About the Unit

Context

The aim of this unit is to help students realize that they are multi-voiced and multicultural. At the center of this unit is the student and his or her relation to language and culture. Students consider their own positions as speakers within a culture and think about how their voices are shaped by aspects of culture, including personal heritage, family and local traditions, personal experience, and education. Students investigate the voices of writers who discuss questions of self perception, cultural experiences, and voice in their works. The goal is for students to see themselves as users of language, with voices of their own that are similar to those of the writers whose works they are reading, thereby allowing them to make connections with literature and its writers.

Suggested Texts and Materials
You will need the following materials for this unit:
1. Activity 1.7: art or photographs of ambiguous images. Consider the following:
   - Photography: Gordon Parks, Dorothea Lang, Annie Leibovitz
   - Painting: Norman Rockwell, Salvador Dali
   - Print Art: Chris Van Allsburg, Shaun Tan
2. Activity 1.11: a clip from the film Grease by Randal Keisler that demonstrates a speaker’s ability to manipulate his voice in order to suit his audience, purpose, tone, and context.
3. Activity 1.15: copies of additional monologues

Independent Reading
Reading in this unit focuses on voice and culture. For independent reading, you may want to suggest that students choose a novel, memoir; collection of essays, or short stories that exhibit strong voice and cultural elements that are appealing to students.

Writing Workshops
Writing Workshops that provide a sequence of activities designed for direct writing instruction in the writing process and in specific genres are available for each grade level of the SpringBoard curriculum. Workshops may be accessed at SpringBoard Online and downloaded or printed for student use. Each workshop is accompanied by teaching notes and suggestions. These workshops may be incorporated into unit instruction as follows:

Unit 1: Workshop 1, The Writing Process; Workshop 3, Poetry
Unit 2: Workshop 9, Response to Literary or Expository Texts; Workshop 8, Persuasive Writing
Unit 3: Workshop 10, Research; Workshop 9, Response to Literary or Expository Text
Unit 4: Workshop 1, The Writing Process; Workshop 5, Script Writing
Unit 5: Workshop 10, Research; Workshop 6, Expository Writing
Grammar Handbook
A Grammar Handbook is located in the back of the student books after the last unit. You may want to spend a few minutes having students scan the contents. Encourage students to use this handbook as a reference as they develop their writing skills. Throughout the unit, you may want to incorporate mini-lessons from the Grammar Handbook and the Grammar & Usage features within each unit to reinforce students’ grammar and writing skills.

Instructional Sequence
The sequence of instruction begins with several activities in which students examine the concept of culture. Students create a working definition of culture and analyze different perspectives in literary texts. As students’ knowledge of culture expands, they refine their definitions and begin to make connections to the writers whose texts they read. The authors in this unit serve as mentor-writers, helping students craft stylistically savvy and technically sound texts that reflect their own cultural experiences. This work lays the foundation for Embedded Assessment 1, which asks students to create an artistic representation of their culture. Next, students examine the concept of voice in a variety of genres. Their in-depth analyses prepare them to answer the question: “What can I learn about myself and my own voice from this text and its writer?” Students demonstrate their ability to respond thoughtfully to this question in Embedded Assessment 2, when they present two distinct voices, one written and one oral.

Activities 1.1–1.3 preview the unit and introduce students to the concept of culture through collaborative work with peers, in which they develop and refine definitions of culture and apply them to texts.

Activity 1.4 asks students to read an independent text of their choice and analyze it for elements of voice and culture. Students will learn when, why, and how to use strategies that develop and refine reading skills in a challenging text.

Activity 1.5 introduces the idea that communication is transactional, which allows for effective conversations in group settings. Students learn that class discussions are improved when students follow norms that promote respect and reflection on learning.

Activities 1.6–1.7 ask students to apply knowledge of culture and examine how it shapes students’ perception of life. Students study symbolism and analyze art.

Activities 1.8–1.9 ask students to analyze and critique the ideas, style, and craft of published authors. Students will read not only to understand but also to craft their own texts that represent their voices and cultures.

Embedded Assessment 1
Creating an Artistic Representation of My Culture

Skills and Knowledge:
- Demonstrate knowledge of culture from multiple perspectives.
- Make connections between culture and literary and artistic representations.
- Compose a written text that explains the significance of two symbols.
- Select an organizational structure for three-dimensional artifacts that conveys meaning to the viewer.
- Assemble a visually appealing artistic representation.
- Apply the writing process to multiple genres (poetry, expository response, cultural map, and reflection).
Activities 1.10–1.11 review essential features of voice (purpose, audience, tone, and context) and have students apply that knowledge to a text and a video clip.

Activities 1.12–1.15 examine the stylistic elements of voice (tone, diction, syntax, and punctuation) and have students create original texts that emulate the style and craft of published authors.

Activities 1.16–1.18 examine the connection between the voices students use and the way they monitor and adjust those voices to reflect the groups and cultures to which they belong.

Embedded Assessment 2 Presenting Two of My Voices

Skills and Knowledge:

- Craft texts that represent two distinct voices in two different genres.
- Employ rhetorical strategies that use elements of voice to enhance style.
- Apply the writing process to refine publications.
- Use knowledge of culture and voice to show differences between texts.
- From the perspective of a writer, reflect on text generated to explain style and craft and intended effect on the reader.

Suggested Pacing

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Independent Reading

Research indicates that the best way for students to improve their reading skills is to engage often in independent reading for extended periods of time. This unit provides an excellent opportunity to introduce independent reading with Activity 1.4 where students are to read an excerpt from *Funny in Farsi*. The goal of this outside reading is for students to choose reading that has an identifiable cultural context. Students may read a novel, memoir, or collection of essays or short stories from an author of their choice. If students choose to read essays or short stories, all should be from a single author.

The guidelines for the independent reading are:

- Texts should be short enough for students to read outside of class in two weeks and engaging enough that students will be motivated to read them.
- Texts should have a first-person narrator who conveys a strong voice.
- Texts should have an identifiable cultural context perhaps including, but not limited to, such elements as food, sports, hobbies, religion, clothes, family, music, art, education, gender, ethnic identity, etc.

Possible titles and authors include:

- *Persepolis* by Marjane Satrapi (graphic novel)
- *Funny in Farsi* by Firoozeh Dumas (memoir)
- *Chicana Falsa* by Michelle Serros
- *How to Be a Chicana Role Model* by Michelle Serros
- *Brighton Beach Memoirs* by Neil Simon (a drama)
- *Angela’s Ashes* by Frank McCourt (memoir)
- *The Freedom Writers Diary* by Erin Gruwell (memoir)
- *Always Running* by Luiz Rodriguez (memoir)
- *Yello-Oh Girls!* by Vickie Nam
- *The Joy Luck Club* by Amy Tan (novel)

Introduce students to their outside reading by reviewing the guidelines for choosing texts. After discussing the guidelines, ask students to brainstorm possible selections that could work. Record these titles on the board.

Set a deadline to complete the independent reading. After students complete the assignment, use the following prompt to measure students’ ability to apply the study of voice and culture to their reading: How can cultural experiences shape, impact, or influence one’s personal voice and perception of the world?

Throughout the unit, look for Independent Reading Links, which include opportunities for students to connect concepts in the unit to their independent reading. You may want to have students keep a journal of their responses to the reading links.
Voices of Modern Culture

Essential Questions

1. How can cultural experiences shape, impact, or influence our perception of the world?

2. How does voice function in and beyond the contexts of writing?

Unit Overview

Culture is often difficult to define, but it influences everything from who you are as an individual to how you relate to other people at home and around the world. Just what is culture, and how does it contribute to the way you see the world? In this unit, you will explore these questions by investigating factors that affect your personal and cultural identities. You will learn about the concept of voice, or how you express identity in written, spoken, or artistic forms. By engaging with and constructing different types of print and nonprint texts, you will discover how writers and speakers use voice to express cultural ideas and personal identities.

Direct students to scan the opening paragraph. Ask students to mark the text by using a checkmark to indicate information they already know and a question mark to indicate information that is new or unfamiliar. Engage students in a class discussion about the focus of this unit.
UNIT 1

In the first activity, Previewing the Unit, students will review the Essential Questions and the list of Academic Vocabulary terms on this page.

Teacher Notes

Goals

- To examine a variety of voices writers and speakers use and the reasons they use them (audience, purpose, context, and genre)
- To apply analytical, critical, creative, and reflective strategies to published, personal, and peer-generated texts
- To develop speaking and listening skills that build capacity for effective communication

ACADEMIC VOCABULARY

- Culture
- Subculture
- Symbol
- Perspective
- Stereotype

Voices of Modern Culture

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*Texts not included in these materials.
Learning Focus:  
Signifying Our Selves  

When you think of culture, do you think of your country, your heritage, your ethnicity, your community, or maybe the sports teams for which you play? Perhaps you think of things you eat, how you dress, things you value, or how you communicate. All of these elements are a part of culture. 

Cultural identification is one way you create a sense of self in the world. Cultural background and experiences create a perspective from which you understand yourself, others, and the world. Each of us belongs to different and often overlapping groups and subcultures that shape and influence our perceptions of the world around us. 

In this unit, the questions “Who am I?” and “Where do I come from?” are approached with this cultural perspective in mind. Authors of literary and nonfiction texts express voices that reflect the subcultures and cultures to which they belong as they grapple with stereotypes and engage in thoughtful conversations about the relationship among self, society, and the world. 

Voice is the unique style by which we express our identity in speaking and writing. Voice conveys attitude, personality, and experiences. We all have many voices that are influenced by the cultures with which we identify. Since language is the primary means by which writers share their perspectives and create a distinctive cultural voice, a deep understanding of diction, syntax, imagery, symbol, and tone enhances your ability to analyze the voices expressed by others and create your own distinctive voice in writing. As you begin to consider how your own voice is shaped by your cultural identities and personal experiences, you will be better able to make stylistic and language choices that express your distinctive voice. 

Independent Reading: In this unit, you will read several texts that focus on voice and culture. For independent reading, look for a novel, memoir, collection of essays, or short stories that focus on voice and culture.
Essential Questions
1. How can cultural experiences shape, impact, or influence our perception of the world?
2. How does one’s voice function in and beyond the contexts of writing?

Unit Overview and Learning Focus
Predict what you think this unit is about. Use the words or phrases that stood out to you when you read the Unit Overview and the Learning Focus.

Embedded Assessment 1
What knowledge must you have (what do you need to know) to succeed on the Embedded Assessment? What skills must you have (what must you be able to do)?

Purpose:
• To contextualize prior knowledge
• To analyze the skills and knowledge necessary for success in the unit

Steps:
1. To reveal existing knowledge about the concepts for the unit, ask students to think-pair share responses to the two Essential Questions. Students will revisit these questions throughout the unit to develop a more mature understanding of these ideas.
2. Provide students with a clear learning target by asking them to find the Embedded Assessment 1 assignment and Scoring Guide (pages 24-27). Lead students through a close reading of the prompt, steps, and scoring guide criteria. Instruct students to mark the text by underlining or highlighting places in the text that mention a skill or knowledge necessary to successfully complete the Embedded Assessment.
3. Instruct students to summarize/paraphrase with a partner or small group the skills and knowledge they have underlined or highlighted. As you conduct a large group discussion, create a web graphic organizer that lists the knowledge and skills. See the Resources section of this Teacher’s Edition for blackline masters of academic vocabulary and other graphic organizers.
4. Revisit the web graphic organizer throughout the unit to reinforce the skills and knowledge developed in unit activities. You may want to enlarge the Embedded Assessment web graphic organizer as a visual in the classroom as students work through the unit. Students will preview Embedded Assessment 2 before Activity 1.10.
ACTIVITY 1.2
Class Culture Quilt

Materials:
• Pictures of quilts or an actual quilt
• 8x8” pieces of paper
• Drawing materials

Purpose:
• To examine culture as a thematic concept
• To participate in a classroom culture of sharing and learning
• To analyze a poem and generate a response to literature

Steps:
1. Have students complete the word web graphic organizer around Quilting. Then ask them to list images, artifacts, objects, memories, and experiences from their childhoods and explain why they are significant. Ask volunteers to share items from their list, if they feel comfortable doing so. Ask them to explain why the items are significant.
2. After several students contribute to the discussion, stop and ask students to make a generalization about the things that are significant to them as individuals and as a group.

Add circles to create a word web around the word Quilting. Write words or phrases that you associate with quilting. Draw lines to connect the new circles to the one shown below.

Brainstorm a list of images, artifacts, objects, memories, and experiences from your childhood that reveal who you are as a person.

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<th>Image, Artifact, Object, Memory, and/or Experience</th>
<th>Explanation of Significance to You</th>
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**My Mother Pieced Quilts**

*by Teresa Palomo Acosta*

**About the Author**
Born in 1949 in McGregor, Texas, poet Teresa Paloma Acosta grew up listening to family stories about working in and living near cotton fields. She came from a family of hardworking men and women. The women were known particularly for their sewing skills. Paloma Acosta combines her love for her Mexican heritage and her family’s quilting and storytelling abilities in her poem “My Mother Pieced Quilts.”

they were just meant as covers in winters as weapons against pounding January winds

but it was just that every morning I awoke to these october ripened canvases passed my hand across their cloth faces and began to wonder how you pieced all these together these strips of gentle communion cotton and flannel nightgowns wedding organdies dime store velvets how you shaped patterns square and oblong and round positioned balanced then cemented them with your thread a steel needle a thimble how the thread darted in and out galloping along the frayed edges, tucking them in as you did us at night oh how you stretched and turned and rearranged

Quilts are compared to canvases, faces, communion, drawing boards, mosaics, bridges on which to “paint” personal history. Note how “you” is repeated until the final “Oh mother.”

This activity concludes with students creating a class quilt that symbolically represents various cultures. Call out the visual prompts during the lesson for students to use for inspiration later when they create their own quilt squares.

Read aloud Acosta’s poem and ask students to use metacognitive markers: an asterisk (*) to signal striking or interesting images (and sketch them in the margin); a question mark (?) to signal a line that is puzzling or to note a question in the margin; and an exclamation point (!) to indicate a personal connection to the poem. Students should pair-share responses.

Ask students to review the lines they marked with an asterisk (*) and freewrite for 3-5 minutes about the imagery in the lines. Have students form small groups, read the poem aloud again, and share comments, explaining why certain images or lines are appealing.
your michigan spring faded curtain pieces
my father’s santa fe work shirt
the summer denims, the tweeds of fall
in the evening you sat at your canvas
—our cracked linoleum floor the drawing board
me lounging on your arm
and you staking out the plan:
whether to put the lilac purple of easter against the red
plaid of winter-going:
into–spring
whether to mix a yellow with blue and white and paint the
corpus christi noon when my father held your hand
whether to shape a five-point star from the
somber black silk you wore to grandmother’s funeral
you were the river current
carrying the roaring notes . . .
forming them into pictures of a little boy reclining
a swallow flying
you were the caravan master at the reins
driving your thread needle artillery across the mosaic cloth bridges
delivering yourself in separate testimonies
oh mother you plunged me sobbing and laughing
into our past
into the river crossing at five
into the spinach fields
into the plainview cotton rows
into tuberculosis wards
into braids and muslin dresses
sewn hard and taut to withstand the thrashings of twenty-five years
stretched out they lay
armed/ready/shouting/celebrating
knotted with love
the quilts sing on
Imagery and Diction

Novelist Robert Newton Peck once said, “A good author makes a camera out of a pen.” An author creates imagery through his or her diction. Imagery is language that appeals to the senses. Writers use it to describe an experience and evoke a feeling.

1. Review Acosta’s poem and identify two images. Explain why the images appeal to you.

2. Next, consider the topic, purpose, and occasion of Acosta’s poem. How might they shape her diction or choice of words?

3. The power of a sentence or a line of poetry to produce a reaction in the reader lies mainly in the connotations (the suggested meaning) of words. Consider the final image in the poem, “knotted with love the quilt sings on.” What are the denotations of the words knotted and sings? What are their connotations? Discuss the connotations of the words knotted and sings.

4. Consider what would happen if the author’s diction were different. For example, if instead of “knotted,” she had used “entangled,” “mixed up,” or “tied together.” How might a different word or phrase affect the reader’s perception of the final line in the poem?

ACTIVITY 1.2

Steps:
8. Ask students to revisit the text and lead them through a discussion on the relationship between diction and imagery, using the questions on the student page. You may also want to discuss the poem’s distinctive syntax, or order of words, as well as its use of anaphora, which is the repetition of the same word or phrase at the beginnings of two or more clauses, lines, or sentences.

9. Students’ choices of images will vary, but they should be able to explain the appeal of each image. For example, the image of the quilts singing might suggest a choir of family voices. Students should understand that the topic of the poem is a quilt, the purpose is to express the poet’s feelings, and the occasion is to celebrate. As a result, the writer selects vivid, joyful words. Students should also understand that knotted has a neutral connotation here and sings has a positive one.

10. In preparation for creating a Class Quilt, ask students to brainstorm a list of significant experiences and to sketch key images from childhood that might symbolize who they are as a person.

11. Provide students with one 8 x 8 inch paper square on which they may design a quilt piece. Ask students to select one of the images and symbols they brainstormed that captures the essence of their character and render it artistically on the paper.

12. Students will assemble their images and symbols into a large class quilt. Use a large piece of colored butcher paper as the backdrop for the class quilt with five squares across the top patterning the rows vertically.

13. Display the quilt in a common area of the classroom or the school. Displaying the quilt will generate a sense of community, allowing students to see how the fabrics of their lives have common threads.

14. Ask students to write a brief description of their quilt squares that explains their significance. The descriptions can serve as talking points as students present their quilt squares to the class.
Activity 1.3
Contemplating Culture

Materials:
- Resource materials for finding definitions
- Index Cards

Purpose:
- To define and examine the components of culture
- To generate and revise a working definition of culture
- To build a vocabulary with which to analyze and discuss culture

Steps:
1. **Activate prior knowledge** by inviting students to think about the word *culture*. Ask: What elements constitute culture and how might one define the word *culture*? After students have noted their initial thoughts about culture, ask them to share responses in a think-pair-share. As students listen to other responses, have them add key words or phrases to revise their initial response. Point out that *culture* is an Academic Vocabulary word, and have students use a graphic organizer to analyze the word. Remind them to add the word to their Vocabulary Notebooks.

2. **Provide references to help students examine definitions of culture**, especially those that discuss culture in a social framework. As a class, create a working definition of *culture*. For example: Culture is the learned behavior and customs of a particular group of people. This definition should become part of the Word Wall.

3. **Form small groups and provide each group with index cards** (manipulatives) containing the following words (one word per card):
   - cricket, jai alai, soccer, curling, rugby
   - Islam, Hindu, Christianity, Judaism, Mecca
   - sushi, borscht, poi, croissant, pizza, flautas
   - blue jeans, kimono, sari, dashiki, hajib
   - sitar, jembe, tango, diggery-doo
   - democracy, republic, communism, monarchy, socialism
   - Portuguese, French, Japanese, Tagalog, Swahili
   - assimilation, diversity, stereotypes, ethnocentrism, cultural norms

   Ask students to sort the words into stacks of related words and choose a category name for each stack. Possible categories include sports, religions, food, clothing, music, governments, and languages.

4. **Next, ask students to work in discussion groups**, and assign each group one of the culture vocabulary words. Ask students to determine the meaning of the assigned word and write descriptive definitions. Invite students to visualize the vocabulary word by producing an illustration that creatively represents the key ideas of the assigned word. Display these words on the Word Wall.

Add circles to create a word web around the word *Culture*. Write words or phrases that you associate with culture. Draw lines to connect the new circles to the one shown below.

Use your prior knowledge and what you have learned in the unit to write a definition of culture in the box below.

Culture is...

Discuss your definition with a small group of peers. Revise your definition to include any new ideas you have about culture.

**Culture Word Sort**
Your teacher will provide you with a set of index cards. Each card contains a word that describes some element of culture. You will work in groups to sort the words into stacks of words that are related. After placing all the words in stacks, your group will choose a category to describe each of your stacks.

**Culture Vocabulary**
You will next work in groups to describe the meaning of one of the following words relating to culture. Your teacher will assign each group a word. On separate paper, work with your group to define your term. Draw an illustration that represents the key ideas in your word.
My Notes

LITERARY TERMS
Voice is the way a writer or speaker uses words and tone to express ideas as well as his or her personas or personalities.

UNIT 1.4
Activity 1.4
Aspects of Culture: Introducing Outside Reading

SUGGESTED LEARNING STRATEGIES: Marking the Text, Notetaking, Think-Pair-Share

My Notes

LITERARY TERMS
Voice is the way a writer or speaker uses words and tone to express ideas as well as his or her personas or personalities.

MEMOIR

ABOUT THE AUTHOR
Born in Abadan, Iran, writer Firoozeh Dumas spent much of her childhood living in California. She credits her father, a Fulbright scholar and engineer who attended Texas A&M University, and his fondness for humorous storytelling, for inspiring her to write stories of her own. After the events of September 11, 2001, friends urged Dumas to publish her stories as a way to remind readers of the humor and humanity of Middle Eastern cultures.

from Funny in Farsi
by Firoozeh Dumas

When I was seven, my parents, my fourteen-year-old brother, Farshid, and I moved from Abadan, Iran, to Whittier, California. Farid, the older of my two brothers, had been sent to Philadelphia the year before to attend high school. Like most Iranian youths, he had always dreamed of attending college abroad and, despite my mother's tears, had left us to live with my uncle and his American wife. I, too, had been sad at Farid's departure, but my sorrow soon faded—not coincidentally, with the receipt of a package from my uncle and his American wife. I, too, had been sad at Farid's departure, but my sorrow soon faded—not coincidentally, with the receipt of a package from him. Suddenly, having my brother on a different continent seemed like a small price to pay for owning a Barbie complete with a carrying case and four outfits, including the rain gear and mini umbrella.

Our move to Whittier was temporary. My father, Kazem, an engineer with the National Iranian Oil Company, had been assigned to consult for an American firm for about two years. Having spent several years in Texas and California as a graduate student, my father often spoke about America with the eloquence and wonder normally reserved for a first love. To him, America was a place where anyone, no matter how humble his background, could become an important person. It was a kind and orderly nation full of clean bathrooms, a land where traffic laws were obeyed and where whales jumped through hoops. It was the Promised Land. For me, it was where I could buy more outfits for Barbie.

We arrived in Whittier shortly after the start of second grade; my father enrolled me in Leffingwell Elementary School. To facilitate my adjustment, the principal arranged for us to meet my new teacher, Mrs. Sandberg, a few days before I started school. Since my mother and I did not speak English,

GRAMMAR & USAGE EXTENSION

Have students examine the writer's use of subordinate structures in this essay; then discuss the effect of the writer's syntactical choices.

Throughout Level 5, students will examine grammatical concepts and structures. As students continue to examine more complex syntax and learn to manipulate the language in increasingly sophisticated ways, encourage them to apply what they are learning. Emphasize that grammar is not an end in itself; it is, rather, a means of helping students become increasingly effective users of language.

You may want to start a class Writing/Revision checklist based on the grammar and usage topics. Students may use this checklist to focus on sentence creation, manipulation, and effect in their own writing.

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the meeting consisted of a dialogue between my father and Mrs. Sandberg. My father carefully explained that I had attended a prestigious kindergarten where all the children were taught English. Eager to impress Mrs. Sandberg, he asked me to demonstrate my knowledge of the English language. I stood up straight and proudly recited all that I knew: “White, yellow, orange, red, purple, blue, green.”

The following Monday, my father drove my mother and me to school. He had decided that it would be a good idea for my mother to attend school with me for a few weeks. I could not understand why two people not speaking English would be better than one, but I was seven, and my opinion didn’t matter much.

Until my first day at Leffingwell Elementary School, I had never thought of my mother as an embarrassment, but the sight of all the kids in the school staring at us before the bell rang was enough to make me pretend I didn’t know her. The bell finally rang and Mrs. Sandberg came and escorted us to class. Fortunately, she had figured out that we were precisely the kind of people who would need help finding the right classroom.

My mother and I sat in the back while all the children took their assigned seats. Everyone continued to stare at us. Mrs. Sandberg wrote my name on the board: F-L-R-O-O-Z-E-H. Under my name, she wrote “I-R-A-N.” She then pulled down a map of the world and said something to my mom. My mom looked at me and asked me what she had said. I told her that the teachers probably wanted her to find Iran on the map.

The problem was that my mother, like most women of her generation, had been only briefly educated. In her era, a girl’s sole purpose in life was to find a husband. Having an education ranked far below more desirable attributes such as the ability to serve tea or prepare baklava. Before her marriage, my mother, Nazireh, had dreamed of becoming a midwife. Her father, a fairly progressive man, had even refused the two earlier suitors who had come for her so that his daughter could pursue her dream. My mother planned to obtain her diploma, then go to Tabriz to learn midwifery from a teacher whom my grandfather knew. Sadly, the teacher died unexpectedly, and my mother’s dreams had to be buried as well.

Bachelor No. 3 was my father. Like the other suitors, he had never spoken to my mother, but one of his cousins knew someone who knew my mother’s sister, so that was enough. More important, my mother fit my father’s physical requirements for a wife. Like most Iranians, my father preferred a fair-skinned woman with straight, light-colored hair. Having spent a year in America as a Fulbright scholar, he had returned with a photo of a woman he found attractive and asked his older sister, Sedigeh, to find someone who resembled her. Sedigeh had asked around, and that is how at age seventeen my mother officially gave up her dreams, married my father, and had a child by the end of the year.

**WORD CONNECTIONS**

*Eloquence* contains the root *-loqu-*, from the Latin word *loqui*, meaning “to speak.” This root also appears in *loquacious* and *colloquial*. The suffix *-ence* indicates that the word is a noun.

**My Notes**

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As the students continued staring at us, Mrs. Sandberg gestured to my mother to come up to the board. My mother reluctantly obeyed. I cringed. Mrs. Sandberg, using a combination of hand gestures, started pointing to the map and saying, "Iran? Iran? Iran?" Clearly, Mrs. Sandberg had planned on incorporating us into the day's lesson. I only wished she had told us that earlier so we could have stayed home.

After a few awkward attempts by my mother to find Iran on the map, Mrs. Sandberg finally understood that it wasn’t my mother’s lack of English that was causing a problem, but rather her lack of world geography. Smiling graciously, she pointed my mother back to her seat. Mrs. Sandberg then showed everyone, including my mother and me, where Iran was on the map. My mother nodded her head, acting as if she had known the location all along but had preferred to keep it a secret. Now all the students stared at us, not just because I had come to school with my mother, not because we couldn’t speak their language, but because we were stupid. I was especially mad at my mother, because she had negated the positive impression I had made previously by reciting the color wheel. I decided that starting the next day, she would have to stay home.

The bell finally rang and it was time for us to leave. Leffingwell Elementary was just a few blocks from our house and my father, grossly underestimating our ability to get lost, had assumed that my mother and I would be able to find our way home. She and I wandered aimlessly, perhaps hoping for a shooting star or a talking animal to help guide us back. None of the streets or houses looked familiar. As we stood pondering our predicament, an enthusiastic young girl came leaping out of her house and said something. Unable to understand her, we did what we had done all day: we smiled. The girl’s mother joined us, then gestured for us to follow her inside. I assumed that the girl, who appeared to be the same age as I, was a student at Leffingwell Elementary; having us inside her house was probably akin to having the circus make a personal visit.

Her mother handed us a telephone, and my mother, who had, thankfully, memorized my father’s work number, called him and explained our situation. My father then spoke to the American woman and gave her our address. This kind stranger agreed to take us back to our house.

Perhaps fearing that we might show up at their doorstep again, the woman and her daughter walked us all the way to our front porch and even helped my mother unlock the unfamiliar door. After making one last futile attempt at communication, they waved good-bye. Unable to thank them in words, we smiled even more broadly.

After spending an entire day in America, surrounded by Americans, I realized that my father’s description of America had been correct. The bathrooms were clean and the people were very, very kind.

Differentiating Instruction:

To provide additional support for students who may have difficulty reading this passage or recognizing the essential features of voice and culture, have students follow along as you read the passage aloud. Use a think-aloud to assist students in identifying the author’s use and effect of voice, first-person narration, syntax, diction, and imagery. Guide students through the process of marking the text. Then discuss what they marked and why to check for understanding and clarify misconceptions. With this additional scaffolding, students should be ready to engage in the class discussion in Step 2.

To extend learning for students able to make meaning from this selection, consider asking them to read and mark this text independently. Ask students to use levels of questions to generate questions for a student-led discussion on the stylistic techniques the author uses to convey voice, aspects of culture, and the narrator’s point of view.
ACTIVITY 1.5
Components of Effective Communication

Materials:
• A set of blocks or a collection of random objects

Purpose:
• To identify the components of effective communication
• To build norms or create guidelines that will optimize small group discussions

Steps:
1. Ask students to quickwrite responses to this question: What is communication? Then lead the class in brainstorming during which they share ideas and take notes.
2. Next, ask students to read “Facts About Conversations,” which identifies the basic components of the communication process (sender, receiver, and previous perceptions). Work with students to label the shapes in the graphic organizer with the components of effective communication. Students should identify the oval on the left as the sender, and the oval on the right as the receiver. The box in the middle is the message and previous perceptions. Ask students to explain what the double arrows mean in the diagram.
3. To illustrate the dynamics of effective communication, lead students in a drama game. Arrange the class into a fishbowl. Seat two students back-to-back and ask the remaining students to form a circle around them. Give the two students in the center the same objects (blocks or pencils) and tell them that they will complete a “copy-cat” exercise.
4. Ask Student A to manipulate the objects. Next, have Student A tell Student B how to assemble the objects into the same pattern. After Students A and B are satisfied that their objects are arranged in identical patterns, they should turn and compare them.
5. Use the questions on the student page to lead students in a discussion about how they used the communication process to share the directions. Ask observing students to share their observations, and as a class, reflect on the experience of using the communication process effectively in order to complete a task.

Take notes as the class brainstorms the meaning of communication.

Discussion: Observe your classmates as they attempt to communicate a simple or complex task. Use these questions to discuss the process of communication.
1. Was there ever a point at which communication broke down because the two individuals did not identify things in the same way?
2. What variables appear to affect one-on-one communication?
3. Explain how the sender was conscious of the need to be clear and to connect with the receiver’s past experiences.
4. What strategies might be used to minimize barriers and improve communication?

Read the text below. Then fill in the graphic organizer.

Facts About Conversations
Every conversation must have both a sender and a receiver of information. When the sender sends the information to the receiver, the receiver must first filter that information through his or her past experiences or frame of reference. For example, when you are asked to draw a dog, you probably think about dogs you have seen. The same process occurs in discussions of more complex ideas and issues. The message from the sender must be translated by the receiver in order to be understood.
Label each shape in the graphic organizer with terms introduced in the paragraph above.
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Creating Group Norms

The quotations that follow reflect how people act when they communicate with each other. Read the quotations and make inferences about how to best communicate with others.

“The problem with communication . . . is the illusion that it has been accomplished.” George Bernard Shaw

“The newest computer can merely compound, at speed, the oldest problem in the relations between human beings, and in the end the communicator will be confronted with the old problem, of what to say and how to say it.” Edward R. Murrow

“The greatest compliment that was ever paid me was when someone asked me what I thought, and attended to my answer.” Henry David Thoreau

“Most conversations are simply monologues delivered in the presence of a witness.” Margaret Miller

“I like to listen. I have learned a great deal from listening carefully. Most people never listen.” Ernest Hemingway

“I remind myself every morning: Nothing I say this day will teach me anything. So if I’m going to learn, I must do it by listening.” Larry King

“If speaking is silver, then listening is gold.” Turkish Proverb

Identify two to three norms (guidelines) you and your fellow students can follow to communicate effectively when you work with partners or in groups.

1. 

2. 

3. 

Steps:

6. Explain that group norms are guiding principles that help group members communicate effectively while performing a task. Tell students that they are going to create and post a list of class norms. (Examples: Do not interrupt one another. Listen attentively. Use think time before responding to a question.)

7. Assign students to small groups of three or four. Each group should read the quotations and make inferences about “norms” for effective communication. Students should note that at least three of the quotations mention listening as being important. The first suggests that we should check to make sure we are understood. Others suggest asking questions, not talking too much, and thinking carefully about what to say and how to say it.

8. Direct students to the box at the bottom of the page, and have each group generate at least three guidelines for effective group communication. Remind students to incorporate the ideas in the quotations.
ACTIVITY 1.6
What Contributes to Our Perceptions of the World?

Materials:
• Perception Box of artifacts
• Images

Purpose:
• To examine and respond to the unit’s essential question
• To analyze and apply academic vocabulary

Steps:
1. Review the academic vocabulary word symbol. Have students create a word map and use their Vocabulary Notebooks to reinforce understanding. Add the word and its synonyms to the Word Wall.
2. Assemble images that have strong symbolic associations, such as a flag, logo, house, or family portrait. Have students view each image silently. Then ask them to fill in the first two columns of the graphic organizer. Have students share responses in small groups.
3. Lead students in a class discussion of why people had different perceptions of the same images. Help students make a connection to the Essential Question. Have students quickwrite a response to this question and pair-share their responses.
4. Create a “perception box,” a box containing 3-D personal artifacts that represent aspects of your culture and person (e.g., mementos, keepsakes, symbolic objects, etc.). Share the significance of each one as you remove it from the box. Next, share with students that when you read literature and interpret text, these artifacts represent experiences and shape how you see the world. Note: This activity scaffolds Embedded Assessment 1. Explain a three-dimensional artifact and reinforce understanding of the concept after you have presented all of the artifacts in your perception box.
5. Have students collect 3-D artifacts and use an index card to explain each artifact’s significance to their culture. Next, have students share orally at leave five artifacts that represent their culture and person. Students should use their index cards as talking points to ensure effective communication.
6. Ask students to revisit and revise their initial responses to the Essential Question.
7. Independent Reading Link: Ask students to explore the concept of perception with their independent reading by inviting students to name one or two artifacts that the main character or author might have in his or her perception box and explain why, using evidence from the text to support their assertions.

Quickwrite: Respond to the Essential Question, “How can cultural experiences shape, impact, or influence our perception of the world?”

Brainstorm at least five artifacts that serve as symbols for you, your life, and your culture that you could include in a “Perception Box” of your own. What do the objects reveal about you and your culture?

ACADEMIC VOCABULARY

A symbol is a thing that represents or stands for something else. For example, a flag is a symbol of a country; a dove is a symbol of peace.
Use the image or artwork provided by your teacher to complete the graphic organizer below.

Title of Artwork:  
Author:  

**See**  
What details do you observe in the artwork?  
I see . . .  
I notice . . .

**Mean**  
What might these details mean? (Hint: Consider connotative associations that may be symbolic.)  
Consider color, shapes, and objects you see.

**Matter**  
To whom does the image matter, and why?  
What conclusions can you draw about the creator of the image?  
What can you say about the purpose or effect of the image?  

**Interpretive or Thematic Statement:**

---

5. Ask students to discuss their questions in small groups and use evidence from the visual to support assertions (For example, *Based on ________, I think ________.*). Direct students to complete the “Mean” section of the graphic organizer.

6. After students complete the “Matter” section of the graphic organizer, remind them that a theme expresses an idea about the meaning of life. Encourage them to consider the “See” and “Mean” sections before drawing conclusions about the theme of this artwork.

7. Use guided writing to model the construction of an interpretive statement revealing the theme of the artwork based on students’ examination of the art. Have students work in pairs to practice generating additional interpretive statements. Encourage students to share their statements orally and to pull evidence from the artwork to support their opinions.

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A B O U T  T H E  A U T H O R
Langston Hughes (1902–1967) is one of the great African American poets of the twentieth century. While working as a busboy in a Washington, D.C., hotel, Hughes offered his writing to poet Vachel Lindsay, who was so impressed that he helped launch Hughes’s career. Over the next fifty years, Hughes wrote poetry, plays, and translations, and edited anthologies that voiced the concerns and experiences of black Americans.

Theme for English B
by Langston Hughes
The instructor said,
  Go home and write
  a page tonight.
  And let that page come out of you —
  Then, it will be true.
I wonder if it’s that simple?
I am twenty-two, colored, born in Winston-Salem.
I went to school there, then Durham, then here
to this college on the hill above Harlem.
I am the only colored student in my class.
The steps from the hill lead down to Harlem,
through a park, then I cross St. Nicholas,
Eighth Avenue, Seventh, and I come to the Y ,
the Harlem Branch Y , where I take the elevator
up to my room, sit down, and write this page:
It's not easy to know what is true for you or me at twenty-two, my age. But I guess I'm what I feel and see and hear. Harlem, I hear you: hear you, hear me — we two — you, me talk on this page.

(I hear New York, too.) Me — who?

Well, I like to eat, sleep, drink, and be in love. I like to work, read, learn, and understand life. I like a pipe for a Christmas present, or records — Bessie, bop, or Bach.

I guess being colored doesn't make me not like the same things other folks like who are other races. So will my page be colored that I write? Being me, it will not be white.

But it will be a part of you, instructor. You are white — yet a part of me, as I am a part of you. That's American.

Sometimes perhaps you don't want to be a part of me. Nor do I often want to be a part of you. Be we are, that's true! As I learn from you, I guess you learn from me — although you're older — and white — and somewhat more free.

This is my page for English B.
Steps:

6. Have students work in small groups to use the TWIST strategy to complete the graphic organizer. Tell students to review their group norms before they begin working together. Also, remind them to provide evidence—words or phrases from the poem to support their ideas. Debrief students on their analyses of the tone, word choice, imagery, and style in a class discussion.

7. Remind students that a theme states the writer’s larger ideas about life and human experience. Use guided writing to model the construction of a thematic statement. Begin by asking students to identify the subject of the text (a writing assignment).

8. Next, ask students to draw on their analyses to discuss what Hughes might believe about the subject. Model a sentence that both identifies the subject and expresses a larger idea about it; for example: Despite their differences or because of their commonalities, the speaker and the teacher realize that they can learn from each other.

9. Have students work in pairs to generate a statement of theme. Ask volunteers to share their theme statements with the class.

10. Ask students to identify the elements of TWIST that support their statements. They should include textual support followed with commentary that explains how Hughes’ style conveys this message. Review the elements of an analytical paragraph (topic sentence, textual support, commentary, and closing statement) and model constructing one with students.

11. Finally, help students connect to the text by having them reread the poem a final time while thinking about the Essential Question: How can cultural experiences shape, impact, or influence our perception of the world?

12. Allow time for students to plan and draft their own version of “Theme for English B,” emulating the organizational structure and style of Hughes’s text. Ask students to mark their drafts, identifying organizational structure and the elements of TWIST. Students should use TWIST as a revision tool to refine or add elements.

13. In small groups, invite students to share and respond to one another’s drafts. They should solicit feedback and use it to revise their drafts for clarity of ideas, organization, and stylistic elements.
The graphic organizer below identifies several **subcultures** in this country. Think about your experiences as members of each subculture. Then identify images or ideas that reflect each. Write those words or images in the appropriate circle.

**Academic Vocabulary**

A subculture is a smaller subsection of a culture; for example, the artsy students are a subculture within the culture of a high school.

**Steps:**

1. Remind students that a culture is the arts, ideas, skills, institutions, customs, and achievements of a group of people, such as a nation, that are passed on or taught to succeeding generations.
2. Preview the **graphic organizer** with students. Make sure they understand that each circle represents a particular aspect of one’s culture or subculture. The smaller circles are subsets of the larger ones.
3. Use the concentric circle graphic organizer as a prewriting tool for students to think about characteristics of each culture and its influences on them. Tell students to write their ideas in the appropriate circles. Possible responses:
   - **family** (sayings, relatives, foods, music, art, mementos, rituals)
   - **neighborhood** (parks, schools, landmarks, businesses, etc.)
   - **school** (friends, classmates, teachers, teams, etc.)
   - **city** (major streets, unique buildings or stadiums)
   - **state** (the capital, state parks, tourist destinations)
   - **country** (national identity and pride)
4. Invite students to **think-pair-share** their completed diagrams. Encourage students to listen attentively and add ideas to their graphic organizers that relate to their cultures.

**Purpose:**

- To explore and categorize the influences on personal culture
- To create an original poem, incorporating images of culture
- To analyze the imagery, structure, and technique of a poem
Circles of Influence

by George Ella Lyon

I am from clothes-pins
from Clorox and carbon-tetrachloride.

I am from the dirt under the back porch.
(Black, glistening,
it tasted like beets.)

I am from the forsythia bush,
the Dutch Elm
whose long gone limbs I remember
as if they were my own.

I'm from fudge and eyeglasses,
from Imogene and Alafair.

Poetry

ABOUT THE AUTHOR

George Ella Lyon is the author of award-winning children's books, including Catalpa, a book of poetry that won the Appalachian Book of the Year Award, and the novel With a Hammer for My Heart. Lyon is often asked about her unusual first name. On her Website, she explains that she was named after her uncle George and her aunt Ella.

Where I’m From

by George Ella Lyon

I am from clothes-pins
from Clorox and carbon-tetrachloride.¹

I am from the dirt under the back porch.
(Black, glistening,
it tasted like beets.)

I am from the forsythia bush,
the Dutch Elm
whose long gone limbs I remember
as if they were my own.

I’m from fudge and eyeglasses,
from Imogene and Alafair.

¹ carbon tetrachloride, n., chemical used for dry cleaning

Steps:

5 Read aloud the poem, “Where I’m From.” Point out to students that the phrase “I am from” exemplifies the poetic device anaphora, which is the repetition of a word or phrase at the beginning of a line. Explain that poets use the device to emphasize an idea’s importance. Lead students in a discussion on its function in the poem.

6 Ask students to reread the poem silently and mark the text for images Lyon uses to show where and what she is from. Ask students what they can infer about the speaker’s culture from her diction and use of descriptive details. Discuss the structure and organization of the poem, asking students to note how the stanzas represent types of information and how the repetition of “I am from” creates the momentum of the poem.

7 Next, ask students to revisit the concentric circle organizer they completed earlier. Have them highlight two or three images or symbols that are significant to them. In the My Notes section, have them note the significance of the images and use details, diction, and figurative language to describe aspects of their own culture.

GRAMMAR & USAGE

Notice the writer’s use of anaphora — the repetition of a word or phrase at the beginning of a line. Lyon repeats “I am from” (or “I’m from”) in each stanza. This repetition creates a pattern that emphasizes her thematic idea — her origins and history. Each use of the phrase “I am from” reveals something about the speaker’s identity.

GRAMMAR & USAGE EXTENSION

• Explain that anaphora is common in poetry, but it is also an effective rhetorical device in prose. In the Gettysburg Address, for example, President Lincoln used anaphora to great effect: “… we can not dedicate, we can not consecrate, we can not hallow this ground.”

• You might also want to point out the parallelism of the prepositional phrases, especially those beginning with from.

• You may want to encourage students to use anaphora in an appropriate writing situation.
I’m from the know-it-alls and the pass-it-ons, from Perk up! and Pipe down! I’m from He restoreth my soul with a cottonball lamb and ten verses I can say myself.

I’m from Artemus and Billie’s Branch, fried corn and strong coffee. From the finger my grandfather lost to the auger, the eye my father shut to keep his sight.

Under my bed was a dress box spilling old pictures, a sift of lost faces to drift beneath my dreams. I am from those moments—snapped before I budded—leaf-fall from the family tree.

Writing Prompt: Write your own “Where I’m From” poem emulating the style of George Ella Lyon. Consider using anaphora to create rhythm and an effective pattern to convey aspects of your culture.

My Notes

Steps:
8 Invite students to draft an “I Am From” poem that emulates Lyon’s style with details from their own experiences.
9 Once students have a working draft, lead them through the revision process. Ask them to consider adding details, rearranging lines, creating stanzas, and using anaphora to convey a clearer sense of culture and persona. Have them review and revise their drafts in small writing groups. Ask members to read each other’s papers and write notes on self-stick notes. Students might identify images or ideas that could use more details or elaboration.
11 Independent Reading Link: Ask students to generate a “Where I’m From” poem using the culture of the author or narrator of their independent reading.

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Embedded Assessment 1
Creating an Artistic Representation of My Culture

College Board Standards and Objectives

M3 Composing and Producing Media Communication
PE Mappings: M3.2-1.5; 2.5; 3.5; 4.5

W2 Generating Content (W2.2)
PE Mappings: W2.2-1.5Cr; W2.2-3.5Cr

W3 Drafting (W3.1; W3.2Cr)
PE Mappings: W3.1-1.5Cr; W3.2-1.5; 2.5Cr; 3.5Cr

W4 Evaluating and Revising Texts (W4.1; W4.2Cr)
PE Mappings: W4.1-1.5Cr; W4.2-1.5Cr

W5 Editing to Present Technically Sound Texts (W5.1; W5.2; W5.4)
PE Mappings: W5.1-1.5, W5.2-1.5, W5.4-1.5

S3 Preparing and Delivering Presentations (S3.1; S3.2; S3.3; S3.4)
PE Mappings: S3.1-1.5, S3.2-1.5, S3.3-1.5, S3.4-2.5

Steps:

1. Remind students to turn to the Scoring Guide and read the performance expectations for each category. The Scoring Guide helps them understand what they are to do in the Embedded Assessment.

2. In Step 2 of “Planning,” discourage students from using photographs because they would not enhance the three-dimensional effect of the artistic representation.

Assignment

Your assignment is to create a three-dimensional artistic representation of your culture and compose a written text that explains the significance of two of the symbols you have chosen to represent yourself.

Steps

Planning

1. Use the graphic organizer on the next page (or one that you create) to generate a list of symbols that represent the cultures with which you identify. You may also draw on the “Where I’m From” poem you wrote for Activity 1.9.

2. Select two symbols from each category (a total of ten) and think of an artistic method for making each symbol. You may use painting, sculpture, collage, found materials, watercolors, cut paper, ink, pastels, and/or actual artifacts or souvenirs, and so on. Remember that your final product must be three-dimensional, not a flat surface.

Creating

3. Collect and/or create the objects for your artistic representation.

4. Then choose two symbols from the ten you created that are especially meaningful to you. Write one or two paragraphs that explain the significance of the two symbols.

Refining

5. Experiment with various arrangements until you find a way to display the ten objects that is aesthetically pleasing and engages your audience.

6. As you look at your artistic representation, try to anticipate questions that your audience might have. Practice answering the questions aloud.

7. When you revise your written explanation of the significance of your symbols, try to incorporate answers to those anticipated questions into your explanation. Include in your draft an explanation of how you organized your artistic representation and why you chose to map it in that order.

8. Edit your written explanation using the tools available to you to present a technically sound document.

9. Be prepared to share and explain your artistic representation of your culture to a small group or in a gallery walk setting.

10. End-of-Task Reflection: Did people read my symbols in the way that I thought they would? Explain. How might I map, or organize, my artistic representation differently to better communicate my ideas?
Review the detailed lists that you made for the Circles of Influence activity (Activity 1.9). Consider those details as well as new ones that come to mind as you list objects or artifacts that represent your culture or cultures. List as many details or items as you can in each box. You may want to add additional categories.

<table>
<thead>
<tr>
<th>Family</th>
<th>Sports or Hobbies</th>
<th>Clothing</th>
<th>Education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food</td>
<td>Music or Art</td>
<td>Religion</td>
<td>Gender Roles</td>
</tr>
</tbody>
</table>

Highlight the five categories on the organizer that most strongly identify and define you culturally. Choose two items from each category to include in your project. (Remember, you have to represent them artistically.)

Then choose two items that you feel represent you in a significant way and explain how they symbolize you culturally.
## Creating an Artistic Representation of My Culture

### Scoring Guide

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Artistic Representation</strong></td>
<td>The three-dimensional art form can be characterized as unique, thought provoking, and visually engaging. The representation demonstrates an extensive effort to include an assortment of symbols from a variety of categories and to organize them in a way that enables the audience to make sense of the piece as a whole.</td>
<td>The three-dimensional art form can be characterized as interesting and visually pleasing. The representation demonstrates an effort to include symbols from different categories that are organized in a logical way.</td>
<td>The three-dimensional art form is attempted, yet it may be characterized as confusing or visually distracting. The representation demonstrates little effort to include symbols from different categories, and the symbols may be disorganized.</td>
</tr>
<tr>
<td><strong>Explanatory Text</strong></td>
<td>The explanatory text clearly and thoroughly explains the meaning of two symbols from the artistic representation, including their relationship to the artist’s culture(s), as well as the significance of the artistic method chosen to portray each symbol. The explanation demonstrates the author’s keen ability to anticipate viewers’ questions.</td>
<td>The explanatory text discusses the meaning of two symbols from the artistic representation, including the relationship to the artist’s culture(s), as well as the significance of the artistic method chosen to portray each symbol. The explanation demonstrates the author’s basic ability to anticipate viewers’ questions.</td>
<td>The explanatory text attempts to discuss the meaning of two symbols from the artistic representation but may not adequately show the relationship to the artist’s culture(s) or the significance of the artistic method chosen to portray each symbol. The explanation does not demonstrate the author’s ability to anticipate viewers’ questions.</td>
</tr>
</tbody>
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## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td>Evidence of the Writing Process</td>
<td>There is extensive evidence that the explanatory text reflects the various stages of the writing process.</td>
<td>There is evidence that the explanatory text reflects stages of the writing process.</td>
<td>There is little or no evidence that the explanatory text has undergone stages of the writing process.</td>
</tr>
<tr>
<td>Reflection</td>
<td>The reflection shows a thorough metacognitive analysis describing viewers’ and readers’ reactions to the artist’s representation and how revisions could be made accordingly.</td>
<td>The reflection adequately shows a metacognitive analysis explaining and describing viewers’ and readers’ reactions and how revisions could be made accordingly.</td>
<td>The reflection attempts to show some metacognitive analysis describing viewers’ and readers’ reactions but not thoroughly enough to explain how revisions could be made accordingly.</td>
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### Additional Criteria

**Comments:**

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Unit 1 • Voices of Modern Culture
LEARNING FOCUS
You Have Great Voice

Previewing Embedded Assessment 2
As part of your introduction to the second half of this unit, have students turn to Embedded Assessment 2 and unpack the skills and knowledge they will need to complete the second Embedded Assessment successfully.

Steps:
1. Read the Learning Focus with students or have them read independently. Activate prior knowledge by having students mark the text and highlight words or concepts that are familiar (what they know). They might use a question mark to indicate content that is unfamiliar (what they do not know but want to learn).
2. Engage students in a whole class discussion.

Learning Focus:
You Have Great Voice

After watching the latest person audition on a television show, your friend turns to you and says, “That dude’s got a great voice.” The meaning of voice in this context seems pretty clear; but what would it mean if, after reading a new story in class, your friend turned to you and said, “Wow, I love the writer’s voice in this poem”? Or what if your teacher asked you, “How does your voice change in different social situations”? These last two questions are central to the idea that “voice” is a deliberate creation, an expression of who you are.

It is clear that there are many different factors that shape who you are. Your family, the social roles you play, and the groups or subcultures you belong to all represent different areas or contexts that influence how you think and act. They affect how you talk and what you talk about—your voice. You probably talk and act differently in different contexts or roles. These differences help explain the concept of voice.

Modifying your voice—what you talk about, the words you use to express yourself, and the manner in which you deliver your words—is something you do every day in speaking about different subjects to different audiences. You trade information with your friends differently than you persuade the adults in your life to do what you want.

In writing, as in speaking, voice is conveyed by the choices you make in subject matter, in diction, syntax, and punctuation. Crafting your writing deliberately to communicate a certain voice illustrates the power written and spoken language has to entertain, persuade, complain, censure, praise, and amuse. Your ability to manipulate language to convey voice is central to your success as a writer, as a communicator, and as an individual.
What Gives Writing a Voice?

Voice and Writing
Excerpted from Pacesetter English: Voices of Modern Culture

What gives writing a “voice”? The metaphor on which the term is built incorporates two things associated with the human voice—the articulation of personality, individuality, and the speaking out, the emerging from silence into speech.

“Voice” in writing seems to imply distinctive qualities, uniqueness, that which makes writing personal—not mainly in terms of content (though WHAT is said is believed to bring about writing with a “strong voice”) . . . but in terms of style. Writing “with a strong voice” characterizes the writer, both confirming and projecting his or her identity.

“Voice” also implies a speaking out, a refusal to be without language. Often, this quality is associated with the social voices of writers who are in some sense oppressed or who are denied the opportunity to speak their experiences by a dominating “mainstream,” but a writer’s connection to a social group can take other forms as well. This social aspect of “voice” is more than psychological; it presents itself within a cultural context, claims a space within a conversation. To do this, such writing needs to represent not just an individual but also a kind of experience that has resonance for some people besides the writer, members of some group whose identity as a group matters. That group could be any group: a recognized ethnic or racial population or a subgroup of the high school student population, such as female athletes, musicians, working students, etc.

These two shades of meaning in the word voice seem to be on a collision course: one looks for the qualities of an individual style, the other at how a piece of writing articulates a cultural perspective shared by more than one person. Our criteria need to account for writing that does both, that is both distinctive and culturally powerful.

Essential Question
How does voice function in and beyond the contexts of writing?

ACTIVITY 1.10
What Gives Writing a Voice?

Purpose:
• To reinforce knowledge of voice
• To progress from knowledge to application to analysis of voice

Steps:
1. Review the concept of voice with students. Remind students that a writer’s voice is his or her distinctive use of language. Ask them to revisit a text they enjoyed reading in the first half of the unit that used an interesting voice. In a think-pair-share students should discuss why they selected this piece and generate a list of criteria that make it “rich in voice.”

2. Invite students to read “Voice and Writing” and mark the text to identify ways in which voice is more than just syntax, diction, and imagery. When students have completed this task, guide a discussion on how voice functions beyond the context of writing. Be sure to comment on how voice leads to an expression of social identity, group affiliation, and individual expression.

3. Remind students that perspective is an academic vocabulary word. Have them analyze it and add it to their Vocabulary Notebooks.
What Gives Writing a Voice?

Poetry

ABOUT THE AUTHOR
Pat Mora is a poet, writer, and social activist whose works explore issues of heritage and social inequality. An avid traveler, Mora wrote *Communion* (1991) about her experiences traveling in Cuba, India, and Pakistan. A year later, she published her first children’s book about a beloved aunt who taught her to appreciate her own Mexican-American heritage.

Legal Alien

by Pat Mora

Bi-lingual, Bi-cultural,
able to slip from “How’s life?”
to “Me’stan volviendo loca,”
able to sit in a paneled office
drafting memos in smooth English,
able to order in fluent Spanish
at a Mexican restaurant,
American but hyphenated,
viewed by Anglos as perhaps exotic,
perhaps inferior, definitely different,
viewed by Mexicans as alien,
(their eyes say, “You may speak
Spanish but you’re not like me”)
an American to Mexicans
a Mexican to Americans
a handy token
sliding back and forth
between the fringes of both worlds
by smiling
by masking the discomfort
of being pre-judged
Bi-laterally.

Use these questions to guide your reading of the poem.
• What are the voices of the speaker? Highlight lines that indicate the speaker's identities.
• How does diction show identity? Highlight examples.
• Who is the audience?
• What is the author’s purpose?
• What is the speaker’s attitude or tone? Mark the text to show textual evidence.

Every writer has a unique voice. It is achieved in part through word choice and syntax. Poet Pat Mora demonstrates a distinct voice in “Legal Alien” by mixing English and Spanish and repeating the phrase *able to* ... in lines 2, 4, and 6. She sets up a parallel series with the verb *able* followed by an infinitive:

*able to slip ...*, *able to sit ...*, *able to order ...*

Ask yourself how your own choices of words and phrases help express your unique voice.

Steps:
4. Ask students to apply their knowledge of voice by using the questions on the student page to analyze Pat Mora’s “Legal Alien.” Lead students in a discussion of the question: What gives this poem a voice?
5. Ask students to complete a word map on voice, and after discussion, add their expanded definition of voice to the Word Wall.

Independent Novel Link:
Ask students to select a passage that they deem is rich in voice. Invite volunteers to read their passages aloud to the class, using pauses, articulation, and tone to bring to life the “voice” of the character.

As students continue their independent reading, encourage them to use sticky notes to identify passages where voice emerges and to note the distinguishing characteristics and personal connections in a double-entry journal. Encourage students to use the questions on the student page to analyze passages from the novel as they study voice.

GRAMMAR & USAGE
Every writer has a unique voice. It is achieved in part through word choice and syntax. Poet Pat Mora demonstrates a distinct voice in “Legal Alien” by mixing English and Spanish and repeating the phrase *able to* ... in lines 2, 4, and 6. She sets up a parallel series with the verb *able* followed by an infinitive:

*able to slip ...*, *able to sit ...*, *able to order ...*

Ask yourself how your own choices of words and phrases help express your unique voice.

GRAMMAR & USAGE EXTENSION
• Ask students to examine Mora’s diction and syntactical choices.
• As students continue to examine the language and to establish their own voice, emphasize experimentation. It may be useful for students to take a short passage from their independent reading and transform that text in various ways, always keeping the overall effect in mind.
Analyzing Components of Voice

SUGGESTED LEARNING STRATEGIES: Graphic Organizer, Notetaking, Drafting, Think-Pair-Share

As you watch the short clip from the film *Grease*, note how John Travolta’s character, Danny, changes in the scene. Record the verbal and nonverbal details that characterize his two voices.

<table>
<thead>
<tr>
<th>T-Bird Danny</th>
<th>Sandy’s Danny</th>
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In what ways does Danny’s voice change in the scene? Why?

1. Write an e-mail to the principal explaining why you were late to school.

2. Write an e-mail to your best friend explaining why you were late to school.


4. How did your diction express a unique voice, and how did it change in your e-mail from one audience to the other?

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Unit 1 • Voices of Modern Culture

### MATERIALS:
- Clip from *Grease* (Chapter 4, 21:30-24:20)

### PURPOSE:
- To develop awareness of voice in speaking and writing
- To analyze personal voice in writing

### STEPS:
1. **Use a drama game** to reinforce students’ understanding of the components of voice (purpose, audience, context, and tone). On an overhead, write the word “Oh” and tell students that you will provide them with a situation and they can only respond using the word “Oh.” Turn on the overhead to signal when they should respond using the word “Oh.”
   - a. They just received balloons from someone special during 2nd period.
   - b. They finally got the joke a friend told.
   - c. They just witnessed a minor car accident.
   - d. They just received the highest grade on a project.

   Ask students to describe how their voices altered in response to each situation.

2. **Play the clip from the film *Grease*** (Chapter 4, 21:30-24:20). Tell students that in the scene, Danny alters his voice and tone to fit his purpose, audience, and context when interacting with two different groups. Ask students where the alteration occurs and why.

   Invite students to use a **think-pair-share** to make a connection to how they changed their own voices in response to the situations you offered them earlier. Ask them how their purpose, audience, and situation, or context, affected the tone or sounds of their voices.

3. To reinforce students’ understanding of voice, ask them to write an e-mail to two different audiences—the principal and a friend.

4. Ask students to review the drafts of both email messages and consider how purpose, audience, and context affected the voices that they used in each one.

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ACTIVITY 1.12
Voice and Style

Purpose:
• To write in a variety of voices and tones
• To examine text for stylistic components such as syntax, diction, and tone

Steps:
1. To continue developing awareness of their own voices, encourage students to explore tone of voice and how tone and voice vary with the speaker's or writer's thoughts and feelings, purpose, and audience. Students will complete an exercise called “Mad Talk, Soft Talk, Fast Talk,” adapted from the book Inside Out by Kirby, Liner, and Vinz. They will do three quickwrites in response to three different situations.

2. Review the elements of syntax (the order of words in a sentence), diction (the writer's choice of words), and tone (attitude). Tell students the graphic organizer on the student page will help them write in three distinct voices that vary in syntax, diction, and tone.

3. First, tell students to imagine a situation that makes them angry (mad talk). Have them visualize the situation and think about what they want to say. They should be able to hear the tone and words in their heads and then write for a short time in their angry voice.

4. Then have them think-pair-share a discussion of their quickwrites. As students share their quickwrites aloud, tell listening students to take notes on the writer's syntax (Are the sentences full? short? fragments?), diction (Does the writer use loaded language or repeat words?), and tone (What emotion is expressed?).

5. Repeat the exercise twice by having students imagine a situation in which someone needs comforting (soft talk) and one in which they need to persuade somebody to do something (fast talk). Remind them to focus on language use (syntax, diction, and tone).

6. In small groups, have students orally present one quickwrite. Then have group members give each other feedback on how realistically each voice was presented. Ask students to discuss the differences among the voices and to identify the factors that made them different (audience, purpose, and context).

LITERARY TERMS
Tone is a writer's attitude toward his or her subject or audience.
Syntax is the way in which words are put together to make meaningful elements, such as phrases, clauses, and sentences.
Diction is the writer's choice of words.

Now choose one of these voices to present orally to your classmates. Use facial expressions, eye contact, and tone to convey emotion.
What differences do you notice among the voices in other presentations?

What factors explain the differences between the voices?
### Activity 1.13

#### Experimenting with Tone

**Purpose:**
- To build tone word vocabulary
- To analyze tone in a literary text
- To create a text that demonstrates tone

**Steps:**
1. Remind students that tone expresses a writer’s attitude toward a subject or audience. Ask students to brainstorm a list of tone words. Form students into groups. Assign each group a tone word from the list that can be expanded into a linear array (e.g., melancholy can grow from sad). Each group should use a thesaurus to identify synonyms that suggest degrees of the tone word. Ask groups to share arrays with the class.

2. Invite students to sort the tone words into positive, neutral, and negative. Invite students to share and justify classifications. Place words on the class Word Wall.

3. Use a close reading of “Imagine” and ask students to identify the song’s subject (world peace, conditions of life, etc.).

4. Direct students to mark the text by circling the words or phrases (diction) that help to establish tone. Ask students to write words that describe Lennon’s tone in the margin. Invite students to think-pair-share responses, using evidence from the text to support their assertions.

5. Review the organizational structure of an analytical paragraph (claim, evidence, commentary, closure) with students. Use guided writing to model the development of an analytical paragraph that analyzes the tone in Lennon’s poem.

6. Assign small groups one of the tones (e.g., flippant, taunting, optimistic, sarcastic, angry) that conveys a distinctive attitude. Be sure students do not reveal their assigned tone to the rest of the class. Ask student groups to write a creative response to Lennon’s poem about the likelihood of acquiring a peaceful world. Students should work collaboratively to write a paragraph using diction that conveys the assigned tone. Ask students to underline the words and phrases that convey the tone.

7. Ask students to revisit a text written earlier in this unit and revise its tone. Remind students to reconsider their diction, syntax, audience, purpose, and context. Invite students to mark and annotate their own texts to indicate how revisions enhanced the tone.

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**Song Lyrics**

*Imagine*

by John Lennon

Imagine there’s no heaven.
It’s easy if you try,
No hell below us,
Above us only sky,
Imagine all the people
Living for today.

Imagine there’s no countries,
It isn’t hard to do,
Nothing to kill or die for,
No religion too,
Imagine all the people
Living life in peace.

Imagine no possessions,
I wonder if you can,
No need for greed or hunger,
A brotherhood of man,
Imagine all the people
Sharing all the world.

You may say I’m a dreamer,
but I’m not the only one,
I hope some day you’ll join us,
And the world will live as one.

---

**About the Author**

John Lennon (1940–1980) is best known as one of the founding members of the pop group the Beatles. Lennon’s song “Imagine,” reflects the singer’s beliefs in the power of peaceful action. Lennon was assassinated on December 8, 1980.
ACTIVITY 1.14
Contrasting Voices

Materials:
• Independent reading novel

Purpose:
• To explore the connection between voice and persona when crafting text
• To examine a text for contrasting voices

Steps:
1. Explain to students that a persona is a voice assumed by a writer that is not his or her own. Ease students into creating different personas by having them think about characters with different voices and perspectives.

2. Write the following pairs on the board: man and woman, child and senior, idealist and realist, and worker and boss. Ask students to choose a pair and to imagine how their personas differ. Suggest that students imagine the personas in a specific situation, such as a car trip or an office meeting. Students should write dialogue that expresses the two personas. Each one should have a distinct voice and perspective.

3. Encourage students to visualize the situation and imagine each person talking before they write. Students should use a prewriting strategy before they generate a draft. You might want to model this process by selecting a situation and creating a web for how a child and a senior might act in the same situation.

4. Provide students time to generate a draft. Next, invite students to share and respond to drafts in small groups by offering feedback on how to refine personas, voice, diction, etc.

5. Have students respond to the question at the bottom of the student page. Ask volunteers to share their answers.

6. Independent Reading Link:
Invite students to apply their understanding of persona to their independent reading novel. Ask them to identify a scene in the novel that focuses on a cultural misunderstanding or traditions or ceremonies. Instruct them to write about the scene using the personas and perceptions of two different characters.
ACTIVITY 1.15
Punctuating Personality

Materials:
• Additional monologues, including one with all punctuation removed

Purpose:
• To extend prior knowledge of punctuation
• To analyze punctuation in a monologue and understand its role in enhancing voice
• To use punctuation in a monologue to enhance voice and create an effect

Steps:
1. Activate prior knowledge about punctuation by asking students to review the punctuation marks listed on the student page. Have volunteers name the punctuation marks they know and explain how they are used.

   Possible answers:
   - **asterisk**: used to indicate a footnote;
   - **exclamation point**: end mark used to indicate a command or excited remark;
   - **period**: end mark that ends declarative sentences;
   - **question mark**: end mark that indicates a question;
   - **comma**: mark that indicates a pause;
   - **semicolon**: mark that indicates a pause between two complete thoughts;
   - **colon**: mark that precedes a list;
   - **dash**: mark that sets off interrupting information;
   - **parentheses**: marks that surround text that is not essential to a sentence;
   - **square brackets**: marks that surround editorial remarks;
   - **quotation marks**: marks that surround direct quotations;
   - **slash**: mark that indicates a line break in poetry.

2. Ask students to think about how they use punctuation to express themselves. For example, do they use a lot of exclamation points because they are enthusiastic? Or do they ask a lot of questions? Tell students to **quickwrite** about a punctuation mark that represents their personalities, and explain why they chose that mark. Students should **think-pair-share** their responses.

3. With students, discuss the following prompt: How does punctuation impact voice? Explain that punctuation helps readers make sense of the words in a sentence. For example, a comma tells readers to pause slightly, while a question mark reminds them to end a sentence with an upward inflection.
Steps:

4. Model the relationship between punctuation and voice by reading aloud from the monologue on the student page. Ask students to comment on how you used pauses and inflection and the effect on the listener. Connect the pauses and inflection to the punctuation marks in the monologue.

5. Explain that a monologue is a short speech by one person in a play or script. Read aloud or ask a volunteer to read aloud the monologue on the student page. Ask listening students to notice how the reader uses his or her voice to create a response in the listener. Ask the reader to explain how the punctuation helped him or her know how to read and interpret the text.

6. Next, conduct a close reading of this monologue. Ask students to mark the text, identifying punctuation and explaining how it affects the reader’s interpretation and the oral delivery of the text.

7. Model an oral interpretation of key lines using the punctuation marks as signals to convey meaning and impact the delivery. Ask students how altering the punctuation has the potential to change the meaning and emphasis of key lines (inflection).

8. Place students in small groups and assign each group one of Lamedman’s monologues to mark the text for the elements of SOAPSTone (see page 42). Ask students to identify intriguing lines within the text and discuss the function and use of Lamedman’s punctuation. Direct students to write a brief explanation of how the punctuation contributes to the meaning of the monologue.

Writing Workshops

To facilitate the writing of an original monologue, you may want to access Workshop 1, The Writing Process. Review of the states of the writing process will help students manage their creative writing efforts.

Monologue

ABOUT THE AUTHOR

As a playwright, author, and acting coach, Debbie Lamedman has helped many teens explore their own interests in acting. Debbie Lamedman is the editor of The Ultimate Audition Book for Teens by Teens. She has also performed in regional theaters around the country. Lamedman’s first play, fat girls, was published in an anthology of best plays for 2003 and it has been performed in numerous theaters.

Brace Yourself

by Debbie Lamedman

KATIE HAS JUST GOTTEN BRACES PUT ON HER TEETH, AND SHE IS MISERABLE. AS HER FATHER TRIES TO CHEER HER UP, KATIE REFUSES TO FEEL BETTER ABOUT THE SITUATION.

KATIE: Don’t look at me…and don’t make me laugh…I look hideous.

I don’t care if everyone I know has them. I care that I won’t be able to eat solid food for the next two years. I care that every school picture will be of some FREAK.

What do you mean it’ll be worth it? My teeth weren’t so bad—it’s not like I had this huge overbite or anything. I could have lived with it. You and Mom always taught me to embrace the differences—well I would have embraced my crooked teeth, if only you had let me.

But now they’re going to be perfect and straight and I’m not sure all this suffering is worth it, Dad…plus I’m in a lot of pain…

Okay, I’ll let you buy me one…but don’t think that’s going to put me in a good mood. I plan on being miserable for the next two years and I’m not gonna smile until these things are off and my teeth and no longer being held hostage.

And Dad…you say one day I’ll thank you, but we’ll just see about that. If that day comes…I’ll buy you a milkshake.
**Monologue**

**The Crush**

by Debbie Lamedman

NICOLE CONFRONTS ANDREW, A GUY SHE'S ADMIRE FROM AFAR, AND TELLS HIM HOW SHE FEELS ABOUT HIM.

NICOLE: My friend Janet has a zoom lens on her camera so she took your picture when you weren't looking. I got it blown up and it's hanging over my bed. I hope you don't think that's weird, but I think you're...gorgeous. I mean, you look like a movie star or something. (*Pause.*) Oh God, I'm totally humiliating myself, aren't I?

I don't know how I got the nerve to some talk to you, but I just couldn't stand it anymore. I had to tell you how I feel.

Yeah...I know I don't even know you, but I'd like to get to know you. I guess what I'm trying to do is ask you out on a date. Maybe you think the guy is the one who is supposed to ask, but let's face it—you didn't even know I existed until two minutes ago so I thought I'd better make the first move.

I'm freaking you out? Why?

Oh, the picture thing? Hey, I'm harmless—look I have a crush on you—that's the big deal? You should be flattered.

I'm not a stalker!

Well you don't have to be such a jerk about it. I don't think I'd go out with you now even if you begged me.

*(Calling after him as he walks away.*) And I'm definitely taking your picture off my wall. (*Pause.*) Men!

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**Activity 1.15 Continued**

**Steps:**

9. Have students practice oral delivery of their assigned monologue, using the punctuation marks to guide their delivery. As time permits, invite students to perform their monologues for the class. Create opportunities to discuss how the author's punctuation led to delivery choices or enhancement of a particular voice.

10. If time allows, provide the class with several monologues where you have removed all punctuation. (*You can find appropriate monologues online by using the search terms “Teen Monologues.”*) Have the students work with partners or in small groups to re-punctuate one of the texts.

11. Give students copies of the monologues with their original punctuation. Students should compare and contrast their choices with those of the original text. Ask them to write a brief explanation of how the original punctuation contributes to the meaning of the monologue.

12. Next, invite students to create an original monologue on a topic of their choice. Begin this process by asking students to imagine that they are on the phone discussing a topic of significance to them and to write a dialogue of the conversation, highlighting their feeling and thoughts on the subject. Punctuation must be a key element of the expression of voice.
The Job Interview

by Debbie Lamedman

HEATHER IS INTERVIEWING FOR HER FIRST JOB AS A WAITRESS AT A LOCAL RESTAURANT.

HEATHER: Well, no… I don’t have any experience, but how hard could it possibly be, right? You take an order—when it’s ready you bring it to them. I do that all the time at home. My family is constantly ordering me to bring them things.

Tray service? You mean carrying food out on one of those big trays? (Pause.) Yeah! I could do that. I’m really strong. I may not look it, but I did five chin-ups for the physical fitness test at school—that’s like a record.

You want to hire me? That’s great!

Okay, what’s my schedule? Let’s see… well, I can’t work on Friday or Saturday nights because I just got a boyfriend and well… ya know… I gotta have a social life. I really can’t work weeknights because I’ll have homework, and my parents wouldn’t like it too much if I was working late.

(Thinking.) Um… Sunday is family day so that’s out. I’m finished with school by 2:30 but I’ll need to eat and destress from the day, so I could probably start my shift at 3:30 or 4 and work until 6 or 6:30-7 at the absolute latest. I could work Monday, Tuesday, and Wednesday afternoons, but sometimes I have after-school activities so you’ll need to be flexible….

But otherwise, I’m totally available. So… when would you like me to start?
The Date

by Debbie Lamedman

JOHNNY IS INTERESTED IN DATING MARIE. HOWEVER, HE IS FORCED TO DEAL WITH HER BROTHER FRANK TO GET HIS PERMISSION.

JOHNNY: If I knew Marie was your sister, I would have never asked her out. Nothing's wrong with her. She's great. That's why I want to go out with her. But I don't need any more enemies, so if you'd rather I didn't date her, I won't.

Wait a minute, first you get on me for wanting to take her out, and now you're on me for not wanting to! What are you trying to do, drive me crazy?

Yes. I want to take out your sister. I didn't realize I needed to ask your permission. But here goes…

Frank, may I have the honor of taking out your sister Marie this Saturday night?

I solemnly swear that I am not a pervert and I will be a perfect gentleman and have her home by one. Okay…twelve. Eleven? Don't ya think that's kinda early for a weekend?

Okay, okay. I'll have her home by—how's eleven thirty—that's a nice compromise, right? Good. Okay. Thanks, Frank. Thanks a lot. Thanks for letting me date your sister.

(Aside.) Jeez, I'm surprised he didn't make me sign a contract. I hope he doesn't put out a contract—on me!
CHRIS: Look Dad, I don’t know how to tell you this... so I’m just gonna say it—I think it’s great that you’re coaching the basketball team. I think you’ll be a great coach, but... I don’t want to be on the team.

No! It has nothing to do with you! See—that’s what I’m talking about. YOU want me to be on the team. YOU want me to be a great basketball player, but you never asked me what I want. I don’t even like basketball. I’m not good at it and I probably never will be. You’ve never asked me what I’m good at. Just because you’re good at sports doesn’t mean I am. And what I really want to do is study music. That’s what I’m good at, Dad, and that’s what I want to do.

I want to play piano—classical or jazz—any kind of music, really. I just want to get really, really good at it. I want to be the best piano player there ever was and I want to compose my own stuff and play concerts and everything...

C’mon Dad—don’t be mad. You wouldn’t be proud of a son who was lousy on the court, but think how proud you’ll be when you see me playing at Carnegie Hall.
Dinner Guest

by Debbie Lamedman

GREG IS HAVING DINNER AT HIS GIRLFRIEND CINDY’S HOUSE. CINDY HAS PREPARED A MEAL THAT IS ABSOLUTELY AWFUL. GREG TRIES TO BE AS POLITE AND TACTFUL AS POSSIBLE REGARDING CINDY’S COOKING BECAUSE HE WANTS TO CONTINUE DATING HER.

GREG: So…Cindy…this is really good. Seriously, I had no idea you were such a great cook. You could probably become a famous chef or something—that’s how good you are.

I never really ate anything like this before. What do you call this dish again?

Ohhhh. “Cindy’s Experiment.” Ohhhh. So, what’s in it? I mean, how did you get it to be this sort of greenish color?

I see…that’s your little secret…not gonna share the recipe with anybody. Okay.

What? Oh no, no thanks. No seconds for me—I’m so full I couldn’t eat another bite. I want to, but I ate a really big lunch, and I’m really stuffed. But thanks, anyway.

Oh—there’s dessert? Well, that’s cool. I love dessert—I suppose I could make room for that. What did you make for dessert? Chocolate cake? Apple pie?

You call it “Cindy’s Surprise?” Wow. It looks…wow…it’s really sort of purple, isn’t it? (Pause.)

Not too big of a piece now…remember, I’m really full. But it looks great. Just great. I can’t wait to taste it.
Steps:
16 Use SOAPSTone to guide students through the process of analyzing a text by identifying and discussing its speaker, occasion, audience, purpose, subject, and tone (SOAPSTone). Have students work in pairs or small groups to answer the questions under each term for their assigned monologues. Students should write their responses in the second column. They should be able to support their responses with evidence from the text. Tell them to write the appropriate words, phrases, or sentences from the monologue in the third column.
17 Revisit the idea that punctuation helps readers interpret the meaning of a text. As students look for evidence that supports their ideas about the speaker, remind them to look at how the speaker uses punctuation. For example, does the speaker speak excitedly (exclamation points) or ask many questions? Or, does he or she use long sentences with clauses and phrases separated by commas?
18 Tell students to add a row to their SOAPSTone graphic organizers for punctuation. They should answer the question, “What does the punctuation tell us about the speaker’s or the writer’s personality?”

### A Close Reading of Text

<table>
<thead>
<tr>
<th>SOAPSTone</th>
<th>Response</th>
<th>Textual Support</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker:</td>
<td>Who is the speaker?</td>
<td></td>
</tr>
<tr>
<td>Occasion:</td>
<td>What is the social, cultural, historical, geographical context of the text?</td>
<td></td>
</tr>
<tr>
<td>Audience:</td>
<td>Who is the target audience?</td>
<td></td>
</tr>
<tr>
<td>Purpose:</td>
<td>What is the message of the text? Why was it written?</td>
<td></td>
</tr>
<tr>
<td>Subject:</td>
<td>What is the text about? What is the theme?</td>
<td></td>
</tr>
<tr>
<td>Tone:</td>
<td>What is the speaker’s attitude towards the subject?</td>
<td></td>
</tr>
</tbody>
</table>
What is a stereotype?

A stereotype is generally based on assumptions about a group of people based on race, gender, location, behavior, or physical traits. For example, many jokes and movies focus on the stereotype of the “dumb blonde” or the clueless “nerd” with glasses.

Stereotypes have been around a long time. They reflect the ideas that people have about others who are not like them in some way. When you hear someone describe a classmate as a “nerd” or a “jock,” you’re hearing a stereotype that is assigning that person to a category based on a label.

Stereotypes are not all negative; for example, “nerdy kids are smart” or “girls are better at intuition than guys” are positive stereotypes. Using either negative or positive stereotypes to describe people ignores the uniqueness of people by mischaracterizing who they are and what they think and believe as individuals.

Voices Against Stereotypes

SUGGESTED LEARNING STRATEGIES: SOAPSTone, Brainstorming, Close Reading, Marking the Text, Rereading, Word Map, Drafting

ACADEMIC VOCABULARY

A stereotype is a fixed, oversimplified image of a person, group, or idea, or something conforming to that image.

WORD CONNECTIONS

Uniqueness contains the root -uni-, from the Latin word unicus or unus, meaning “single or one.” This root also appears in unison, unicorn, unicycle, and university. The suffix -ness indicates that the word is a noun.

ACTIVITY 1.16
Voices Against Stereotypes

Purpose:
• To define “stereotype”
• To interpret and analyze a poem using SOAPSTone
• To generate a poem emulating the style of a published writer

Steps:
1. Ask students to read the passage on stereotypes and mark the text for key ideas.
2. Review the definition of stereotype and guide students through the process of completing a word map. Remind students to add stereotype to their Vocabulary Notebooks.
3. Ask students to work alone to brainstorm a list of stereotypes about their own cultures. Tell students that for this activity, they will read a poem called “Sure You Can Ask Me a Personal Question” by Diane Burns. It examines a common stereotype about Native American culture from the perspective of a Native American woman.

Writing Workshops

This activity encourages students to write a poem in free verse in preparation for Embedded Assessment 2. Workshop 3, Poetry, presents students with an opportunity to write free verse. The practice may fit well with the work students are asked to do in transforming a prose piece into a free verse poem.
Sure You Can Ask Me a Personal Question

Diane Burns
(Lac Courte Oreilles- Cheemehuevi)

How do you do?
No, I am not Chinese.
No, not Spanish.
No, I am American Indi—uh, Native American.

No, not from India
No, not Apache
No, not Navajo.
No, not Sioux.
No, we are not extinct.
Yes, Indian.

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Oh?
So that's where you got those high cheekbones.
Your great grandmother, huh?
An Indian Princess, huh?
Hair down to there?
Let me guess. Cherokee?

Oh, so you've had an Indian friend?
That close?

Oh, so you've had an Indian servant?
That much?

Yeah, it was awful what you guys did to us.
It's real decent of you to apologize.
No, I don't know where you can get peyote.
No, I don't know where you can get Navajo rugs real cheap.
No, I didn't make this. I bought it at Bloomingdales.

Thank you. I like your hair too.
I don't know if anyone knows whether or not Cher is really Indian.
No, I didn't make it rain tonight.


No, I didn't major in archery.
Yeah, a lot of us drink too much.
Some of us can't drink enough.

This ain't no stoic\(^1\) look.
This is my face.

\(^1\) stoic, adj., unaffected by emotions in the midst of adversity
DIFFERENTIATING INSTRUCTION:
After students analyze Burns’s poem for content and style, invite them to create a product based on their own interests by writing a response to literature. Students might consider the following: interpretive essay, response in the voice of Burns, a poem emulating the style and craft of Burns’s text.

ACTIVITY 1.16  continued

A Close Reading of Text

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<th>SOAPSTone</th>
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<td>Speaker:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Who is the speaker? |
| Occasion: |          |                |
What is the social, cultural, historical, geographical context of the text? |
| Audience: |          |                |
Who is the target audience? |
| Purpose:  |          |                |
What is the message of the text?  
Why was it written? |
| Subject:  |          |                |
What is the text about?  
What is the theme? |
| Tone:     |          |                |
What is the speaker’s attitude toward the reader, subject, and audience? |
Many Voices, Many Selves

What are some of the roles you play in life? In the space below, list as many of these roles as you can. Think about your family relationships, your interests and hobbies, your jobs, and groups or subcultures to which you belong.

Your voice changes with each role you play in your life. The groups of which you are a part affect your voice—that is, what you say and how you say it. For example, you probably have one way of speaking to your teammates and another way of speaking to your family. You would use different words and a different tone of voice to talk about different subjects. You might also change how you present your voice non-verbally through your dress, actions, and body language. In the space below, give some examples of your voices and what you say when you use them.

Think about voice, using the metaphor of a house with many rooms, where you would use a different voice in each room of your house. On separate paper, draw a blueprint of a house with many rooms. Leave enough space in each room to write the name of the voice, a description of the voice, the reason for the voice, and some examples of things you would typically say in that voice.

6 Independent novel link: Ask students to identify a subculture a main character belongs to and identify the voice he or she uses within it. Students should quote the text to support the identified tone and their ideas. Ask students to create a graphic that makes a meaningful connection to the character and share it with the class.

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Unit 1 • Voices of Modern Culture
Sharing Your Voice

Look back at the list of roles you created in Activity 1.17. Choose one of the voices you listed there that you would feel comfortable sharing with others. Copy the voice, its description, and the examples of things you would typically say in that voice below. You may add additional description and examples.

<table>
<thead>
<tr>
<th>Voice</th>
<th>Description of the Voice</th>
<th>Subjects Typically Discussed in This Voice</th>
<th>Words or Phrases Typically Used in This Voice</th>
</tr>
</thead>
</table>

Writing Prompt: Now use these notes as you write a paragraph about the topic of your choice in the voice you have chosen to share with others. Keep in mind that you are demonstrating the voice, not trying to describe the voice.

As you write, consider the purpose of the writing, the audience, the tone, and the occasion. Be sure that your subject matter and word choice reflect the voice as accurately as possible. Use a separate sheet of paper for your response.

Reflection: What have you learned about your own voices?

Have students respond to the reflection prompt and then think-pair-share their responses.

Materials:
• House of voices diagram from Activity 1.17

Purpose:
• To represent voice in writing using tone, diction, and punctuation

Steps:
1. Now that students have begun to explore their different voices, ask them to revisit their lists of voices/roles/subcultures and choose one voice they would be comfortable sharing with others.
2. Students should draft a written text in the genre of their choice. Use the graphic organizer to have students think about the components of voice: tone, language and diction, purpose of the message, audience, and the occasion.
3. Use the RAFT strategy to assist students when drafting a piece in one of their voices. This strategy will help them focus on audience, format, and topic. They should be careful to choose appropriate subject matter and diction.
4. Have students silently read and mark their drafts to identify the characteristics of voice. They should evaluate their drafts and revise them by adding, deleting, rearranging, and substituting ideas and elements of voice to improve the next draft.
5. Invite students to share and respond to one another’s drafts by using the SOAPSTone strategy as a tool to make recommendations for additional revision. Students should evaluate the changes suggested and revise their next drafts accordingly.
6. If the voice the student was trying to use is not clear to his or her audience (partner), allow the student to revise the piece to make the voice more explicit by adding or changing language as suggested through self-editing/peer editing.

SUGGESTED LEARNING STRATEGIES: Drafting, Marking the Draft, RAFT, Adding, Deleting, Rearranging, Substituting, SOAPSTone, Graphic Organizer, Sharing and Responding, Self-Editing/Peer Editing
Presenting Two of My Voices
SUGGESTED LEARNING STRATEGIES: Brainstorming, Drafting

Assignment
Your assignment is to write two original texts that reflect two distinctive voices you possess. You will share one of the two in an oral presentation. Each text should demonstrate how you present yourself in two different contexts, roles, or subcultures.

Steps

Prewriting
1. Review your notes about your culture and the groups (subcultures) to which you belong. Look back at your brainstorming about voices you possess and the graphic organizer in which you described the ways you speak and the topics you normally discuss.
2. Choose two voices or roles you would be willing to share.
3. Now, begin brainstorming new ideas for your two pieces by considering the people you might address in each role. Are there particular individuals you speak to often using a specific voice? Or might your pieces represent the thoughts in your head (an interior monologue) rather than be directed to a specific individual?
4. Once you have identified two roles or voices, topics, and an audience, consider your purpose and select appropriate genres in which to showcase your ideas.

Drafting
5. In an authentic voice, craft a rough draft of each piece. Consider your diction, tone, imagery and syntax. The two pieces you create should be distinctly different in style, content, context, and voice.
6. Consider which voice would be most appealing as an oral presentation to an audience of your peers, and which voice you might prefer to present in writing.
7. In your oral presentation, you might include a formal introduction, or you might begin by hooking your audience by opening your presentation “in character.” In either case, be sure you demonstrate the voice in your draft rather than simply describing it.

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Evaluating/Revising
8. Review the ideas and organizational structure sections of the Scoring Guide. Annotate your drafts to ensure that they reflect the expectations for voice, clarity, genre, and organization. Revise your drafts as needed. Refer to the Grammar Handbook, and review the Grammar & Usage features in this unit to help you use correct syntax and varied sentence structures.

9. Share your revised drafts with your peers to solicit feedback on how you distinguish your two voices through your syntax, diction, tone, and genre conventions. Revise as needed to incorporate feedback.

Editing
10. Review your drafts for errors in grammar, punctuation, and spelling. Consult appropriate resources to correct mistakes and produce a technically sound document.

Rehearsal
11. Create notes for your oral presentation, highlighting sections you will say loudly or softly, noting what facial expressions you will use, and indicating places where you will pause.

12. Rehearse your piece several times. Get feedback on your facial expressions, pauses, and vocal intonation. Be sure that your delivery is smooth and that your listeners will be able to perceive your verbal and nonverbal cues. Consider use of appropriate props or attire to illuminate your voice.

13. As you prepare for your oral presentation, consider using strategies to manage anxiety (for example, rehearsal, visualizing the delivery, props to illuminate your voice, positive self talk, and so on).

14. Finally, write a reflection that explains the different voices you portrayed in your pieces. In your reflection, explain why using the appropriate voice for a given situation, audience, and purpose could be considered a necessary survival skill in the twenty-first century.

TECHNOLOGY TIP If you have access to presentation software, you may want to create slides to use as tools during your oral presentation. You might also incorporate graphic elements, such as photos, to help present your role or culture.
## SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideas</td>
<td>The original texts skillfully demonstrate unique voices reflecting two different subcultures by: • coherently communicating a message about the speaker, the speaker’s group, or the speaker’s part in a group; • clearly targeting that message to an intended audience; • skillfully employing vivid imagery and language (diction and syntax) to convey specific tones appropriate to the purpose and audience.</td>
<td>The original texts show accurate voices reflecting two different subcultures by: • clearly communicating a message about the speaker, the speaker’s group, or the speaker’s part in a group; • adequately targeting that message to an intended audience; • using imagery and language (diction and syntax) to convey specific tones appropriate to the purpose and audience.</td>
<td>The original texts fail to sufficiently reveal or differentiate the voices that reflect two different subcultures. They may inadequately do or fail to do one or more of the following: • communicate a message about the speaker, the speaker’s group, or the speaker’s part in a group; • target that message to an intended audience; • use imagery and language (diction and syntax) to convey specific tones appropriate to the purpose and audience.</td>
</tr>
</tbody>
</table>
## Presenting Two of My Voices

### SCORING GUIDE

<table>
<thead>
<tr>
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<th>Proficient</th>
<th>Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organization</strong></td>
<td>Ideas are arranged in a way that perceptively supports a specific voice and communicates the intended message. The texts creatively and accurately relate to specific voices and are appropriately formatted.</td>
<td>Ideas are arranged in a way that adequately supports a specific voice and communicates the intended message. The texts are suitable for specific voices and are appropriately formatted.</td>
<td>Ideas are arranged in a way that detracts from the specific voice and intended message. The texts are not suitable for specific voices and may be inappropriately formatted.</td>
</tr>
<tr>
<td><strong>Reflective Text</strong></td>
<td>The reflection insightfully and thoroughly explains the writer’s different voices. It justifies using those voices for a given situation, audience, and purpose by thoughtfully analyzing the significance of voice as a necessary life skill and an aspect of identity.</td>
<td>The reflection explains the writer’s different voices. It justifies using those voices for a given situation, audience, and purpose by describing the significance of voice as a necessary life skill and as an aspect of identity.</td>
<td>The reflection may give a minimal response to the writer’s different voices. If an attempt is made to justify using those voices for a given situation, audience, and purpose, it may do little to describe the significance of voice as a necessary life skill or an expression of identity.</td>
</tr>
<tr>
<td><strong>Evidence of the Writing Process and Rehearsal</strong></td>
<td>The texts and oral delivery demonstrate thoughtful planning, significant revision, and careful editing in preparing publishable drafts and the final performance.</td>
<td>The texts and oral delivery demonstrate adequate planning, revision, and editing in preparing publishable drafts and the final performance.</td>
<td>The texts and oral delivery lack evidence of adequate planning, revision, and editing. Drafts may not be ready for publishing and the final performance may not demonstrate adequate rehearsal.</td>
</tr>
<tr>
<td><strong>Additional Criteria</strong></td>
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</table>

Comments:

______________________________________________________________

______________________________________________________________

______________________________________________________________

52 SpringBoard® English Textual Power™ Level 5
**Portfolio Activity: What Is Good Writing?**

SUGGESTED LEARNING STRATEGIES: Marking the Draft, Quickwrite, Think-Pair-Share, Graphic Organizer

“The main thing I try to do is write as clearly as I can. Because I have the greatest respect for the reader, and he’s going to the trouble of reading what I’ve written, the least I can do is make it as easy as possible for him to find out what I’m trying to say, trying to get at. I rewrite a good deal to make it clear.” E.B. White

Quickwrite: What are some of the characteristics of good writing?

---

Throughout this unit you have read several selections that easily qualify as “good writing.” Review the list you generated in class that identifies the characteristics of good writing. Then select a piece you studied in this unit that fits the criteria.

<table>
<thead>
<tr>
<th>Characteristics of Good Writing (Criteria)</th>
<th>Your Selection</th>
<th>This selection meets the criteria because...</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

Review and critique your independent reading selection. How does it compare with the characteristics of good writing you have identified? Explain.

1. Throughout the unit, students have studied elements of good writing (voice, precise language, purpose, audience, punctuation, style) and examined published models. This portfolio activity is designed to help students identify the effective characteristics of good writing and revise a piece of their writing to reflect the writing skills gained during the unit.

2. Have students complete the quickwrite. Then have them think-pair-share. Chart students’ responses and ask them to work in small groups to elaborate on ideas about good writing.

3. Next, invite students to identify an independent reading novel, texts studied in this unit, or other texts that they would characterize as good writing. Tell students to fill in the graphic organizer on the student page, identifying the characteristics of good writing that those texts demonstrate.

4. Invite students to review the work in their writing folders and to select a piece that would benefit from revision. Students should evaluate how well they meet the good writing criteria they created for this activity. Students should meet with partners to discuss ways to revise their work according to the criteria.

5. Students should consult resources and share work in peer conferences to assist them in the revision process as follows:
   - Review the writing to identify what to revise and why.
   - Identify a revision strategy to refine the writing.
   - Consider what additional support is needed to move the writing forward.
   - Implement the changes and reflect on how they improved, or not, the writing.

6. When students have completed the revision, they should mark the revised text to identify the changes made to the original text and annotate it, explaining how the changes improved the published draft.
UNIT REFLECTION

Materials:
- Student-generated texts

Purpose:
- To monitor comprehension and growth through a reflective process
- To synthesize understanding of students’ reading and writing processes
- To self-assess mastery of key concepts and terms

Steps:
1. This is an opportunity for students to think about the concepts, vocabulary, and their own learning progress as they revisit and review the work they have produced in this unit.
2. Encourage students to be especially metacognitive about which strategies they have used and how these strategies support their learning styles and goals.

Teacher Reflection
1. Which activities in this unit did you need to adjust (or you think should be adjusted) to prepare your students to be successful on each Embedded Assessment? Add your notes on how you did or would adjust the activities.
2. Which teacher strategies were most effective for introducing concepts/ideas to your students?
3. How did the unit activities help you address the learning needs of your students? Note any changes you made, or would make, in your instructional strategies.

Other notes:

Reflection

An important aspect of growing as a learner is to reflect on where you have been, what you have accomplished, what helped you to learn, and how you will apply your new knowledge in the future. Use the following questions to guide your thinking and to identify evidence of your learning. Use separate notebook paper.

Thinking about Concepts
1. Using specific examples from this unit, respond to the Essential Questions:
   - How can cultural experiences shape, impact, or influence our perception of the world?
   - How does voice function in and beyond the contexts of writing?
2. Consider the new academic vocabulary from this unit (Culture, Subculture, Symbol, Perspective, Stereotype), and select 3–4 terms of which your understanding has grown. For each term, answer the following questions:
   - What was your understanding of the word prior to the unit?
   - How has your understanding of the word evolved throughout the unit?
   - How will you apply your understanding in the future?

Thinking about Connections
3. Review the activities and products (artifacts) you created. Choose those that most reflect your growth or increase in understanding.
4. For each artifact that you choose, record, respond to, and reflect on your thinking and understanding, using the following questions as a guide:
   a. What skill/knowledge does this artifact reflect, and how did you learn this skill/knowledge?
   b. How did your understanding of the power of language expand through your engagement with this artifact?
   c. How will you apply this skill or knowledge in the future?
5. Create this reflection as Portfolio pages—one for each artifact you choose. Use the model in the box for your headings and commentary on questions.

Thinking About Thinking
Portfolio Entry

Concept:
Description of Artifact:
Commentary on Questions: