. Mami rolled down her window and queried an old woman. Did she know of any girls looking for work as maids? Soon we were surrounded by a dozen señoritas. Under the thatched cantina Mami conducted interviews—a mix of personal questions and Sphinx-like intelligence tests. Do you have children, a novio? Would you hit a child who hit you? If I give you a quarter to buy guavas at ten for a nickel, how many will you bring back?

As she interviewed I sat by, looking the girls over, one of them would soon be telling me what to do, reporting my misbehaviors.

Most seemed nice enough, befriending me with smiles, exclamations on my good hair, my being such a darling. Those were the ones I favored. I'd fool them with sweet looks, improve my bad reputation. As we interviewed we heard by the creek that flowed nearby a high, clear voice singing a plaintive lullaby... as if the sunlight filling the cups of the allamandas, the turquoise sky dappled with angel-feather clouds, the creek trickling down, the emerald green of the mountain had found a voice in her voice. We listened. Mami's hard-line, employer-to-be face softened with quiet sweetness. The voice came closer, louder—a slender girl with a basket of wrung rags on her head passed by the cantina, oblivious of our presence. Who is she? my mother asked. Gladys, the girls replied. Gladys! my mother called as she would for months to come. Gladys, come clear the plates! Gladys, answer the door! Gladys! the young girl turned—Abruptly, her singing stopped.

—Julia Alvarez

on whether the twenty-thousand-plus-year-old mammoth-tusk fragments came from the cave. But they raise an even more curious question: with everything in the cave having been churned up for a staggering hundred and thirty-five centuries, how was it possible that all Sandia points—nineteen of them—were somehow carried by rodents to the bottom layer only? Surely pack rats do not distinguish between projectile points and other cave junk.

I posed the question to Haynes. "Don't think we didn't ask ourselves that same question," he said, referring to himself and Agogino. "It's very, very strange." He said some archeologists suggested that this was evidence that the Sandia points had been planted. Haynes explained that this was not his view. He felt there had been some kind of very old site in the cave, but what, exactly, we will never know.

Agogino and a graduate student, Dominique E. Stevens, looked into the published record on Sandia Cave. Their analysis, which was meticulous, revealed a number of gross inconsistencies—what they termed "a fog of literary contradiction and confusion." They found, for example, that "certain stratigraphic discrepancies exist" between Hibben's preliminary 1937 report and a final report he'd done in 1941. They found so many inconsistencies in the data indicating the sites of crucial artifacts that it was impossible to say precisely where they had been unearthed.

"I was a friend of Hibben's," George Agogino said. "He's not a sleazy little fraud. He's a person who could charm his way into anything. And he probably charmed himself into believing things that weren't really there. I'm sure he believed that Sandia Cave was twenty-five thousand years old."

If the geological dating was incorrect, and the stratigraphy was in doubt, and the carbon-14 dates were questionable, what evidence is left that Sandia man existed at all? The distinctive single-shouldered Sandia points Somebody made them.

I called Dr. Bruce Bradley, a senior research archeologist at the Crow Canyon Archeological Center, a leading research and educational organization in southern Colorado. Bradley is one of the top experts in the country on prehistoric lithics—tools made out of flaked stone. He told me he had examined the Sandia points, which are housed at the University of New Mexico's Maxwell Museum, about twelve years ago. "Several things really impressed me," he said, measuring his words very carefully. "When you get a collection of stuff that's found together in an assemblage, there's sort of a special look that they have. They've all basically gone through the same weathering conditions, especially if they're in a place like a cave or kill site. Even if there are different flints and obsidians, you get this homogeneous feel. It's like they go together."

The various Sandia points did not look to Bradley as if they belonged together. He explained that some looked as if they had been lying on the surface for a long time, weathered and polished by windblown sand, while other pieces
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JUNE 12, 1995

COMMENT No Peace to Keep
What the United Nations cannot do in Bosnia.

IN THE MAIL

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THE TALK OF THE TOWN

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Inside the Time Warner rap session, the ladies of the Golden Door, obsessing on Owts, etc.

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Popular Chronicles We Just Up and Left
It’s hard to keep track of people who live in trailer parks—some are always on the go, some just want to disappear.

A REPORTER AT LARGE The Mystery of Sandia Cave
Archeology is a famously competitive field, but does rivalry alone explain the lingering doubts over Sandia man, the most dramatic American find of the century?

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The author reads into those upmarket mail-order catalogues whose pictures suggest that obscure old books are essential to desirable modern lives.

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The New Yorker (ISSN 0028-782X) published weekly (except for four combined issues: the last week of December and the two weeks of January, the last two weeks of February, the last week of June and the first week of July; and the last two weeks of August) by The New Yorker Magazine, Inc., 20 W. 43rd St., N.Y., N.Y. 10036. Vol. LXXI, No. 36, June 12, 1995. Second-class postage paid at New York, N.Y., and at additional mailing offices. Authorization as second-class mail by the Post Office Department, Ottawa, Canada, and for payment of postage in cash. Canadian Publication Mail Sales Permissions agreement November 1990. Canadian goods and services tax registration number R12324385. Registered as a newspaper at the British Post Office. Subscriptions rates: In U.S. and possessions, one year, $16.00, two years, $30.00. In Canada, one year, $17.00 (includes GST 10%). Other foreign, one year, $50.00, payable in advance.

POSTMASTER: Send address changes to The New Yorker, Box 56447, Boulder, Colorado 80322. PRINTED IN U.S.A.
Teaching Voice through Latina and African American Literature

by

Kristen J. Grandfield

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- Introduction
- Rationale
- Strategies
- Classroom Activities
- Resources
- Works Cited
- Bibliography
- Appendix

To Guide Entry

Hey World!!

You don't want to hear me, I'll make you hear me.

You don't want to see me, I'll make you see me.

- Piri Thomas ✰ Aloud

Introduction

The Importance of Teaching and Identifying Voice

Words hold incredible power and strength. Often people speak before thinking and can send the wrong message; this is especially true in any discussion of race or gender. However, the written word can hold more power than anything we can verbalize. The deliberate act of putting word on paper suggests the writer has purposely chosen each and every word to send his/her readers a particular message. Writers must work hard and with great care when establishing the voice the world will hear as they read. Educators and scholars cannot discount the importance of understanding a writer's voice.
in interpreting literature and understanding where a writer comes from. This is where my curriculum unit, Teaching Voice through Latina and African American Literature truly gets its basis.

Those in the literary world define voice in several ways. It can be defined as the rhythm and sound of an author’s words. This rhythm and sound comes from the word choice and fluency of those chosen words. Voice is essential in the tone and mood an author is looking to establish. These literary elements are key in drawing readers in and keeping them involved in literature.

Voice can also be coupled with the message and viewpoint coming from an author as well as the author’s ethnic, racial and/or social identification. Modern writers want their voices heard loud and clear in order for society to know what is happening in his/her area of the world from his/her particular ethnic, social or racial viewpoint. For example, the women in Ntozake Shange's work For Colored Girls Who Have Thought of Suicide When the Rainbow is Enuf, convey their experiences as women living in Chicago, New York and other inner city areas. The reader senses the urgency and despair the women face.

Voice is therefore not limited to the literary definition. As people read and discuss literature, they have voices that are in their minds asking questions and challenging ideas. It is those voices that can be the catalyst for new views and opinions. The students will get an opportunity during this curriculum unit to study and work with the voices they hear as they read. Barry Lane writes in his book, Writing as a Road to Self Discovery that when we understand the forces surrounding us and our experiences (and in turn those of writers) it is "the beginning of self knowledge" (Lane 145). Attaining self knowledge is a lifelong process. Ideally, this curriculum unit will play a small part in allowing students a chance to read and write about events that they can relate to and continue on their journey of self knowledge.

As teachers, we certainly have enough to teach our students to prepare them for standardized tests and college applications. Initially, voice just seemed a natural choice for me to research because we all are seeking to be "heard". By identifying what others are saying we might be able to relate our own experience. During this research, I came upon another passage in Writing as a Road to Self Discovery, which opened my eyes a little more to the value of voice. Lane writes, "Every story has a voice that speaks to the teller whenever they tell it. Listening and examining the tone of that voice can help us find the truth of the story" (Lane 146). Truth is truly what speaks to the reader. In the poems selected and suggested in the unit, we analyze the writer's truth through word choice and placement and ultimately, through writing the students will discover their own voice as well as their own truth. In the end, that is more than any teacher could ask for.

This curriculum unit will be a journey through writing and reading. In High School Language Arts classes, students are required to read literature that is usually far removed from their daily lives. Young people, especially urban youth, can rarely find someone to identify with in the usually repertoire of high school literature. Although Ethan Frome may be a compelling tragic hero, his plight has become dated and easily solved by the modern high school student. Classic and historical literature is essential and necessary in developing a students’ literary canon; as teachers we can also expose our students to writers who reflect their experience and are reflective of the time in which we are living.

Teaching Voice through Latina and Female African American Writers is a curriculum unit designed to engage high school juniors and seniors in reading and writing while developing their own
sense of voice. The unit is designed to be used during the third or fourth quarter of the school year. It is adaptable for all levels in the classroom. Teachers can choose to do more in class reading for struggling readers or more in-depth, independent reading for advanced readers. The curriculum unit can be used over the course of two or three weeks depending on whether the school has block scheduling.

As a teacher at Hill Regional Career Magnet High School, I designed this unit to utilize as much of the 82 minute block class as possible. Career is a magnet school where students follow either a business/computer track or a health/medical track. The tracks are like a "major" with specific requirements for graduation. The make up of Career High School is that of African American, Latino, Asian, Caucasian and many other ethnicities. Students are from New Haven as well as the suburbs surrounding New Haven. Each student comes to the classroom with a different perspective and a different experience. Many students can relate to the plight of a person struggling to have his or her voice heard and they can relate to being on the outside looking in. A great number of our Hispanic students come to us with English as a second language and know the value and strength of words.

Students will develop their voice during a series of writing and reading activities. A key element in this unit is the focus on writing by Latina and African American women. This may seem like a narrow focus but there is certainly a wealth of information and voice to be heard. Great Latina writers such as Sandra Cisneros and Julia Alvarez and African American women such as Ntozake Shange and Nikki Giovanni have been writing for decades searching for a place to begin expressing themselves. They tell the tales of women of color; normally the unheard in the social, political and literary world.

One goal is to teach students about literary voice through the reading of modern writers highlighting the Latina and African American female experience. Another goal would be to have students' walk away feeling that literature is something they can connect to and actually write. This connection will have the students writing and creating their own personal voice and "truth".

Students will read and write over the course of the unit. Initially, we will begin by defining literary voice and identifying it in poetry of Nikki Giovanni. We will also distinguish between voice and point of view; point of view simply being the viewpoint of the story, whether it is first person, second person or third person. Students get the opportunity to tell their story while listening and learning from the voices of the great writers they will study.

After defining voice, we will read through various literary pieces from the last twenty years, attempting to stay as modern as possible. There will be a focus on the choreopoem For Colored Girls Who Have Thought of Suicide When the Rainbow is Enuf by Ntozake Shange because it allows the students to examine various points of view through a single work. Also, students will examine the poetry of Julia Alvarez as well as excerpts from Sandra Cisneros' books The House on Mango Street and Women Hollering Creek. Each work in the unit will be analyzed looking specifically for the writer's "voice" and comparing that with a potential narrator's voice. This will allow the students to take a look at the differences between narrator and author, an often-difficult distinction. While reading, students will keep notes and journals looking for similarities and differences between the writers as well as with their own life experience. Prompts for students to respond to will range from comprehension questions ("where does the piece take place") to questions that ask students to connect ("when have you felt discriminated against?").
The unit will culminate with a final project that will have students taking pieces from their writing assignments and compiling a portfolio of their best work. This portfolio will have written elements as well as photographs, pictures and collages that represent the ideas in the students' writing. It is an opportunity for students to express their voice in words and pictures.

In addition to being able to recognize voice and how a writer develops his/her voice in his/her writing, I would like students to begin to explore self knowledge and identity. All the poems and/or short stories used in this curriculum unit will express a person's experience and it is my hope that students will recognize the value of their own experience in the whole scheme of the world.

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**Rationale**

The objectives for this unit are:

1. Students will write before, during and after reading. The writing will have students journaling, answering questions and writing pieces similar to the ones they are reading. Also, they will be revising initial writing and understanding of what is being read;

2. Students will identify the writer and/or narrator's voice in literature written by female African Americans and Latinas;

3. Students will write pieces that express their own voice and their own experiences in life;

While teaching this curriculum unit, lessons include background information as well as reading and writing activities. The unit will be taught as part of the American Literature of junior year or as a supplemental unit for World Literature in the senior year. The literature by Latinas and African American women is different than the "usual" and traditional pieces found in the classroom literature and textbooks. I chose Julia Alvarez, Sandra Cisneros, Ntozake Shange and Nikki Giovanni because of their accessibility to students as well as the messages each writer sends. The four very different writers can be used as tools for teaching and identifying literature. Also by modeling (using the poetry or excerpts they read as examples or as a framework), students get the opportunity to develop their own voice.

It is important to understand the terms: Hispanic and Latino. Although one may think the terms are interchangeable, those in the Latino and/or Hispanic community might disagree. The term Hispanic is used by the US Census Bureau meaning all Spanish speaking persons in both hemispheres. Technically, the term Latino means of Latin American descent meaning that it cannot be used for countries like Spain that are not located in Latin America. While researching, I noticed that the term Hispanic is actually deemed quite offensive to Latinos. Writer Sandra Cisneros wrote, "The term Hispanic makes my skin crawl\† it's very colononistic\‡ a term imposed on us without asking what we wanted to call ourselves\‡ the 'dominant culture' imposed this label on Latinos as a way of erasing their identity and their past" (Miranda). For the sake of this curriculum unit, we will use the term Latino/a.
The information below is simply an overview of Latina and African American literature. Both cultures are so rich with literary figures and literary tradition that it would be impossible to include all writers, styles and movements. This overview is simply a place to begin and to refer to when students have questions. Teachers can easily access detailed information on the Internet as well as in a variety of books and journals.

**Latina and African American Literature**

**Latina Writers**

Latino literature is filled with tradition, culture, prejudice and transition. Writers range from those born in the United States to immigrant parents to young girls coming to America from the Dominican Republic or Mexico. The language found the various Latin poems, essays and stories is intentional and purposeful; often it is intertwined with endearing, and not so endearing, Spanish phrases.

Much Latino literature is undoubtedly influenced by the United States. Puerto Rican literature has a great history and place in writing. Initially, Puerto Rican literature was that of political exiles who came to America in the late 1800s. Although Puerto Ricans should have been viewed as part of the United States because of their political ties, writers (and everyday citizens for that matter) were seen as foreign nationals. These nationals wrote testimonials and impressions of their first years in the United States (mainly in New York City) in diaries and correspondences. So much of this immigrant literature was modest in size, told in the first person and filled with hopes for advancement and civic participation (Flores).

It was not until the 1960s that "Nuyorican" voices emerged and the Puerto Rican writing went against the grain of America. This boldness opened the door for writers to begin speaking their minds and telling what it was really like in America. Also, writers were working to dispel stereotypes of Latinos perpetuated in works like *West Side Story* and *La Vida*. The United States became a topic once again but it was truly a more realistic view of the hardships and prejudice Puerto Ricans faced (Flores).

Mexican or Chicano writers had a similar experience once in the United States. However, the Mexicans viewed themselves as having "been here" before the Anglo-Americans. In 1924, the US Border Patrol was created and effectively changed migration from Mexico into the Southwest. Early Chicano literature predates the Spanish/American war and eventually tells of the increasing presence of Anglos in the Southwest during the 18th and 19th centuries (Paredes).

An early literary form most identified with Southwestern Chicanos is the *corrido* a narrative song that chronicles the life of a hero who overcomes all odds and prevails. Initially an oral tradition, the corrido gives a voice to the Mexican struggle for survival. Corridos are certainly a style of poetry students can model and relate to (Paredes, McKenna). In later years the corrido has come to take on a variety of forms. It can be either an epic, lyrical or narrative poem or ballad that details much more than the life of a hero. Often the corrido will speak of struggle or hardships as well.

Female Chicano writers often write of the same struggles of men trying to fit in and survive in the United States. The 1980s had a great influx of women who wrote of social struggle, isolation and freedom. Sandra Cisneros and Gloria Anzaldua are two of the foremost Chicana writers. Although
Chicano refers to writers of Mexican decent, the similar plights and struggles can be found in a lot of Latina literature. Specific cultural differences can be found within different communities but overall, writers highlight many of the same emotions (McKenna).

Students will undoubtedly find a connection between the Latino struggle and triumph and the trials and tribulations of their own lives. Often teenagers are looking to be heard by parents, teachers and other adults. This desire to be heard is found in much of the Latino literature. The poetry and literature emerging from the Latino canon speaks of truth and a literary and cultural freedom. Word choice, as Julia Alvarez notes, is deliberate because writers often had to learn the English language and experiment with meaning and strength. There was a pressure to not write in their native tongue that forced this very purposeful act (Paredes, McKenna).

Latino literature and African American literature share many similarities. Themes of struggle, freedom and identity are woven through so many literary pieces throughout history. Not unlike Chicanas and other Latinas, African American women fought to be heard in a society where they struggled for very basic rights and freedoms. The literature is also rich with tradition and values stemming from family and from their roots (whether those roots are from Africa or from specific areas of the United States).

**African American Writers**

Throughout history, African American literature has grown and the voices have grown stronger. Early African American writers were often slaves and abolitionists. But it is necessary to note that there is a great difference between storytelling and writing. Slaves often told stories but lack of education and resources led to theirs being an oral tradition; legacies of stories were passed on from generation to generation (Siasoco).

Phillis Wheatley was one of the first Black writers to make a name for herself. She was lucky enough to receive tutoring from her owners and master the English language. Wheatley’s work was controversial not only because she was a woman but because she was also a bonded slave. Access to printing resources allowed her to become one of the first prominent female Black writers (Siasoco).

During the Harlem Renaissance, African American writers, musicians, actors and artists flourished. Zora Neale Hurston wrote *Their Eyes Were Watching God* in the 1930’s and Dorothy West wrote *The Living is Easy*. Both novels were drastically different in content but served to tell the world about the lives of women during times of war, segregation and prejudice (Siasoco).

The Civil Rights Movement brought both men and women writers of color to the forefront. Activists became playwrights and represented Black life on stage. Lorraine Hansberry, writer of *A Raisin in the Sun* portrayed a poor Black family living in Chicago (Siasoco).

As time has moved on, African American women have certainly become part of the growing literary canon. Classic (and quite famous) writers such as Nobel Prize Winner Toni Morrison, Pulitzer Prize Winner Alice Walker and Maya Angelou can be studied side by side with modern writers, Ntozake Shange, Nikki Giovanni and Patricia Powell. Two important writers of the last twenty years are Nikki Giovanni and Ntozake Shange. Both women use their writing to give a voice to African American women and their plight both as females and as a minority (Siasoco).
Writers Who Made A Difference

Teaching voice involves choosing examples that truly speak to the students, especially those of color. The following information highlights four writers, two Latina and two female African American who not only write in a way that is appealing and relatable but who also have a voice for their particular community.

Why these four writers? In researching Latina writers and female African American writers, Julia Alvarez, Sandra Cisneros, Nikki Giovanni and Ntozake Shange appeared over and over. What stands out is the fact that each of these women writes about what she knows and does not feel that because of her gender that she should keep quiet about certain topics. Sandra Cisneros writes about growing up, sexual discovery and rape. Shange writes about abuse and lose of virginity. Alvarez and Giovanni both look at issues of family, struggle and freedom. These are all themes that teenagers face as they are growing up and discovering what they believe and what they want for their lives. There is no doubt that the students will relate to the writers style and/or messages and will be able to recognize the voice of the narrator.

Julia Alvarez

"I have a voice and I'm saying things"

- Julia Alvarez

Novelist, poet and essayist Julia Alvarez speaks to women of color, to women writers and to the world. Author of well known novels, How the Garcia Girls Lost Their Accents and In the Time of Butterflies, she is a voice for the Latina community. Born in New York City at three months old, her parents returned to their roots in the Dominican Republic until Julia was ten years old. In the Dominican Republic, she actually lived a very "American lifestyle". Alvarez wrote, "I had gone to an American school and spent most of the day speaking and reading English. At night, my prayers were full of blond hair, blue eyes and snow" ("Julia Alvarez"). Her family was obsessed with American culture and had strong ties to the United States; her grandfather was an ambassador to the United Nations while her uncles were Ivy League educated. Ironically, their connection the United States would be what would ultimately save their lives.

Alvarez's father was involved with insurgents looking to overthrow Rafael Trujillo during the 1950s and 1960s. Initially, the Dominican government would not touch a family with such strong ties to the United States, but in 1960, the police began surveillance on the Alvarez compound and Julia's father knew he needed to leave the country or his life would be in danger. Julia and her family returned to New York City in the 1960.

Alvarez felt that returning to New York City would be a homecoming, she was sadly very wrong. Entering an American school having spoken English laced with Spanish did not prepare her at all. Alvarez wrote, "I did pick up enough English to know the natives were not very welcoming. Spic! My classmates yelled at me. Mami insisted the kids were yelling. Speak! And then she wonders where my storytelling genes come from" (Alvarez). Her experience led her to writing and reading. Eventually, Alvarez went on to earn bachelor and graduate degrees and ultimately, becoming a teacher. Learning about the obstacles Alvarez faced and how she is not afraid to speak out about them can show
students the value of words and the value of rising above potential oppression.

When reading Alvarez's work as well as countless interviews, it is clear she is a natural storyteller comfortable speaking of her truth and experience. As with all writers, she is often asked what led her to writing. Alvarez notes that coming to the United States and learning a new language encouraged her natural ability. She notes that not (truly) understanding the language forced her to be aware and deliberate with every word. Alvarez said, "I also discovered the welcoming world of imagination and books" (Alvarez). Latino culture, as observed by Alvarez, was often one of oral tradition and coming to the United States allied reading and writing with storytelling.

Learning a new language also forces writers to look at word choice. The analysis of words makes a person pay attention to "why people are saying things one way as opposed to another?" Non-native speakers have to really listen and become acutely aware of the power words have. This deliberate act places so much more power and emphasis on words and forces a writers' voice to become more significant (Garner).

Philosophically, Alvarez believes her writing speaks for women, especially Latina women. She began writing seriously during college and realized as "Afro-Americans" were emerging they were struggling to become part of the literary canon. Non-white, non-mainstream writers faced a great challenge, yet Alvarez kept writing because that is what was in her to do ("Julia Alvarez").

Sandra Cisneros

I think that as human beings many people touch us, especially people we love the most and we can't help but do character sketches when we go to our art.

- Sandra Cisneros

Poverty. Suppression. Identity. Gender. All issues addressed in Sandra Cisneros's poetry, essays and short stories. Cisneros was born in 1954 and is the author of *The House on Mango Street, Women Hollering Creek* and a myriad of poetry books. As a Chicano-American writer, she creates characters that are distinctly Latino and separated from mainstream America. Cisneros uses great sensory imagery and deliberate dialogue. In both of her short story books, which are essentially collections of vignettes, the female narrators allow the reader to see adolescence through the eyes of a young Latina growing up in the United States. *The House on Mango Street*’s narrator, Esperanza, tells us of family life, Latin tradition, familial obligation and feeling isolated (Amaya-Roldan).

Cisneros's literary voice is that of her people. She creates real people from her own experience. Her voice also stemmed from an "imbalance" in her life; she realized as a Chicano she was different and unique (Amaya-Roldan). In turn, she created a voice for her race, her gender and her class. Also, Cisneros became a voice for the struggle of women emerging from very patriarchal communities who would rather see women not speak of real life and possibly, cultural secrets (Amaya-Roldan).

Cisneros finds inspiration for her literary voice in a variety of places. She is influenced by religion, family and her culture. She seeks to immerse herself in her characters and her dialogue (Sagel). Conveying the way an author finds inspiration can help students find different ways to jump start their
own writing and creativity.

*The House on Mango Street* is a collection of vignettes written from the perspective of young Esperanza growing up in New York City. The collection introduces the reader to a variety of characters, such as the three aunts who give Esperanza sage advice helping her through rough times. There is also her friend Sally who teaches her that growing up is not always easy in the selection, *The Monkey Garden*. The novel can be used in part or as a whole to introduce students to Latina literature and to help them model their own writing.

_Ntozake Shange_

"I am gonna write poems til I die and when I have gotten otta this body, I am gonna hang round in the wind and knock over everybody who got their feet on the ground."

- Ntozake Shange

Born Paulette Williams in 1948, Ntozake Shange is a major writer in the African American community. Shange is the oldest of four and grew up in middle class St. Louis. Despite her middle class status, she endured racism and prejudice as a part of the desegregation forced by the *Brown vs. Board of Education* decision.

Her parents were both educators and Shange came into contact with prominent writers, leaders and artists of the 1950s and 1960s. In fact, W.E.B. Du Bois was often a family visitor as Shange was growing up. Although she had many financial and social advantages, Shange suffered a lonely and silent angst. By eighteen years old, she had attempted suicide a number of times and often felt bitter and alienated (Bridges).

In 1971, Shange officially changed her name to the African name: Ntozake (which means "she who comes with her own things") Shange ("who walks like a lion). The name change was a symbolic transformation from deep resentment and isolation to a discovery of inner strength and redirection of life. Before even reading her work, women can sense her need to empower herself and redirect her passion and energy.

*For Colored Girls Who Have Thought of Suicide When the Rainbow is *Emuf* is Shange's most notable work. Her choreopoem is a "drama of self-celebration because all-too-human black women are presented who are preoccupied with living and surviving" (Bridges). A choreopoem can be categorized as a mixture of spoken word, dance, music and prose. The choreopoem has seven different women dressed in seven distinct colors emphasizing their suffering at the hands of black men and their ability to survive and overcome these hardships. The poetry is moving but portrays black men in a very negative light. They are the "beasts" that lie, seduce, beat, rape and abandon. Although not the experience of every woman, it is a view into the lives of women who are imprisoned and abused (Bridges).

_Nikki Giovanni_

"Talk to me, Poem I'm all alone Nobody understands what/I'm saying"

- from Shoulders are for Emergencies Only
Leader and writer Nikki Giovanni has been a revolutionary poet and a voice for over 20 years. Giovanni emerged in the 1960s, becoming a "Black Rights" poet with her personal and political poetry. She sought to take her own personal experiences and make them universal and principal to all people. Such a writer can easily create literature that readers can relate to and find meaning in.

Giovanni's political poetry showed awareness towards the mentality of "an oppressed race, the anger and the desire to break free from oppression at all costs" (Wahlburg). Giovanni also sought to expose truth, like so many other writers. Her truth comes from her daily experience and what she viewed as the process of overcoming oppression. She often focused on her audience and what she could convey to them. She spoke of new beginnings and overcoming bitterness in an effort to come out on top.

Nikki Giovanni's poetry is a "case of the heart" in which truth finds its way onto the page. Giovanni strongly feels that her Southern and Appalachian voice comes through because of her sense of remembrance and independence unique to her location. She says "I'm just a poet looking at the world" and she is expressing her views to the reader (Wahlburg).

Giovanni is undoubtedly remembered as a revolutionary poet of the civil rights movement. She fought against white oppression with bold language and a defiant stand. Her first book of poetry was Black Feeling, Black Talk (1968); followed shortly after by Black Judgment and Re:Creation. "Voices from the Gap" identifies Giovanni's motives on her first book as clearly conveying the "importance of awareness about the rights of African Americans" (Wahlburg).

Nikki Giovanni has clearly created a voice for herself in the literary and political worlds. She can be used in the classroom to show students how to not only identify the voice of revolution but also to show the effects of a strong and lasting career in literature. She is also an author who writes about her own truth, the truth she observes and the truth she lives as an activist, a writer and simply, as a human being (A Poetic Equation. Conversations Between Nikki Giovanni and Margaret Walker). Emphasizing truthful writing (and by truthful, we mean writing about what one knows and lives each day as opposed to strictly fictional writing) can help novice writers become comfortable with their own ideas and observations.

Giovanni began writing decades ago and still remains current today. Modern readers can look to her for observations of life, in poems such as "the train to Knoxville". They can also look to her for commentaries on modern life and modern figures in poems such as "Sanctuary: For Harry Potter the movie". Her writing lends itself to a variety of uses in the classroom. Her poems have an honest, deliberate tone that speaks to readers' integrity, values and genuine humanity. Her writing style is free and she often writes in poem form as well as in prose form. Giovanni's poems allow for classes to discuss the style as well as the content making them perfect to use in a High School Language Arts class (Wahlburg).

Strategies

The curriculum unit lends itself to various methods of teaching; whether it be reading and answering questions, having classroom discussions or in depth text analysis. My teaching strategies would be a
combination of reading, journaling, group work, whole class discussion and finally, producing a collection of writing in a portfolio. Each student would be responsible for taking part in class discussion of the various readings as well as keeping notes and writing paragraphs, poems, or longer responses to different prompts.

For me, text analysis is an amalgamation of different writing techniques, especially the method of text rendering promoted by the Connecticut Writing Project. Text analysis will have students reading and responding in a journal. Students will also write questions for the authors as well as for each other. For example, students may ask "why" a character made a certain choice or may begin a journal with "I wonder" and make predictions about what characters may do. Another key element is that students will look at the voice of the writer (and/or narrator) and what techniques the author has used to get that voice and message across.

Journaling is something we did not do a lot of when I was in high school. Quite often, we read our selected pieces for homework, answered questions and had a class discussion. Writing was something separate; saved for tests or essays. In recent years, journaling has gained a greater following and respect for several reasons; students become more invested in the reading because they are responsible for reacting to the words and because students can look back and see their initial and (possibly) limited view of what was read. It is certain that the students' true voice is in the pages and lines of their journals. A journal is a place for students to write a response or to record questions and concerns. It is also a place free of grammar, spelling and mechanical corrections; a place where the true thought process comes out. As a teacher, I see the journal as a place where my students can be real and eventually, use the journal as a resource for future writing. The practice of using journals as a resource has proven to be very successful in previous activities in my classes.

I use a variety of methods to engage students. Stories or poems read will be done in class at times allowing students to ask questions as we read. We would also look at the most important words and phrases within a work. This will help us discuss why word choice is so important. Also, there would be a great deal of modeling. I would model different writing styles for my students as well as having them model the readings. For example, students will read a selection entitled "My Name" from The House on Mango Street and then will write their own version of "My Name" addressing their own name and its meaning.

Activities will also address the different learning styles and intelligences in the classroom. Hands-on activities (such as making a collage or creating a poster) will appeal to the visual-spatial learner. When we look at language, we will look for patterns and rhythm which will appeal to the musical learner. Students will have opportunities to build intrapersonal as well as interpersonal skills. The intrapersonal learner will have an opportunity to read and reflect but will build interpersonal skills while working with peers in a group. This group work will appeal to the interpersonal intelligence but reflection and journaling will work with their intrapersonal intelligence.

Assessment during the course of these lessons will be ongoing. The final product (a portfolio of all their work) will include creative elements appealing to those who excel in art, photography, etc. and may not be strong writers. Also, class discussion will play a role in daily assessments for students who are more verbal. Periodically checking journals and direct questioning will serve as a daily assessment to see if students are on task and are making connections with the literature.
How will I assess the unit's success? Success is more than just whether or not the students were on task at all times or if they all read the nightly assignments. That is certainly measurable success in that it measures whether or not the students were clear about assignments and tasks. The other side of this unit being successful is what the students write. Did he/she express an idea in his/her own words speaking from his/her own experience? Were the pieces selected helpful in developing students' voice? These questions will be answered daily during discussion and when the final project is handed in.

Classroom Activities

The following lesson plans are designed to work in an 82 minute block. However, the teacher can add or subtract elements to suit his/her needs on any particular day.

Lesson One: What is voice?

Introduction to Lesson: Direct instruction explain the literary definition of voice (It can be defined as the rhythm and sound of an author's words. This rhythm and sound comes from the word choice and fluency of those chosen words. Voice is essential in the tone and mood an author is looking to establish from Unit Introduction).

Group Work: Distribute the poem "In Praise of a Teacher" by Nikki Giovanni students are to read the poem together. Groups will be given a reading guide that will ask them to choose three important words as well as deciding the author's mood and tone in the piece.

Whole Class Discussion: As a class, we will discuss the groups' findings. This will allow students to look at the technical aspects of Giovanni's voice and apply the definition of voice previously discussed in class.

Lesson Two: What's in a Name?

Introduction to Lesson: Have students journal about their own name. What does it mean or why did their parents choose it? Students can also journal about how they feel about their name and if they would like to change it.

Reading: Once students have done their journaling, distribute the chapter entitled "My Name" from The House on Mango Street by Sandra Cisneros and read aloud with the class.

Discussion of reading: How does Esperanza feel about her name? What does she associate it with? Does her ethnicity and her location (NYC) play any part in how she feels about her name?

Writing Activity: Students will write a piece (modeled after "My Name") about their own name for homework, students are to ask parents/guardians about how they were named. Also, students can research the meaning of his/her name and include that in the piece.
Lesson Three: One Significant Day

Pre-Reading: Journal Prompt  ◇ Choose one important day in your life and write down five reasons that day was important and one thing that you learned on that day.

Pair Share  ◇ Take one minute to tell a partner what the day was and why.

Read: "Audition" by Julia Alvarez. Students will first read aloud each reading one line of the poem each. After that initial reading, students will write down their impressions and their understanding. Some students will share. We will read one more time following the rules of punctuation  ◇ hopefully making more meaning of the poem  ◇ students will journal once again

Class Discussion: Discuss the literal meaning of the poem and then discuss technique while analyzing what the author is trying to tell us. How did this important day shape the narrators' identify?

Extension Homework: Students will write about their important day using Alvarez as a model with dialogue and reflection as opposed to just listing or telling. It is optional for students to write a poem or write a vignette

Lesson Four: "Ten Things I Learned" (This can take two class periods)

Pre-Reading: In journal, list ten things you have learned this year ◇ academic and non-academic.

Group Work: Put students in small groups. Give each group markers and a piece of poster paper to create a list of "Twenty Things I've Learned during my Junior Year" ◇ they can include pictures (drawn) and should be creative and colorful. When groups are done, they can share with class and teacher can hang them up.

Reading: Read "One Holy Night" by Sandra Cisneros from Women Hollering Creek aloud as a class

Pair Discussion  ◇ With that a partner, discussion questions about the reading  ◇ what happens on that day? What is a result of that occurrence? How does Cisneros express what is happening in figurative language as opposed to telling it outright? What does the narrator learn? What is she trying to tell the reader?

Group Discussion of Reading  ◇ using the partners responses, discuss the literal meaning of the short passage and then discuss Cisneros' technique and her way of teaching a lesson.

Homework: Choose one lesson from your list of ten (or your groups) and write one page about how you learned that lesson.

Lesson Five: What Color Do You See? (This may take three or four class periods depending on how long it will take for students to read the choreopoem).

Part One: Before Reading the Poem

Journal: If you had to choose a color to be identified with, what would it be and why?
Post-Journal: Ask students for color(s) they identify with and words they associate with those colors (put responses on the board). When done, circle the seven colors from For Colored Girls Who Have Thought of Suicide. Note: In the poem, the women are titled "Women in Red, Women in Orange, etc." Assign students one of the seven colors (brown, yellow, purple, red, green, blue, orange) to trace and follow throughout the reading of the choreopoem.

Tracing a Color: Explain that students will keep notes on what their character's story is throughout the reading of the poem. Notes should include what happens to her in her life, why that color would be associated with her and what she says to the other characters.

*The poem will probably be read over the course of two evenings after reading the first the class will discuss the events and the symbolism found in the poem including but not limited to the colors.

Part Two:

After reading the entire poem, students will meet with the other students who were tracing the same woman throughout the poem. In groups, they will create a character sketch of that particular woman, paying close attention to what they feel the message was and how effectively they felt the author conveyed that message (see Character Sketch below). Also, students will write a piece in which they choose a color for themselves and write a one-page prose piece or poem (see Color Me below).

Character Sketch for For Colored Girls Who Have Thought of Suicide

Task: You and your group are going to create a character sketch based on your reading. The character sketch must contain the following elements:

1. Description of the Woman Her color, her background, etc.
2. Symbolism of the Color and how it relates to her story
3. How does her story relate to that of the other women Was hers easier to understand? Was hers easier to relate to?
4. Create a collage or a visual for your character and what she has to say. You should not limit yourself to simply using the color she represents.

Materials: Chart Paper, markers, glue, magazines

Color Me Writing Assignment: Students are to write a one page piece of poetry or prose in which they select a color for themselves. They will title their piece Man Woman in (insert chosen color) and then write about why they chose that color. The writing can be free verse.

Lesson Six: Collage of Pictures from Poetry

Activity: Students will be put into cooperative groups and given one poem by Nikki Giovanni. The groups will be given one of the following: "Balances", "Kidnap Poem", "Choices", "BLK History Month" or "The Girls in the Circle"
Group Work Activity: In groups students will find the following in their poem:

5 Summary (what is the poem literally saying)
6 Who is the speaker?
7 What is the author's purpose?
8 What literary devices does the author use to convey the tone and the voice in the poem?
9 Create a visual for the poem

Students will use poster paper to create their visual and will present their findings to the class.

Lesson Seven: Corrido, Corrido

Journal: Who do you consider a hero? Why?

Class Discussion: As a class, we will discuss what constitutes a hero. I will list all the ideas on the board and ask students to have me circle the most important idea. We will discuss that often times a hero goes through a struggle or overcomes great obstacles.

Direct Instruction: Explain what a corrido is. A corrido is a narrative song that chronicles the life of a hero who overcomes all odds and prevails.

Reading: We will read a corrido aloud in class. While reading, students are to circle or underline elements of a hero that they see within the poem.

Writing Activity: Either alone or in pairs, students will create their own corrido about a hero. We will emphasis word choice and tone.

Note: Teacher will have to locate an appropriate corrido and may have to find someone to translate as many resources are written in Spanish.

Optional Alternate Lesson:

Before the entire unit begins, there can be presentations on the different writers. Depending on the class dynamics, the presentations can be made by the teacher or by the students. PowerPoint or overheads can be made easily using the background information and accessing different information from the Internet. This will give students a sense of continuity throughout the unit.

Culminating Activity "Who I am Beyond What People See" Portfolio

Task: Students are going to compile your reflections, journaling and writing based on the writing, reading and discussion we have done over the past few weeks. Each piece we have read should be used as a basis and used as a model to help you write.

Requirements: Each piece must be one typed page (double spaced 12 point font); there must be a cover page that is creatively decorated as well as an "About the Author" page; pictures or graphics can be on your pages but should not take away from the one page length.

Topics (these are examples of potential topics students can write about based on the reading and
writing teacher should decide and list exactly what topics students should include): An important day, "My Name", who I am beyond what people see, an important lesson that I learned, the color the best represents me, etc.

Resources

For Teachers

Books:

Samuel Cohen. 50 Essays: A Portable Anthology (Boston, MA: Bedford/St Martin's, 2004). This collection of essays contains a number of essays written by female African American and Latina women. There is the famous "Ain't I a Woman?" from Sojourner Truth as well as Alice Walker's "In Search of our Mother's Gardens". This collection gives teachers a place to read and reflect on women's voices throughout history and also provides some background information to relax the students.

Stephen O'Connor. Will My Name Be Shouted Out?. This book is Stephen O'Connor's story of teaching literature and writing in the New York Public School system. He includes his own observations as well as excerpts from his students' writings. The book is poignant and informative for anyone teaching in an urban environment.

VP. Franklin. Living Our Stories: Telling Our Truths. (New York, NY: Scribner, 1995). Author VP. Franklin analyzes the lives of twelve major African American writers (such as Richard Wright, Zora Neale Hurston and Gwendolyn Brooks). The authors' lives and work as well as their contribution to the African American community are analyzed. The book is a great resource for those interested in presenting information to students about the contributions of the writers.

Media:

DVD: For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf (Broadway Theatre Archive) (1982). This video is from the Broadway Theater Archives and is directed by Oz Scott. The choreopoem itself debuted in 1978 and this production was done several years later. The video will certainly give some meaning to Shange's words and help more visual students understand the concepts.

Internet:

Voices from the Gap (http://voices.cla.umn.edu/VG/index.html): This website is dedicated to women artists and writers of color. There is a wealth of information about various writers with an entire section of interviews done with many of the writers featured in this unit.

Outa Rey's Head Lesson Plans (http://home.cogeco.ca/~rayser3/litera1.htm): This website has a variety of resources and writing ideas to use within this unit. There are a series of memoir and vignette writing sections that teachers can use to enhance any section of this unit.

African American Women's History (http://www.womenshistory.about.com/od/aficanamerican/): This website has information about African American women and African American writers. Another place to find background information. Teachers can also use the search option and find information about Latinos and other women of color.

Reading List for Students
For Classroom Activities:

Julia Alvarez "Audition" (poem): The poem is about a young girl and her mother going into a poor town looking (or auditioning) a new housekeeper for their home. The young girl imagines how she will win over each new housekeeper and in the end her mother picks the one girl in town who is not overly eager to become a housekeeper.

Sandra Cisneros. "My Name". The House on Mango Street: Esperanza explains to the reader that her name translates as "hope" but she also associates her name with all the things in her life: her parents, her sister and even, her great grandmother. She compares her name metaphorically to a number of things (the number nine, the records her father plays). This is a perfect piece for students to read and use a model when writing about their own names.

Sandra Cisneros. "One Holy Night" Women Hollering Creek: The short story starts with a quotation about truth and how someone has such power over you if they know the truth about you and what you've done. The story details the young narrator and her relationships with a man named Baby Boy. They have a secret relationship resulting in the narrator becoming pregnant and realizing that Baby Boy was too old and too dishonest to be her boyfriend or husband. The story also shows her family's reaction to her pregnancy. It is a story that shows familial relationships, loss of innocence and truth.

Nikki Giovanni. "In Praise of Teacher". Quilting the Black Eyed Pea (New York: Harper Collins, 2002): This poem is just as the title suggests. It is a poem written in prose form that praises a teacher from the speaker's life. Miss Delaney is a teacher that introduced the narrator to a variety of stories and exposed her to writings such as Native Son and to the writers Langston Hughes, Gwendolyn Brooks and Richard Wright.

Ntozake Shange. For Colored Girls Who Have Thought of Suicide When the Rainbow is Enuf. The choreopoem has seven different women dressed in seven distinct colors emphasizing their suffering at the hands of black men and their ability to survive and overcome these hardships. The poem can be used in its entirety as in the lesson plans but teachers can also use excerpts throughout the unit.

For Outside Reading:

Julia Alvarez How the Garcia Girls Lost Their Accents (Chapel Hill: Algonquin Books, 1991) ◆ This novel is the story of four Dominican sisters and their lives coming to New York City from the Dominican Republic. Each chapter is about a specific sister and interestingly, the novel starts in the present and works its way back to the girls living in the Dominican Republic.

Sandra Cisneros. The House on Mango Street (Place: Vintage Books, 1991) -- The House on Mango Street is a series of vignettes told by Esperanza, the book's young Mexican narrator growing up in Chicago. The different vignettes introduce the reader to a variety of colorful characters and places. The forty-four chapters take us through Esperanza's journey of growing up. Any of these chapters could be used to read and model.

Sandra Cisneros. Women Hollering Creek ◆ Much like The House on Mango Street, this is also a series of vignettes. The stories take place on the Texas/Mexican border and are also a glimpse into growing up as a Chicana and also embracing family and tradition.

Nikki Giovanni. Quilting the Black Eyed Pea (New York: Harper Collins, 2002): Just one of many of Giovanni's collections of poetry. This collection features "poems and not quite poems" as Giovanni herself puts on the cover. She addresses 9/11 and post 9/11 years as well as authors James Baldwin and Gwendolyn Brooks.

Materials for Classroom Activities:

Copies of My Name from The House on Mango Street

Copies of One Holy Night from Women Hollering Creek

Chart paper and markers for "Ten Things I Learned"

Copies of "In Praise of Teacher" by Nikki Giovanni and "Audition" by Julia Alvarez
Works Cited

Books:

1. Barry Lane. Writing as Road to Self Discovery (Cincinnati, Ohio: Writer's Digest Books, 1993.)


Internet


Bibliography

Books


Articles


Appendix

This curriculum unit aligns with the following standards.

National and Local Standards

This curriculum unit addresses the following language arts standards as set forth by the National Council for Teachers of English:

- Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment.

- 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).

- Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

- Students apply knowledge of language structure, language conventions, media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

- Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

- Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.

The curriculum unit addresses the following Language Arts Standards from Grades 9-12 for the City of New Haven:

Content Standard 1.0: Reading:

- Students will demonstrate strategic reading skills before, during and after reading.

- Students will move beyond the text - reflect, make judgments about its quality and meaning.

- Students will construct meaning through analyzing, elaborating, and responding critically.

Content Standard 2.0: Writing
- Students will establish tone, theme, point of view, and type of writing.
- Students will determine and plan for a specific audience.
- Students will establish a purpose for writing.
- Students will participate in a wide variety of writing experiences.
- Students will demonstrate strategic writing skills before, during, and after writing.