

## UNIT 2

Unit 2 explores the ways a writer's cultural identity is reflected in their writing, through imagery, subject matter, events, characters, style, and dialogue. It also focuses on how a person's identity helps to shape their perspective on legal, political, and societal problems. To delve into this topic, students will examine a variety of texts that range from poems and narratives to arguments.

Read aloud the Unit Overview, asking students to **mark the text** by highlighting words and phrases that help them predict what the unit will be about. Share responses in partner, small-group, or whole-class discussion.

Have students respond to the visual prompt. You may want to have students **think-pair-share** to write a short response or discuss their responses as a class.

### TEACHER TO TEACHER

You may want to ask students to share a few examples of the artifacts that represent their culture or another culture they are familiar with. You might also ask students to reflect to themselves on their perceptions of cultures different from their own.

### Independent Rdg Titles

- Bless Me, Ultima
- My Name, Pat Mora poetry



UNIT  
2

# Cultural Perspectives

**Visual Prompt:** Thousands of athletes and spectators from many different countries and cultures participate in the Olympic Games. What are some ways that participants might show their individual cultures?

### Unit Overview

In the first half of this unit, you will read and analyze a variety of narratives by authors of various cultural backgrounds. Each author uses the narrative form to express his or her cultural perspective. As you read, you will focus on one or more of the elements of narrative writing and analyze how they are used to convey that perspective. Finally, you will use the narrative techniques that you have learned and write a narrative about an incident, either real or imagined, that communicates a cultural perspective.

In the second half of the unit, you will consider issues of justice that are commonly shared among very different cultures. Though justice is a shared issue, it doesn't mean that people agree when it comes to how it is enacted. You will read a variety of texts that argue for or against issues of justice. Evaluating each argument's claims and evidence will give you the support to craft your own argument about an issue that resonates across cultures.

aka... creative writing

Possible Journal Entry

### ELL Support

#### ELD Modes and Processes

**Collaborative:** Students use their understanding of collaborative dialogue strategies to effectively participate in group Socratic Seminar discussions. They also engage in several partner and small-group activities to analyze texts and generate ideas.

**Interpretive:** Students use graphic organizers to help them evaluate the rhetorical appeals used in two speeches and discuss how and why the author approached the subject in the way he or she did.

**Productive:** Students use graphic organizers to help them plan personal narratives from their own experiences that contain cultural significance. They also write compare-and-contrast essays that employ students' understanding of thematic elements used across multiple texts.

**Expanding and Enriching Ideas:** Students use clarifying, paraphrasing, and extending questions during Socratic Seminar discussions, as well as using provided sentence frames to aid their analysis of the text.

## UNIT 2

Have students read the goals for the unit and mark any words that are unfamiliar to them. Have students add these words to the classroom Word Wall, along with definitions.

You may also want to post these goals in a visible place in the classroom for the duration of this unit, allowing you and your students to revisit the goals easily and gauge progress toward achieving goals throughout the unit.

### VOCABULARY DEVELOPMENT

Adding to vocabulary knowledge is essential for reading fluency. Students will encounter new vocabulary in this course in multiple ways:

- Academic Vocabulary
- Literary Terms
- Academic Vocabulary in Context (unfamiliar terms glossed in text selections)
- Word Connections
- Oral Discussions

Encourage students to keep a **Reader/Writer Notebook** in which they record new words and their meanings (and pronunciations if needed). Having students use word-study graphic organizers to study key vocabulary terms in depth will greatly enhance their understanding of new words and their connection to unit concepts and to the broader use of academic terms.

See the Resources section at the back of this book for examples of graphic organizers suitable for word study. As students become more familiar with using graphic organizers to explore the meaning of a word, you may want them to create their own graphic organizers.

### CONTENTS

Have students skim/scan the activities and texts in this unit. Have them note any texts they have heard about but never read, and any activities that sound particularly interesting.

## UNIT 2

# Cultural Perspectives

### GOALS:

- To construct a narrative that expresses a cultural perspective
- To analyze narrative techniques and use them in writing
- To examine perspectives of justice across cultures and over time
- To understand and apply the elements of argument
- To develop an argument on an issue for a specific audience, using an effective genre

evidence  
empirical evidence  
logical evidence  
anecdotal evidence  
fallacy

Literary Terms  
anaphora  
memoir  
dialogue tags  
narrative pacing  
persona

teach in context; practice and apply lit. terms w/ imitation, modeling, and revision of student's writing; word wall definitions, QHT

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### ELL Support (continued)

#### English Language Development Standards:

ELD.PI.9–10.1 Bridging\* Contribute to class, group, and partner discussions, sustaining conversations on a variety of age and grade-appropriate academic topics by following turn-taking rules, asking and answering relevant, on-topic questions, affirming others, and providing coherent and well-articulated comments and additional information.  
ELD.PI.9–10.3 Bridging\* Negotiate with or

persuade others in conversations in appropriate registers using a variety of learned phrases, indirect reported speech, and open responses to express and defend nuanced opinions.  
ELD.PI.9–10.5 Bridging\* Demonstrate comprehension of oral presentations and discussions on a variety of social and academic topics by asking and answering detailed and complex questions that show thoughtful consideration of the ideas or arguments, with light support.



## ACTIVITY 2.1

### ▶ PLAN

**Materials:** create a template for the graphic organizer you will use to unpack the Embedded Assessment. **Suggested Pacing:** 1 50-minute class period

### ▶ TEACH

- 1 Review the Learning Targets and help students make connections to the content.
- 2 Have students write a response to the Essential Questions before discussing them in a **think-pair-share**. Students will revisit these questions throughout the unit to develop their understanding.
- 3 Guide students to mark the Academic Vocabulary using the **QHT** strategy:
  - Q: I have questions/never heard of it
  - H: I have heard of it/familiar
  - T: I could teach this concept
- 4 Direct students to the Independent Reading Link, and have them brainstorm keywords that will guide their search for fiction and nonfiction narratives related to culture. Consider providing a selection of titles from which to choose. Have them add titles to the My Independent Reading List on the Table of Contents page. Allow time for students to discuss their choices with their peers.
- 5 Lead students through a **close reading** of the Embedded Assessment 1 prompt, steps, and Scoring Guide criteria. Consider creating a web listing the needed skills and knowledge. Or you might create a **graphic organizer** to track students' progress through the steps of the Embedded Assessment.

### ▶ ASSESS

As you unpack the Embedded Assessment, invite students to participate so you can informally gauge their understanding of the topic.

### ▶ ADAPT

As students discuss the Embedded Assessment, add information as needed to help them understand the task.

## ACTIVITY 2.1

# Previewing the Unit

**LEARNING STRATEGIES:**  
Predicting, Skimming/  
Scanning, Graphic Organizer

### INDEPENDENT READING LINK

**Read and Discuss**  
In the first part of this unit, you will read nonfiction narratives by writers who share aspects of their lives and cultures. For outside reading, choose fiction or nonfiction narratives that explore an aspect of culture (food, dance, art, subgroups) of interest. Discuss an independent reading selection with peers, focusing on the similarities and differences in the description of a particular aspect to your own culture.

My Notes

Do	what
write	narrative
convey	cultural perspective
select	genre
convey	experience
include	1+ element of culture

*verbs - skill*  
*nouns - knowledge*

### Learning Targets

- Preview the big ideas and vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete Embedded Assessment 1 successfully.

### Making Connections

In Unit 1, you learned that all of us have a cultural identity. Writers express their cultural experiences through multiple narrative genres in both fiction and nonfiction. In this unit, you will further examine cultural influences by reading narratives expressing elements of culture. You will also look at issues of justice and how culture influences perceptions of justice. Finally, you will write an argument about an issue of justice.

### Essential Questions

1. How can cultural experiences and perspectives be conveyed through memorable narratives?  
*stories*
2. What issues resonate across cultures, and how are arguments developed in response?  
*stick w/ you*

### Developing Vocabulary

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 Key Terms on the Contents page.

### Unpacking Embedded Assessment 1

Read the following assignment for Embedded Assessment 1:

Your assignment is to write a narrative about an incident, either real or imagined, that conveys a cultural perspective. Throughout this unit, you have studied narratives in multiple genres, and you have explored a variety of cultural perspectives. You will now select the genre you feel is most appropriate to convey a real or fictional experience that includes one or more elements of culture.

Summarize in your own words what you will need to know for this assessment. With your class, create a graphic organizer to identify the skills and knowledge needed to complete the assessment successfully. Strategize how to complete the assignment. To help you and your classmates complete the graphic organizer, review the criteria in the Scoring Guide on page 165.

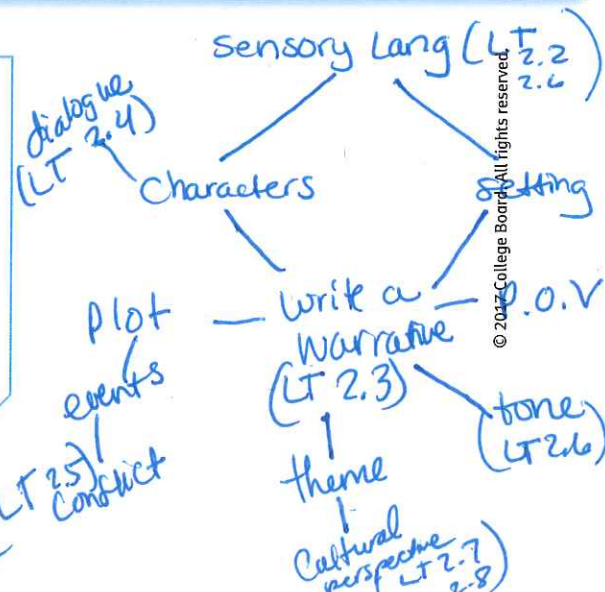
### COMMON CORE STATE STANDARDS

Focus Standards:

L.9–10.6: Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Additional Standards Addressed:

RL.9–10.10; RI.9–10.10



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# Unpack learning target

## Images of Cultural Identity

ACTIVITY 2.2

### Learning Targets

- Analyze poetry to identify sensory language, structure, and technique.
- Write an explanatory text citing evidence from a poem.

### Preview

In this activity, you will read and analyze a poem about cultural identity.

### Setting a Purpose for Reading

- Writers of fiction and nonfiction use imagery and other sensory language to add color and depth to their writing. As you read the poem on the next page, mark the text for details that appeal to your sight, hearing, touch, taste, and smell.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

George Ella Lyon (1949-) 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.

### Poetry

## Where I'm

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.

### WORD CONNECTIONS

**Content Connections**  
*Carbon tetrachloride* is a poisonous chemical produced from the chemical compound methane. It was formerly used in dry cleaning, as a refrigerant, and in fire extinguishers, among other uses. Lyon is probably remembering its sweet smell.

### COMMON CORE STATE STANDARDS

#### Focus Standards:

**RL.9–10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

**W.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**W.9–10.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**W.9–10.10:** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

#### Additional Standards Addressed:

RL.9–10.10; W.9–10.2; W.9–10.4; SL.9–10.1a; SL.9–10.1d; SL.9–10.6; L.9–10.1a; L.9–10.4; L.9–10.6

## ACTIVITY 2.2

### PLAN

**Suggested Pacing:** 1 50-minute class period plus homework

### TEACH

- This activity directly scaffolds Embedded Assessment 1 by exploring a cultural perspective of identity through the genre of poetry. "Where I'm From" provides a model if students choose poetry as their genre for conveying their cultural narrative.
- Review the Learning Targets, and explain that this activity introduces the idea that cultural identity is reflected in a writer's word choice.
- Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the instructions for annotation explained in the Setting a Purpose section. Discuss the term *sensory language*. Have them offer examples of language that evoke each of the senses.
- FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- choral reading
- read aloud

**5** If you chose to do a guided reading of the text, model ways to interpret the text, such as thinking aloud about how the title relates to the subject and theme of the poem or about how the images are strung together with little explanation, creating a collage of memories that the poet feels are part of her identity.

**6** Point out that the information in the Word Connections feature helps readers connect the poem's reference to carbon tetrachloride to a sensory experience of smelling a sweet odor.

### Supplemental Texts

"Grandma's Hands" song by Bill Withers

"Century Quilt" by Marilyn Nelson

Pre - Ap Strategy  
Title - predict  
mark punctuation

vocab-unknown words  
mark literary techniques as listed in learning target

## ACTIVITY 2.2 continued

**7** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating examples of sensory language and unfamiliar words. Evaluate whether the selected reading mode is effective.

**8** Review the Grammar & Usage feature with students, and have them respond to the questions. Make sure they understand the difference between complete sentences and sentence fragments. Remind students that they may use sentence fragments in some situations, but they should be aware that they are doing so—fragments should always be used intentionally, to achieve a certain effect.

**9** Based on the observations you made during the first reading, you may want to adjust the reading mode for the second reading. An excellent option for poetry is to have students take turns reading aloud stanzas of the poem. Encourage students to read with expression, emphasizing repeated phrases and creating strong rhythms as they read aloud.

**10 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students **reread** and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

**11** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

### ACTIVITY 2.2 continued

## Images of Cultural Identity

### My Notes

auger: tool for boring holes

drift: be carried along by a current

### GRAMMAR & USAGE Sentences and Fragments

A complete sentence includes at least one independent clause. In academic writing, it is important to make sure all of your sentences are complete. In narrative writing and in poems, however, sentence fragments can sometimes be used for effect. Notice that George Ella Lyon uses the sentence fragment "From the finger my grandfather lost to the auger, the eye my father shut to keep his sight." How does this fragment affect the pace of the poem? What does it leave out?

Model  
Thematic  
Statements

10 I'm from fudge and eyeglasses,  
from Imogene and Alafair.  
I'm from the know-it-alls  
and the pass-it-ons,

15 I'm from He restoreth my soul  
with a cottonball lamb  
and ten verses I can say myself.

20 From the finger my grandfather lost  
to the auger,  
the eye my father shut to keep his sight.

25 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.

sound/movement  
taste  
smell  
touch  
Biblical allusions  
sight  
sound

### Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** How does the speaker use sensory language in lines 3–5 to show her memories of her family culture?

The speaker uses sensory language in lines 3–5 to share a memory from her childhood. She includes the words "Black, glistening dirt" to appeal to readers' sense of sight and "tasted like beets" to appeal to our sense of taste. RL.9–10.4

2. **Key Ideas and Details:** What is the central idea of the poem? What details does the speaker use to help readers understand the central idea?

The central idea of the poem is that it's all the small moments in our lives, from childhood to adulthood, that make up our sense of identity. The speaker describes details of her childhood, including doing the laundry, eating or making fudge, being told to "Perk up! and Pipe down," and going to church. She also explains that she has a dress box full of family pictures that help bring those memories to mind. RL.9–10.2

LT 19 2

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Craft and Structure (RL.9–10.4)** How does the speaker use sensory language in lines 3–5 to show her memories of her family culture?

When we talk about sensory language, we are talking about words that appeal to our senses of sight, hearing, touch, taste, and smell.

Reread lines 3–5. Which sense do you use to understand the words *black* and *glistening*? To which sense do the words *tasted like beets*

relate? What memory from the speaker's childhood is she describing?

2. **Key Ideas and Details (RL.9–10.2)** What is the central idea of the poem? What details does the speaker use to help readers understand the central idea? In this poem, the speaker repeats the phrase "I'm from" many times. What clues do the answers to this repeated phrase provide about why the author wrote this poem?

**Working from the Text**

3. Record textual evidence of the speaker's use of sensory details in the poem using the table below.

Sight	Hearing	Touch	Taste	Smell
"long gone limbs" "dress box spilling old pictures"	"know-it-alls" "pass-it-ons" "Perk up!"	"dirt under the back porch"	"dirt ... tasted like beets"	"Clorox"

4. With a partner, discuss the textual evidence that you recorded in the table. How did the inclusion of sensory language help convey the speaker's culture?

5. Notice the speaker's use of **anaphora**—the repetition of a word or phrase at the beginning of a line. The speaker repeats "I am from" (or "I'm from") in each stanza. What does each use of the phrase reveal about her identity? How does the repetition provide structure to the free verse?  
The repetition of the phrase "I am from" creates a pattern that emphasizes her thematic idea—her origins and history. Each use of the phrase evokes memories of smells, tastes, sights, touches, things heard, and the names of people from the speaker's past.

**Check Your Understanding**

How would you describe the culture reflected in Lyon's poem? What clues from the poem helped you to form your description?

*additional options → jigsaw*

*CT 1 possible Beltinger w/ frontloading of sensory detail*

*LT 2*

*LT 5*

**My Notes**

*to emphasize intergenerational culture and that past affects present day*

**Literary Terms**

**Anaphora** is the repetition of the same word or group of words at the beginning of two or more clauses or lines.

*- Provides word bank or choices to help get started / focused responses?*

**12** Assign the Working from the Text questions to students. As students begin working on their sensory details charts, suggest that they read through the poem five times, focusing on one sense at a time and language associated with it.

**13** Have students make inferences about the meaning of the poem and then work in groups to discuss the examples of sensory language they identified. They should understand that the memories are of smells, tastes, sights, the names of people, and oft-repeated phrases and images from the speaker's past.

**14** Draw students' attention to 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. Discuss how the poet uses the technique to convey her cultural identity. (This repetition creates a thematic idea—her origins and history. Each use of the phrase "I am from" reveals something about her identity.)

**15** Discuss their responses as a class, and make sure students understand anaphora and its use as rhetorical device, as well as the extensive use of imagery and sensory language in the poem.

**16** Direct students to answer the Check Your Understanding questions.

## ACTIVITY 2.2 continued

**17** To extend the Check Your Understanding, ask students to complete the Writing to Sources prompt either in class or for homework.

### ASSESS

Before they begin the writing prompt, review student responses to the Check Your Understanding. Assess how well students understand the way the poem uses language to reveal the speaker's cultural identity.

As you review responses to the Writing to Sources writing prompt, consider how clearly students state their thesis and support it with relevant examples from the text. Look for students' explanations of connections between the sensory language and the important ideas conveyed in the poem.

### ADAPT

If students need additional help connecting text evidence to ideas in the poem, review the chart of sensory details that they created in item 3 of Working from the Text. Have volunteers explain an association or idea connected to each detail in the chart. For example, the idea of cleanliness is associated with "Clorox." Then guide students in connecting these associations with the ideas of culture and identity conveyed in the poem.

## Images of Cultural Identity

ACTIVITY 2.2  
continued

My Notes

### Writing to Sources: Explanatory Text

Write an essay to explain how the author uses imagery and specific words and phrases to convey a sense of family culture and identity. How do these images reflect a particular aspect of culture? Be sure to:

- Begin with a clear thesis that states an aspect of culture explored in the poem.
- Include direct quotations and specific examples from the text. Introduce and punctuate all quotations correctly.
- Use a coherent organizational structure and make connections between specific words or images and the ideas conveyed.

option:  
possible Flipgrid  
use of technology

variation:  
Doesn't have  
to be an  
essay. Can  
be an  
outline,  
graphic org.

thesis:

Evidence

commentary



# Cultural Narrative

ACTIVITY  
2.3

## ACTIVITY 2.3

### PLAN

**Suggested Pacing:** 1 50-minute class period plus homework

### TEACH

**1** Explain that this activity invites students to consider how a writer's cultural identity can be expressed through personal narrative. In particular, narratives about encountering a new culture or moving from one culture to another, such as this one, provide writers opportunity to explore issues related to their cultural identity: What changes, and what stays the same, when one bridges multiple cultures?

**2** Guide your students through the Elements of Narrative section. Discuss each element of a narrative, and review the types of information that could be annotated for each one:

- **setting**—details about time and place; details about the surrounding environment
- **sequence of events**—main events; transition words that show the order of events
- **point of view**—pronouns that indicate first- or third-person point of view
- **characters**—names and descriptions of people in the story
- **theme**—details, such as the way a problem is resolved or how characters react to events, that develop the theme

**3** Read the Preview and Setting a Purpose for Reading sections with your students. Point out the Literary Terms box. Explain that *memoir* is related to the word *memory*; thus, a memoir is a collection or series of memories that the author has chosen to narrate in order to express something they feel is significant about their life. Then help students understand the instructions for annotating narrative elements and unknown words and phrases.

**4** Point out the Word Connections feature and invite students to use the word *account* in original sentences that feature its different meanings.

### Learning Targets

- Analyze a narrative and identify key narrative components.
- Identify and analyze aspects of culture presented in literature.

*Purpose: Mentor Text*

**LEARNING STRATEGIES:**  
Marking the Text, Graphic Organizer

### Elements of Narrative

You have most likely written several narratives by now in your various courses. As you recall, writers use the narrative writing mode for personal narrative—in which the writer shares something from his or her own experience—as well as fictional narrative, which is a made-up story. Whether fiction or nonfiction, writers use some common narrative techniques in telling their stories, such as creating a setting, a sequence of events, a point of view, a theme, and, of course, characters—real or imagined—who populate the narrative.

### Preview

In this activity, you will read a **memoir** and analyze the narrative techniques that the author uses to tell her story.

*→ biography*

My Notes

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

### Literary Terms

A **memoir** is an account of the personal experiences of the author. It is also an autobiographical account.

*Bellringer - sensory detail chart w/picture*

### Setting a Purpose for Reading

- The following text is a memoir, which is a type of personal narrative. In her memoir, Dumas writes about her experience as a newcomer to the United States and how she and her family adjust to a different culture. As you read the text, annotate it and make notes in the My Notes space as you find important narrative elements.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

*→ anchor chart*

### 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 with 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.

### WORD CONNECTIONS

**Multiple Meaning Words**  
The word *account* has different meanings. As a noun, *account* can mean a narrative of events, which is its use in describing a memoir as an account. It may also mean a financial record, such as a bank account or a credit card account. As a verb, *account* means to give an explanation, as in this sentence: "How would you account for the missing footballs?"

*EQ: How does Dumas adjust?*

### COMMON CORE STATE STANDARDS

#### Focus Standards:

RI.9–10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.9–10.2: Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is

shaped and refined by specific details; provide an objective summary of the text.

W.9–10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### Additional Standards Addressed:

RI.9–10.3; RI.9–10.5; RI.9–10.6; RI.9–10.10; W.9–10.2a; W.9–10.2b; W.9–10.4; W.9–10.9b; W.9–10.10; L.9–10.2, L.9–10.4; L.9–10.6

# Narrative technique / cultural perspective

## ACTIVITY 2.3 continued

**5 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- guided reading
- read aloud

### Text Complexity

**Overall:** Complex

**Lexile:** 1040L

**Qualitative:** Moderate Difficulty

**Task:** Moderate (Analyze)

**6** Have students read the Grammar & Usage feature, and encourage them to examine the writer's use of subordinate structures in this essay. Then, discuss the effect of the writer's syntactical choices with a small group.

## TEACHER TO TEACHER

Throughout the year, 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 & Usage topics. Students may use this checklist to focus on sentence creation, manipulation, and effect in their own writing

## ACTIVITY 2.3 continued

## Cultural Narrative

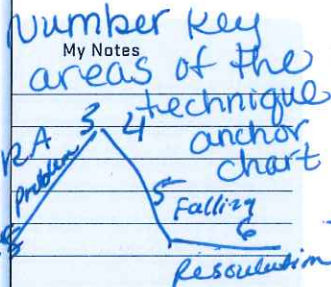
### GRAMMAR & USAGE

#### Syntax

Syntax is the way a writer organizes the words, phrases, and clauses of sentences. The use of subordinate structures, such as subordinate clauses and appositives, lengthens a sentence, allowing more details to be packed into it. Notice that the opening sentence contains an introductory adverbial clause and an appositive. What details do these sentence parts add? Notice also that in the opening complex sentence, the main clause comes last, requiring the reader to complete the whole sentence to understand the meaning. As you read, identify the author's syntactical choices, and consider their effects on the flow, rhythm, and content of the memoir.

facilitate: make easier

prestigious: high status



### Memoir

from

# Funny

by Firoozeh Dumas

Iranian language

purpose: Mentor Text for narrative

Structure

1 Setting Characters

2 Rising Action

**1** 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 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.

**2** 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.

**3** 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, 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."

**4** 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.

**5** 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.

cultural perspective

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**1. Key Ideas and Details (RI.9–10.1)** In paragraph 3, the narrator visits her new school for the first time. What does the narrator's first encounter with the school setting indicate about her? What does the narrator do when she meets her teacher? What English words does the narrator use? What do those words show about her?

**2. Craft and Structure (RI.9–10.4)** In paragraph 7, Dumas tells us that her "mother's

dreams had to be buried as well." Why do you think the author chooses to use this figure of speech to describe the event? We know that a person's dreams are not something that can actually be buried. To understand why the author used this figure of speech, reread the last four sentences of the paragraph and look at the context. It says that the mother's dream was buried "as well." What or who else was buried? What feelings do people usually have when

6 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-I-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.

7 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.

8 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, Sedigh, to find someone who resembled her. Sedigh 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.

9 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.

10 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.

11 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.

My Notes

sole: only  
attributes: qualities

progressive: liberal

negated: canceled out

problem 2

Flashback?

Background information

climax (4)

different

same

7 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating words that indicate a first-person narrator, cultural references, voice, and narrative (story) elements. Evaluate whether the selected reading mode is effective.

8 If you chose to do a guided reading of the text, point out problems people might experience when they try to fit into a new culture, such as differences in language, educational expectations, gender expectations, and ideas of how parents and children should behave.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

someone they know dies? How does this context help you understand why Dumas writes that her "mother's dreams had to be buried as well"?

3. **Key Ideas and Details (RI.9–10.1)** How does Dumas feel on her first day of school in America? What evidence in the text supports this idea? Look for descriptions of what Dumas

thinks and feels and how she behaves in the scene set in the classroom. What clues can you get from the idea that she pretends not to know her mother, she cringes when her mother goes to the board, and she is mad at her mother for "negating the positive impression" Dumas had made the day before?

## ACTIVITY 2.3 continued

**9** Based on the observations you made during the first reading, you may want to adjust the reading mode for the second reading. Whether reading independently or in groups, have students read through the text-dependent questions before beginning their second read as a way to set a purpose for this reading.

**10 SECOND READ:** During the second reading, students return to the text to answer the text-dependent comprehension questions. You may choose to have students **reread** and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

**11** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

### ACTIVITY 2.3 continued

## Cultural Narrative

My Notes

Resolution  
↓  
redemption

Culture

Culture

**12** 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.

**13** 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.

**14** 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.

### Second Read

- Reread the memoir to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

**1. Key Ideas and Details:** In paragraph 3, the narrator visits her new school for the first time. What does the narrator's first encounter with the school setting indicate about her?

The narrator's first encounter with the school shows her eagerness to fit in and impress the teacher by reciting words in English. Because the words are just colors, it also shows that the narrator is not as prepared to fit in as she might hope. RI.9–10.1

**2. Craft and Structure:** In paragraph 7, Dumas tells us that her "mother's dreams had to be buried as well." Why do you think the author chooses to use this figure of speech to describe the event?

The author compares the end of her mother's dream to the death of her potential teacher. Just as a person is buried when his or her life ends, the mother's dream comes to an end due to the teacher's death. Dumas probably chooses this figure of speech to emphasize the impact of the end of the mother's dream. RI.9–10.4

**3. Key Ideas and Details:** How does Dumas feel on her first day of school in America? What evidence in the text supports this idea?

Dumas is embarrassed on her first day of school because all the kids are staring at her and her mother. The author says it "was enough to make me pretend I didn't know her." She is also mad at her mother because she is unable to locate Iran on the map. Dumas feels that this makes her and her mother look stupid in the eyes of her classmates. RI.9–10.1

**4. Craft and Structure:** Why does Dumas use an adult narrator to reflect on her experiences as a 7-year-old?

As an adult reflection, the narration gives Dumas the advantage of being able to present a mature perspective on an embarrassing and difficult incident. Hindsight gives the adult narrator the ability to look at the painful and the positive with equal clarity. RI.9–10.6

### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**4. Craft and Structure (RI.9–10.6)** Why does Dumas use an adult narrator to reflect on her experiences as a 7-year-old? What words does the narrator use to describe the first day of school? How are these ideas different from what a child might say? How might the narrator's later experiences shape her understanding of that first day of school?

**5. Key Ideas and Details (RI.9–10.2)** Reread the last sentence of the text. How could you use the descriptions of Dumas's emotions and her statement that "the people were very, very kind" to state the theme of the text? Consider how people can often feel in strange or new situations. Then think about the way the story characters show kindness and understanding. What does this say about how people might cope with a new experience such as moving?

5. **Key Ideas and Details:** Reread the last sentence of the text. How could you use the descriptions of Dumas's emotions and her statement that "the people were very, very kind" to state the theme of the text?

The story is about how embarrassed Dumas is on her first day of school, but she ends by saying that the people in America are very, very kind. The theme could be stated as, "Moving to a strange place can be very difficult, but kind people can make it easier." RI.9–10.2

**Working from the Text**

6. Use this graphic organizer to record specific details from the text.

Narrative Elements	Details from the Narrative
Setting(s)	"When I was seven"; "Whittier, California"; "Leffingwell Elementary School"
Character(s)	Firoozeh, Kazem, mother, Mrs. Sandberg
Point of View	"I"; "we"; "us"
Sequence of Events	"shortly after the start of second grade"; "The following Monday"; "Mrs. Sandberg wrote my name on the board"; "As the students continued staring at us"; "After a few awkward attempts"; "The bell finally rang"
Theme	"Smiling graciously"; "None of the streets or houses looked familiar"; "kind stranger"; "the people were very, very kind"; "Unable to thank them in words, we smiled even more broadly"

**Check Your Understanding**

Reread the description of Dumas's mother's lack of education. Discuss with a partner: How can adding background information about a character add depth to a character in a narrative?

**Writing to Sources: Explanatory Text**

Write an essay to explain how the incidents portrayed in the narrative make a point about a particular aspect of culture. Which aspect of culture is the focus of the narrative? What narrative elements does the author incorporate, and how do they contribute to the overall purpose of the memoir? Be sure to:

- Begin with a clear thesis statement that states the author's point.
- Include direct quotations and specific examples and other relevant evidence from the text. Introduce and punctuate all quotations correctly.
- Organize your ideas and information in a way that highlights important connections and distinctions.

My Notes

Technique  
T-chart  
Closure  
Culture  
Write  
Technique

**12** Assign the Working from the Text section to students. Have them work individually to complete the graphic organizer using their annotations, then break into small groups to discuss their responses.

**13** As you monitor group discussions, make sure students are identifying elements of narrative correctly.

**Leveled Differentiated Instruction**

In this activity, students may need support completing the "Sequence of Events" section of the Working from the Text graphic organizer.

**Em** Pair students, and have them use the **Sequence of Events Time Line** graphic organizer to identify four key events that happen in the *Funny in Farsi* excerpt. Provide the following sentence frames as needed: *In paragraph 1, Firoozeh and her family \_\_\_\_\_. In paragraph 5, Firoozeh feels \_\_\_\_\_. In paragraph 10, Mrs. Sandberg understands that \_\_\_\_\_. In paragraph 14, Firoozeh realizes that \_\_\_\_\_.*

**Ex** Pair students, and have them use the **Sequence of Events Time Line** graphic organizer to identify four key events. Provide partners with the following questions: *What important event starts the story? What event occurs because of this? What key thing happens in the middle of the story? How does the excerpt end?*

**Br** Have students work individually to complete the **Sequence of Events Time Line** graphic organizer. Encourage them to record only the most important events. Remind students to cite specific details from

vers.  
to complete the  
prompt either in  
ork.

ponses to the  
inding question.  
erstand that the  
tion provided  
r helps readers  
enge the family  
d a new culture and  
Dumas' mother.

As they prepare to begin the writing prompt, Remind them to clearly state a thesis. For example: The setting and sequence of events highlights cultural differences in education and gender roles. The use of first-person point of view helps readers experience the author's feeling of being out of place in a new culture.

**ADAPT**

If students need help, model how to break the prompt into smaller chunks. Write the first

sentence of  
"the incident  
point out the  
incidents to  
underline "r  
students mu  
making. Fin  
of culture," c  
identify whi  
focus.

Closure  
hand out ~~papers~~ post-its  
and create a T-chart  
distinguishing  
Narrative Tech | Cultural Persp

## ACTIVITY 2.4

### ▶ PLAN

**Suggested Pacing:** 2 50-minute class periods plus homework

### ▶ TEACH

**1** Inform students that the next series of lessons will provide them the opportunity to closely examine and practice three specific narrative techniques: dialogue, pacing, and description. This is an opportunity for students to study mentor texts and to practice the techniques in their own writing.

**2** Ask students to take a moment and think about a person who tells great stories. Facilitate a class discussion about what makes people great storytellers. Emphasize that great storytellers usually take on the personae of the subjects of their stories. Writers use this skill when they create dialogue. Review the Dialogue section with students. Review the techniques of direct and indirect dialogue.

**3** Read the term *dialogue tag* and ask students to generate as many examples of dialogue tags as they can in three to five minutes. You could have students go through the alphabet to create a list of the dialogue tags on a poster and post it on the wall for future reference.

**4** Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the instructions for annotating the story's dialogue and unknown words.

## ACTIVITY 2.4

# Author's Stylebook: Dialogue

**LEARNING STRATEGIES:**  
Marking the Text, Paraphrasing, Graphic Organizer, Think-Pair-Share, Discussion Groups

My Notes

*frontload this*

### Literary Terms

**Dialogue tags** are the phrases that attribute the quotation to the speaker; for example, *she said* or *he bellowed*.

### Learning Targets

- Analyze the narrative technique of dialogue in an autobiography.
- Write a narrative using direct and indirect dialogue.

*Purpose: Mentor Text*

### Dialogue

Authors use a variety of techniques to create narratives that make their stories come alive on the page. Authors use dialogue to provide the reader with information about a character, to provide background information, and to advance the plot. You may have noticed that the previous narrative contained almost no dialogue, which served to emphasize the confusion and embarrassment, as well as the humor, of the situation.

Dialogue may be either direct or indirect. Indirect dialogue is a paraphrase of what is said by a character or narrator. This dialogue does not need quotation marks.

**Example:** When my mother began dropping hints that I would soon be going to school, I vowed never to go to school because it was a waste of time.

Direct dialogue is the exact words spoken by a person. This dialogue uses quotation marks and **dialogue tags**.

**Example:** "This time next fall, you will be in school," hinted my mother. "Why would I go to school? You'll never see me wasting my time at school!" I vowed.

Take a moment and think about a person you know who tells great stories. What is it about their storytelling that makes it so good? One thing that they probably do is change the way that they say things as they tell the story. With a partner, quickly generate a list of dialogue tags other than "said" that good storytellers use.

exclaimed	retorted
muttered	giggled
barked	answered
confessed	complained
acknowledged	wailed
roared	hissed
threatened	lied
sobbed	mumbled
cried	howled
bragged	wondered

*Simplify the list to a few, if necessary*

### Preview

In this activity, you will read an excerpt from an autobiography to analyze the author's use of dialogue and then use dialogue when writing your own narrative.

### Setting a Purpose for Reading

- As you read the excerpt for the elements of a narrative, also annotate the text, noting the impact of the dialogue and dialogue tags on the story and the characters.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

## COMMON CORE STATE STANDARDS

### Focus Standards:

RI.9–10.1: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

W.9–10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.9–10.3b: Use narrative techniques, such as dialogue, pacing, description, reflection, and

multiple plot lines, to develop experiences, events, and/or characters.

W.9–10.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

L.9–10.2: Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

### Additional Standards Addressed:

RI.9–10.2; RI.9–10.6; W.9–10.3a; W.9–10.3c; W.9–10.3d; W.9–10.9; W.9–10.10; L.9–10.4; L.9–10.6

**ABOUT THE AUTHOR**

Mark Mathabane (1960–) was born in South Africa just outside Johannesburg. He spent his childhood in an unheated shack with no electricity and no running water. Mathabane and his family lived in fear of the police who enforced the law of apartheid—sometimes violently. In 1978, Mathabane secured a tennis scholarship to a college in South Carolina. He later graduated from Dowling College in New York. During his writing career, Mathabane has produced several works of nonfiction as well as three recent novels. *Kaffir Boy* is Mathabane's story of his childhood living under apartheid.

Autobiography

from **Kaffir Boy**

by Mark Mathabane

1 When my mother began dropping hints that I would soon be going to school, I vowed never to go because school was a waste of time. She laughed and said, "We'll see. You don't know what you're talking about." My philosophy on school was that of a gang of ten-eleven-and twelve-year-olds whom I so revered that their every word seemed that of an oracle.

2 These boys had long left their homes and were now living in various neighborhood junkyards, making it on their own. They slept in abandoned cars, smoked glue and benzene, ate pilchards and brown bread, sneaked into the white world to caddy and, if unsuccessful, came back to the township to steal beer and soda bottles from shebeens, or goods from the Indian traders on First Avenue. Their lifestyle was exciting, adventurous and full of surprises; and I was attracted to it. My mother told me that they were no-gooders, that they would amount to nothing, that I should not associate with them, but I paid no heed. What does she know? I used to tell myself. One thing she did not know was that the gang's way of life had captivated me wholly, particularly their philosophy on school: they hated it and considered an education a waste of time.

3 They, like myself, had grown up in an environment where the value of an education was never emphasized, where the first thing a child learned was not how to read and write and spell, but how to fight and steal and rebel; where the money to send children to school was grossly lacking, for survival was first priority. I kept my membership in the gang, knowing that for as long as I was under its influence, I would never go to school.

4 One day my mother woke me up at four in the morning.

5 "Are they here? I didn't hear any noises," I asked in the usual way.

6 "No," my mother said. "I want you to get into that washtub over there."

7 "What!" I balked, upon hearing the word *washtub*. I feared taking baths like one feared the plague. Throughout seven years of hectic living the number of baths I had taken could be counted on one hand with several fingers missing. I simply had no natural inclination for water; cleanliness was a trait I still had to acquire. Besides, we had only one bathtub in the house, and it constantly sprung a leak.

My Notes

Label indirect and direct dialogue

Direct

Indirect

**INDEPENDENT READING LINK**

**Read and Discuss**  
Discuss with peers how the texts you have read in class and independently depict the role of education in different cultures. Compare and contrast this with your own views and perspectives on education. How does reading other perspectives help you understand the role of education in society? Discuss how your reading contributes to an understanding of the Essential Question, "How can cultural experiences and perspectives be conveyed through memorable narratives?"

**SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS**

**1. Key Ideas and Details (RI.9–10.1) How does Mathabane hint that his life is about to change on the day in which this scene takes place? Name three events from the text and explain how you know they signal something unusual is going to happen.** To find an event that suggests a character's life is about to change, look for hints that show that something different from everyday life is about to happen.

In the first paragraph, Mathabane's mother tells him something that he reacts strongly against because it's so different from what he believes. On the day Mathabane's mother wakes him up very early, something happens that he has hardly ever experienced in his life. His mother later tells him to do something that makes no sense to him and that he complains about.

**5 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

**Text Complexity**

**Overall:** Accessible

**Lexile:** 790L

**Qualitative:** Moderate Difficulty

**Task:** Moderate (Analyze)

**6** Direct students to the Independent Reading Link. Allow time for them to consider how their own educational experiences compare to those they have read about before discussing their ideas with a partner or small group. In a class discussion, connect each group's ideas to the Essential Question.











## ACTIVITY 2.4 continued

**14** Have partners find examples of direct and indirect dialogue from the narrative and place them in the chart. Select an example of indirect dialogue and turn it into an example of direct dialogue using punctuation and dialogue tags. Instruct students to continue working and have them share their responses.

**15** Direct small groups to the Collaborative Discussion and have them discuss how the author uses dialogue to create the relationship between the mother and son. Have students support their thinking with details from the story.

**16** Direct students to the writing prompt and have them complete it individually, using the excerpt from *Kaffir Boy* as inspiration.

### Leveled Differentiated Instruction

In this activity, students may need support writing a personal narrative.

**Em and Ex** In pairs or small groups, have students use the **Narrative Analysis and Writing graphic organizer** to generate ideas for their personal narratives. Have each student share and record the “Incident” that illustrates one perspective from their culture. Encourage the group to ask questions to help the writer come up with ideas for the “Response” and “Reflection” sections. For example: *How did you respond to the incident? How did others respond? What did they say or do? What did you and/or others think about it afterward?*

**Br** Provide students with the **Narrative Analysis and Writing graphic organizer**, and have them record the incident they want to write about. Encourage students to come up with events that help illustrate one perspective from their culture. These events should show how they and others responded to, and later reflected on, the incident.

**Stretch** Review the traditional plot arc of storytelling: opening, rising action, climax, falling action. As students prewrite their narratives, tell them to keep this structure in mind. It will help them plan events that move the plot forward and increase the tension leading to the resolution.

## ACTIVITY 2.4 continued

# Author’s Stylebook: Dialogue

My Notes

7. Look back through the text you just read and find examples of direct and indirect dialogue. List and label them in the chart that follows. Practice the two methods of writing dialogue by paraphrasing the examples of direct dialogue and rewriting indirect dialogue as direct dialogue, being sure to punctuate it correctly.

Dialogue	Practice Writing Dialogue
When my mother began dropping hints that I would soon be going to school, I vowed never to go to school because it was a waste of time.	“This time next fall, you will be in school,” hinted my mother. “Why would I go to school? You’ll never see me wasting my time at school!” I vowed.

**8. Collaborative Discussion:** Return to the excerpt and review the dialogue between Mathabane and his mother. Discuss with your group the impact of the dialogue on the development of the characters and the narrative. How does the author use dialogue to create the relationship between mother and son? Support your thinking with details from the story that illustrate the culture of family.

### Narrative Writing Prompt

Write a personal narrative about a memorable experience from your own childhood that illustrates one perspective or attitude from your culture. Consider the impact your family and culture had on your experience. Be sure to:

- Introduce the character(s) and setting for the narrative.
- Provide a well-structured sequence of events and a conclusion that reflects on the impact of the experience.
- Incorporate direct and indirect dialogue to aid in the development of your narrative, and punctuate dialogue correctly.
- Use precise words and phrases and sensory language.

*Ballinger?*

### ASSESS

As you review student responses to the writing prompt, look for a clear event sequence with details that communicate the significance of the events to the writer. Check for coverage of the “Be sure tos” listed in the writing prompt.

### ADAPT

If students have difficulty organizing their narrative, have them use a graphic organizer to place the events they want to include in sequential order. Provide a list of transitions often used in narrative writing to help move smoothly from one event to the next.

For students looking for a challenge, have them write a short narrative told completely in dialogue.

# Author's Stylebook: Pacing

ACTIVITY  
2.5

## ACTIVITY 2.5

### PLAN

**Materials:** various commercials from YouTube  
**Suggested Pacing:** 1.5 50-minute class periods plus homework

### TEACH

**1** Remind students that this activity is part of a series of lessons that will provide them the opportunity to study mentor texts and to practice the technique in their own writing. The focus of this activity is pacing.

**2** Review the term *narrative pacing* and discuss the impact of pacing on a narrative. Use several commercials to look at the impact of pacing on the audience. Use commercials that are fast-paced or slow-paced so students can understand the effect of pacing on audience reaction.

**3** Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand the instructions for annotating the pacing of the essay, as well as for circling unfamiliar words. Explain to students that as they read the narrative this first time, they should annotate where the rhythm of the writing changes. Students should also pay attention and note how these changes affect the narrative pace.

**4 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

### Text Complexity

**Overall:** Complex

**Lexile:** 1000L

**Qualitative:** Moderate Difficulty

**Task:** Moderate (Analyze)

**5** Direct students' attention to the Grammar & Usage feature, and discuss the information about the semicolon. After students read this text, return to this page and have them review and respond to the note. Then discuss how the writer's use of semicolons affects the pace of the essay.

Purpose: Mentor text

### Learning Targets

- Analyze the narrative techniques writers use to create a sense of pacing in a narrative.
- Apply pacing to my own writing.

### Pacing

**Narrative pacing** is an important part of telling a good story. A writer controls the rhythm of a narrative with specific choices in sentence length, word choice, and details. For example, a series of short sentences can heighten suspense and increase the pace, while a series of long sentences may slow the pace.

### Preview

In this activity, you will read an essay and analyze its pacing. In addition, you will write your own narrative using the techniques you have learned so far in this unit.

### Setting a Purpose for Reading

- As you read the following essay, mark the text and write notes about where the pacing or rhythm of the narrative changes and how these changes in pacing affect you as a reader.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

David Matthews is the author of the memoir *Ace of Spades* published in 2007 by Henry Holt and Co. He is the son of an African American father and a Jewish mother. In his memoir, Matthews tells of growing up racially mixed in Baltimore, Maryland during the 1970s and '80s. The following essay was adapted from his memoir and printed in *The New York Times Magazine* on January 21, 2007.

### Essay



by David Matthews  
*The New York Times*

**1** In 1977, when I was nine, my father and I moved away from the protected Maryland suburbs of Washington—and away from his latest wife, my latest stepmother—to my grandmother's apartment in inner-city Baltimore. I had never seen so many houses connected to one another, block after block, nor so many people on streets, marble stoops and corners. Many of those people, I could not help noticing, were black. I had never seen so many black people in all my life.

**LEARNING STRATEGIES:**  
 Graphic Organizer, Think-Pair-Share, Marking the Text

### Literary Terms

**Narrative pacing** refers to the speed at which a narrative moves. A writer slows pacing with more details and longer sentences. Fewer details and shorter sentences have the effect of increasing the pace.

### GRAMMAR & USAGE Semicolon

Writers use a semicolon to join independent clauses when two or more clauses are of equal importance. In paragraph 2, notice the sentence "I was black, too, though I didn't look it; and I was white, though I wasn't quite." In this sentence, the two independent clauses are about two aspects of the same problem. In paragraph 7, notice the sentence "I didn't contemplate the segregation; it was simply part of the new physical geography, and I was no explorer; I was a weak-kneed outsider, a yellowed freak." How do the independent clauses relate to one another?

My Notes

Front load vocab

Bellringer: use the 1<sup>st</sup> sentence of the writing to sources

### COMMON CORE STATE STANDARDS

#### Focus Standards:

**RI.9–10.1:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**W.9–10.3b:** Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

**L.9–10.2:** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

#### Additional Standards Addressed:

W.9–10.3a; W.9–10.3c; W.9–10.3d; W.9–10.4; W.9–10.9; W.9–10.10; SL.9–10.1a; SL.9–10.1c; SL.9–10.6; L.9–10.2a; L.9–10.4; L.9–10.6

## ACTIVITY 2.5 continued

**6** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating the narrative pacing. Evaluate whether the selected reading mode is effective.

**7** Have students review the information in the Grammar & Usage feature on the use of the dash. Ask students to discuss whether using a dash speeds up or slows down the pace, and give evidence for their choice by referring to the text. Remind students to apply this information as they respond to the narrative writing prompt on page 127.

### ACTIVITY 2.5 continued

## Author's Stylebook: Pacing

### GRAMMAR & USAGE

#### Dashes

Dashes can provide emphasis. Notice the dash used in this sentence: "I froze, and said nothing—for the time being." Here, the phrase "for the time being" is emphasized. Dashes can also set off parenthetical information, as in this sentence: "And though I was used to some measure of instability—various apartments, sundry stepmothers and girlfriends—I had always gone to the same redbrick single-level school." With this usage, the dash places more emphasis on the set-off content than parentheses would do.

render: pronounce  
 equine: horselike  
 stumped: baffled  
 partisan: of one belief  
 avidity: eagerness  
 clause: part of a legal document

#### My Notes

vicarious: lived through another person

*front load vocab*

**2** I was black, too, though I didn't look it; and I was white, though I wasn't quite. My mother, a woman I'd never really met, was white and Jewish, and my father was a black man who, though outwardly hued like weak coffee, was—as I grew to learn—stridently black nationalist in his views and counted Malcolm X<sup>1</sup> and James Baldwin<sup>2</sup> among his friends. I was neither blessed nor cursed, depending on how you looked at it, with skin milky enough to classify me as white or swarthy enough to render me black. But before moving from our integrated and idyllic neighborhood, I really knew nothing of "race." I was pretty much just a kid, my full-time gig. And though I was used to some measure of instability—various apartments, sundry stepmothers and girlfriends—I had always gone to the same redbrick single-level school. Nothing prepared me for walking into that public-school classroom, already three weeks into fourth grade. I had never felt so utterly on my own.

**3** Mrs. Eberhard, my new homeroom teacher, made an introduction of sorts, and every student turned around to study me. The black kids, who made up more than 80 percent of the school's population, ranged in shades from butterscotch to Belgian chocolate, but none had my sallow complexion, nor my fine, limp hair. And the white kids, a salting of red and alabaster faces, had noses that were tapered and blunted, free of the slightly equine flare of my own, and lips that unobtrusively parted their mouths, in contrast to the thickened slabs I sucked between my teeth.

**4** In the hallway, on the way to class, black and white kids alike herded around me. Then the question came: "What are you?"

**5** I was stumped. No one had ever asked what I was before. It came buzzing at me again, like a hornet shaken from its hive. The kids surrounded me, pressing me into a wall of lockers. What are you? Hey, he won't answer us. Look at me. What are you? He's black. He looks white! No way, he's too dark. Maybe he's Chinese!

**6** They were rigidly partisan. The only thing that unified them was their inquisitiveness. And I had a hunch, based on their avidity, that the question had a wrong answer. There was black or white. Pick one. Nowhere in their ringing questions was the elastic clause, mixed. The choice was both necessary and impossible: identify myself or have it done for me. I froze, and said nothing—for the time being.

**7** At lunchtime that first day, teetering on the edge of the cafeteria, my eyes scanned the room and saw an island of white kids in a sea of black faces. I didn't contemplate the segregation; it was simply part of the new physical geography, and I was no explorer; I was a weak-kneed outsider, a yellowed freak.

**8** In some way I wasn't fully aware of, urban black people scared me. I didn't know how to play the dozens or do double Dutch. I didn't know the one about how your mama's so dumb she failed her pap test. I didn't know that with the wrong intonation, or the wrong addressee, any mention of one's mama could lead to a table-clearing brawl. The black kids at school carried a loose, effortless charge that crackled through their interactions. They were alive and cool. The only experience I had with cool had been vicarious, watching my father and his bebop-era revolutionary friends, and feeling their vague sense of disappointment when I couldn't mimic their behavior. The black kids reminded me of home, but the white kids reminded me of myself, the me I saw staring back in the mirror. On that day, I came to believe that if I had said I was black, I would have had to spend the rest of my life convincing my own people.

<sup>1</sup> Malcolm X (1925–1965) was an African American minister and civil rights activist who was assassinated in 1965.

<sup>2</sup> James Baldwin (1924–1987) was an African American writer and social critic.

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### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**1. Key Ideas and Details (RI.9–10.3) What contrast does Matthews make between his old neighborhood and his new one? When Matthews discusses his old neighborhood, what words does he use to describe it? How is the description of the way the students in his new school focus on the question of his race different from that situation?**

**2. Craft and Structure (RI.9–10.6) Identify Matthews's purpose in telling this story from**

**his childhood. How does his use of narrative elements in the essay help him to achieve his purpose? To identify Matthews's purpose, think about what all the details of his first day in his new school focus on. Then reread the last paragraph. What decision does he make in his last paragraph, and how does he word that decision? Next, reread the text and focus on the narrative details of indirect dialogue and description. How do those details help to make his main point?**

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## ACTIVITY 2.5 continued

**12** Direct attention to the Language and Writer’s Craft: Sentence Variety feature. Review the definitions of each type of sentence, and have volunteers read aloud the example sentences.

**13** Have pairs continue to collaborate by **rereading** the narrative and looking for an example of each type of sentence. Then have them complete the **graphic organizer** by adding an original sentence of each type.

**14** Have pairs **share** their examples with the class.

ACTIVITY 2.5  
continued

## Author’s Stylebook: Pacing

My Notes

### Working from the Text

#### Language and Writer’s Craft: Sentence Variety

A variety of sentence types gives prose a natural rhythm. Simple sentences consist of one independent clause. Compound sentences consist of two independent clauses joined by a coordinating conjunction. Complex sentences consist of an independent clause and one or more subordinate clauses. Compound-complex sentences have two or more independent clauses as well as at least one subordinate clause.

Consider these examples from the essay:

**Simple Sentence:** “I had never felt so utterly on my own.”

**Compound Sentence:** “Mrs. Eberhard, my new homeroom teacher, made an introduction of sorts, and every student turned around to study me.”

**Complex Sentence:** “I was neither blessed nor cursed, depending on how you looked at it, with skin milky enough to classify me as white or swarthy enough to render me black.”

**Compound-Complex Sentence:** “I was black, too, though I didn’t look it; and I was white, though I wasn’t quite.”

**PRACTICE** With a partner, reread the essay looking for at least one example of each of these sentence types. Then write your own examples.

Sentence Type	Example from Text	Original Example
Simple (one independent clause)	Possible response: “I was stumped.”	Any simple sentence.
Compound (two or more independent clauses)	Possible response: “The choice was both necessary and impossible: identify myself or have it done for me.”	Any compound sentence.
Complex (one independent clause and at least one dependent clause)	Possible response: “At lunchtime that first day, teetering on the edge of the cafeteria, my eyes scanned the room and saw an island of white kids in a sea of black faces.”	Any complex sentence.
Compound-complex (two or more independent clauses and at least one dependent clause)	Possible response: “My mother, a woman I’d never really met, was white and Jewish, and my father was a black man who, though outwardly hued like weak coffee, was—as I grew to learn—stridently black nationalist in his views and counted Malcolm X and James Baldwin among his friends.”	Any compound-complex sentence.

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## ACTIVITY 2.6

### ▶ PLAN

**Suggested Pacing:** 1 50-minute class period

### ▶ TEACH

**1** Explain that the focus of this activity is description, emphasizing that description brings the setting, characters, and action of a narrative to life.

**2** Read the Preview and the Setting a Purpose for Reading sections with your students. Review that sensory details appeal to the five senses and that figurative language cannot be understood through its literal meaning only.

**3** Direct students to the Independent Reading Link, and have them take a few moments to write down their thoughts about the texts they have read independently. Ask them to **share** with a partner or with the class.

**4 FIRST READ:** Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small-group reading
- read aloud

#### Text Complexity

**Overall:** Accessible

**Lexile:** 890L

**Qualitative:** Low Difficulty

**Task:** Moderate (Analyze)

**5** Be sure that students attend to the Grammar & Usage feature on the colon.



## ACTIVITY 2.6

# Author's Stylebook: Description

**LEARNING STRATEGIES:**  
Think-Pair-Share, Marking the Text, Rereading

### INDEPENDENT READING LINK

#### Read and Research

Examine the texts you have read independently to analyze how they present particular aspects of different cultures. What recurring themes and issues do you notice? How does an author's use of sensory details and other descriptive language convey elements and reflections of the author's culture?

### Learning Targets

- Identify and evaluate the use of sensory details and figurative language.
- Use clauses to add variety to writing as well as convey meaning.

### Preview

In this activity, you will read an essay and evaluate the author's use of sensory details and figurative language.

### Setting a Purpose for Reading

- In the following excerpt from "If You Are What You Eat, Then What Am I?" author Geeta Kothari creates an image of a can of tuna with vivid language and telling details. As you read the passage for sensory details, highlight the descriptions that speak to your senses.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### Essay

## from **If You Are What You Eat, Then What Am I?**

by Geeta Kothari

<sup>1</sup> "To belong is to understand the tacit codes of the people you live with."—Michael Ignatieff

<sup>2</sup> The first time my mother and I open a can of tuna, I am nine years old. We stand in the doorway of the kitchen, in semi-darkness, the can tilted toward daylight. I want to eat what the kids at school eat: bologna, hot dogs, salami—foods my parents find repugnant because they contain pork and meat by-products, crushed bone and hair glued together by chemicals and fat. Although she has never been able to tolerate the smell of fish, my mother buys the tuna, hoping to satisfy my longing for American food.

<sup>3</sup> Indians, of course, do not eat such things.

<sup>4</sup> The tuna smells fishy, which surprises me because I can't remember anyone's tuna sandwich actually smelling like fish. And the tuna in those sandwiches doesn't look like this, pink and shiny, like an internal organ. In fact, this looks similar to the bad foods my mother doesn't want me to eat. She is silent, holding her face away from the can while peering into it like a half-blind bird.

<sup>5</sup> "What's wrong with it?" I ask.

<sup>6</sup> She has no idea. My mother does not know that the tuna everyone else's mothers made for them was tuna salad.

<sup>7</sup> "Do you think it's botulism?"

<sup>1</sup> Botulism is a serious illness caused by eating improperly preserved food.

### GRAMMAR & USAGE

#### Colons

You can use a colon after an independent clause when it is followed by a list, a quotation, an appositive, or another idea directly related to the independent clause. In this sentence, the colon helps to introduce a list: "I want to eat what the kids at school eat: bologna, hot dogs, salami—foods my parents find repugnant because they contain pork and meat by-products, crushed bone and hair glued together by chemicals and fat."

As you read this essay, find another colon, and identify its use in the sentence.

*Handwritten notes:*  
- Opportunity  
- Language  
- Checkpoint  
- Using punctuation  
- 1/10  
- sensory  
- Resources Grammar Handbook

### COMMON CORE STATE STANDARDS

#### Focus Standards:

**RI.9–10.4:** Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper). (See grade 9–10 Language standards 4–6 for additional expectations.)

**W.9–10.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**L.9–10.1b:** Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.

#### Additional Standards Addressed:

**W.9–10.2b; W.9–10.10; L.9–10.6; RI.9–10.5; W.9–10.2a; W.9–10.2d; L.9–10.4**



## ACTIVITY 2.6 continued

**12** Have students work with a partner to answer the Working from the Text questions.

**13** Have students review their annotations and discuss how elements of the author's culture are shared through the descriptive details. The author uses sensory details such as "stinking, oily fish" to show her and her family's unfamiliarity with common American foods.

**14** After reviewing the examples of descriptive and sensory language in the text, ask students to complete the table. Model the first example with students before they begin working on their own.

ACTIVITY 2.6  
continued

## Author's Stylebook: Description

My Notes

Student discourse opportunity ★

### Working from the Text

3. How does this writer share elements of her culture through her descriptive details? Give examples.

"I want to eat what the kids at school eat: bologna, hot dogs, salami—foods my parents find repugnant because they contain pork and meat by-products, crushed bone and hair glued together by chemicals and fat."

"pink and shiny, like an internal organ"

"What's wrong with it?"

"stinky, oily fish"

4. Use the table below to record and evaluate the writer's use of sensory details. Write at least four examples of sensory details in the table. Then analyze each example to understand the effect the writer is trying to create. Finally, evaluate each detail's effectiveness in conveying the writer's experience.

Sensory Detail	Analyze the Effect	Evaluate How Effective It Is
"pink and shiny, like an internal organ"	the author uses a simile to compare the average American food to an unpleasant sight	highly effective it shows how uncomfortable the narrator and her family is around this unusual food

## ACTIVITY 2.6 continued

ACTIVITY 2.6  
continued

### Language and Writer's Craft: Clauses

Clauses add variety to writing as well as help to convey meaning. Writers use a variety of clauses to enhance their writing.

**Adverbial clauses** (often beginning with *after*, *as far as*, *before*, *even though*, *if*, *no matter how*, *that*, *while*, or *where*) describe a verb in the sentence's main clause. An adverbial clause answers questions such as *when?*, *why?*, *how?*, or *to what degree?*

**Example:** At night, if I want her attention, I have to sit in the kitchen and talk to her while she cooks the evening meal, attentive to every third or fourth word I say.

**Noun clauses** perform the same functions in a sentence as nouns. A noun clause answers such questions as *who?*, *whom?*, or *what?*

**Example:** I don't understand what it means, to have a mother who works outside and inside the home; I notice only the ways in which she disappoints me.

**Adjectival clauses** (often beginning with *that*, *which*, *who*, *whom*, or *whose*) describe a noun in the sentence's main clause. An adjectival clause answers questions such as *which one?* or *what kind?*

**Example:** I don't understand what it means, to have a mother who works outside and inside the home; I notice only the ways in which she disappoints me.

**PRACTICE** Think about the purpose of each of the above underlined clauses on the narrative, and note these purposes in the space provided.

The adverbial clause tells the reader more about the relationship between the narrator and her mother; the noun clause tells readers what the narrator doesn't understand; the adjectival clause adds information about the way the narrator perceives her mother.

### Writing to Sources: Explanatory Text

Write an essay that explains the author's use of a can of tuna as a symbol of a cultural difference. Discuss the author's use of specific words and figurative language to describe the characters' ideas about the tuna. How does this narrative technique engage readers and help them to interact with the story? Be sure to:

- Begin with a clear thesis statement that introduces the topic of the symbol and your view on how the writer uses it to engage readers.
- Include direct quotations and specific examples and details from the text to support your thesis statement. Introduce and punctuate all quotations correctly.
- Use a coherent organizational structure that shows how your ideas are connected and provide a concluding statement that follows from and supports the information.

My Notes

L opportunity  
Resource:  
pg. 122  
online grammar  
handbook  
"clauses"

### ASSESS

Check students' responses to the writing prompt to ensure that they are using different types of clauses and that they have included:

- a clearly stated thesis that answers the question posed in the prompt
- text evidence to support their ideas
- a concluding statement
- a noun, adjectival, or adverbial clause

### ADAPT

If students need support in organizing their writing, encourage them to create an **outline** or a **graphic organizer** to keep track of their thesis, text evidence to support the thesis, and a concluding statement.

If students have mastered the skills, ask them to use sensory words and figurative language to describe a symbol that they feel represents their culture.

For additional practice with description, have students read the short narrative "The All-American Slurp" by Lensey Namioka. As students read this narrative, have them identify a passage that is rich in descriptive language to **share** with a partner.

## ACTIVITY 2.7

### ▶ PLAN

**Materials:** the narrative that students wrote for Activity 2.5; informational texts about the Iranian Revolution or Internet access  
**Suggested Pacing:** 2 50-minute class period plus homework

### ▶ TEACH

**1** Review the Learning Targets, Preview, and Features of a Graphic Novel sections with students. Have them use the list of terms to label the image on the student page. Make sure that they are able to identify each feature of a graphic novel. They will use these terms in their academic discussions about the genre.

**2** Read the Setting a Purpose for Reading section with students. Help them understand the annotation instructions by explaining the specific narrative elements that they should focus on: setting, character, point of view, sequence of events, and theme.

**3** Point out that they will also identify the features of a graphic novel as they read. Explain that these features correspond to the list of narrative elements on which they are focusing. For example, they might ask themselves, "How is setting revealed visually in the graphic novel?" They will be referring to these features to help compare how graphic novels present a narrative with the way narrative is developed in a prose text.

## ACTIVITY 2.7

# Elements of a Graphic Novel

**LEARNING STRATEGIES:**  
 Graphic Organizer,  
 Summarizing, Note-taking

My Notes

*Could be used to promote student/academic discourse*

### Learning Targets

- Examine the narrative elements of a graphic novel.
- Relate aspects of cultural perspective to literature.
- Create a graphic panel with dialogue.

### Preview

In this activity, you will read a graphic novel and compare its presentation of historical events to an informational text.

### Features of a Graphic Novel

Graphic novels are cartoon drawings that tell a story and are published as a book. As you explore *Persepolis*, you should note the distinct features that characterize the genre. Following is a list of terms to use when referring to the novel both in your writing and speaking.

**Panel**-squares or rectangles that contain a single image

**Gutters**-space between panels

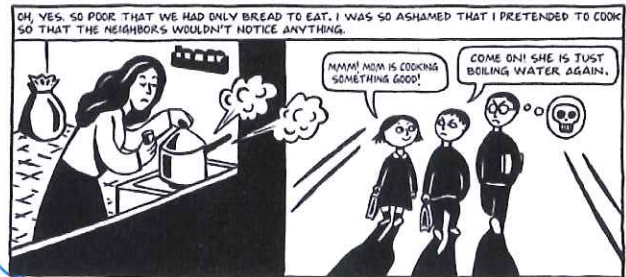
**Dialogue Balloons**-contain communication between/among characters

**Thought Bubbles**-contain a character's thoughts shared only with the reader

**Captions**-provide information about the scene or character

**Sound Effects**-visual clues about sounds in the scene

Preview the excerpt of the graphic novel to identify its features. Then label the following image using the terms provided.



### Setting a Purpose for Reading

- As you read a chapter from *Persepolis*, record details of the key narrative elements of the story in the My Notes space. Also generate a list of the characteristics of a graphic novel that the author uses to create the narrative.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### COMMON CORE STATE STANDARDS

Focus Standards:

RI.9–10.7: Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

W.9–10.3b: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Additional Standards Addressed:

RI.9–10.1; RI.9–10.3; RI.9–10.5; RI.9–10.10; W.9–10.3a; W.9–10.3c; W.9–10.4; L.9–10.4; L.9–10.6; SL.9–10.1







ACTIVITY 2.7 continued

9 If you are guiding the reading, pause after reading this page to ask:

- How does the author show that a character is thinking, rather than speaking? How would this be written in a prose narrative?
- How does the author build suspense? Is this similar or different from the way a writer would build suspense in a prose narrative?



ALL THE COUNTRY'S MONEY WENT INTO RIDICULOUS CELEBRATIONS OF THE 2500 YEARS OF DYNASTY AND OTHER FRIVOLITIES... ALL OF THIS TO IMPRESS HEADS OF STATE, THE POPULATION COULDN'T HAVE CARED LESS.

I AM SO HAPPY THAT THERE IS FINALLY A REVOLUTION BECAUSE THE SHAH...

I'M HUNGRY!



I BOUGHT YOU SOME BOOKS. YOU WILL SEE WHY THE PEOPLE ARE REVOLTING.

SHE WON'T TELL ME ABOUT GRANDPA.

My Notes

frivolities: trivial things

*CFU Questions*

## ACTIVITY 2.7 continued

**10** As students are reading, monitor their progress. Be sure they are engaged with the text and annotating narrative elements and graphic novel features. Evaluate whether the selected reading mode is effective.

**11** If you are guiding the reading, pause after reading this page to ask:

- How does the author use visual elements to show the emotions characters are experiencing? How would this be shown in a prose narrative?
- How does the author use visual elements to show the relationship between the women? How would this be expressed in a prose narrative?

*Student discourse opportunity*

## ACTIVITY 2.7 continued

## Elements of a Graphic Novel

My Notes



HE TOOK PHOTOS EVERY DAY. IT WAS STRICTLY FORBIDDEN. HE HAD EVEN BEEN ARRESTED ONCE BUT ESCAPED AT THE LAST MINUTE.



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### SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

**2. Key Ideas and Details (RI.9–10.1)** Look at the panel on page 136 in which the narrator is pressed between her mother and grandmother. What can you infer from the art that is not stated directly in the text? What clues can you use to make this inference? What can you tell from the narrator's expression and the way

she is standing between the two adults? Do we see the adults' faces, or are they cut off in the illustration? How do these clues help you understand the way she feels about the fact that her father is very late coming back from taking photos of the demonstration?

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## ACTIVITY 2.7 continued

**14** Based on the observations you made during the first reading, you may want to adjust the reading mode for the second reading.

**15 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students **reread** and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

**16** Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

### ACTIVITY 2.7 continued

My Notes

## Elements of a Graphic Novel

### Second Read

- Reread the graphic novel excerpt to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

**1. Craft and Structure:** What is the purpose of the graphic novel? How do the words and format of the graphic novel relate to that purpose?

One of the main purposes of the graphic novel is to create some understanding of the political realities of this time in Iran's history. The graphic novel, with its illustrations and focus on dialogue, helps tell the reader about political landscape through the eyes of people who experienced it firsthand. The format makes the content more accessible to people who, like the narrator, may be unfamiliar with Iran's history. RI.9–10.6

**2. Key Ideas and Details:** Look at the panel on page 136 in which the narrator is pressed between her mother and grandmother. What can you infer from the art that is not stated directly in the text? What clues can you use to make this inference?

You can infer that she is worried and she feels as if the adults know something that she does not. We see her looking up at them, but we don't see their faces, so we can't tell what they are saying or feeling. We can feel her frustration at being excluded from the knowledge of what is really happening. RI.9–10.1

**3. Craft and Structure:** Why does the narrator compare the wait for her father to come home to “the same silence as before a storm”?

When people are waiting for a storm, the weather they experience is often calm, but they know that dangerous conditions are coming. Here the characters wait in apprehension during the calm, anticipating that something bad will happen. They are worried about what the father's delay means. RI.9–10.4

**4. Craft and Structure:** What do you notice about the dominance of black or white in each illustration on page 137? How do the illustrations support the text of the story?

The author uses heavy black backgrounds in the scenes in which the characters wait for and worry about the father. When he says he's home, the background is half black and half white, and then the backgrounds are white. The author uses black to symbolize their fear and white to symbolize their relief. RI.9–10.5

**5. Craft and Structure:** Why does the grandmother say, “If I die now at least I'll be a martyr! Grandma martyr!”

Grandma and the other adults realize that the crowd is so determined to oppose the king and call him a killer, they are ready to blame him for a man's death from cancer. The grandmother is joking that anyone can be a “martyr” to the king just by dying. RI.9–10.4

**6. Craft and Structure:** At one point in the excerpt, the author switches from showing what is happening in the narrator's house to showing the historical events that the grandmother is describing. Why do you think she chooses to show this flashback?

She is making a contrast between the Shah's ideas about himself and how the population saw him. RI.9–10.5

**7. Craft and Structure:** At the end of the excerpt, we see the narrator reading a book called *The Reasons for the Revolution* and saying that she decided to read all the books she could. How does this help to bring this part of the story to a satisfying close?

Throughout this excerpt, ignorance and a lack of understanding contribute to problems. The narrator's lack of understanding about her father's delay causes her anxiety. The crowd's insistence that the man who died of cancer was a martyr shows they don't understand which problems should be blamed on the shah. Finally, the narrator's lack of understanding over what the adults are laughing about makes her realize that books can help her. When she decides to read and find out more, she helps to break the cycle of ignorance. RI.9–10.5

My Notes

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ACTIVITY 2.7 continued

**17** Have students work with a partner to complete the Working from the Text graphic organizer. Ask pairs to share their examples.

**18** Next, lead a class discussion of how the narrative would be different if it were in prose, without the visual element. Ask students to choose a sequence of panels that they find meaningful. Have students analyze the illustrations in terms of the characterization revealed, images presented, and dialogue. Students should identify how the key narrative elements are presented in a graphic novel as opposed to in a prose piece.

**Working from the Text**

8. Use the following graphic organizer to sort your annotations.

Narrative Elements	Details from the Narrative	Characteristics of the Graphic Novel
Setting	The setting at first is inside the home. The father's story changes the setting to the streets.	Minimal visual detail; setting is conveyed through context and suggestion (bedroom, kitchen, outdoors).
Character	The main character is a child. She is with her mother, grandmother, and father.	The central character's youth is emphasized through her smallness in relation to the other characters. Dialogue is presented in balloons.
Point of View	The point of view is the child's perspective. She does not understand that her grandfather was imprisoned for opposing the shah or that Iran is in a revolution.	The view is objective (like a camera). The intimacy of the scenes is emphasized by the crowding of characters in a small frame. The child's perspective is obvious in her placement in scenes with the adults.
Sequence of Events	The events begin with the child asking about her grandfather and grandmother discussing the shah. Next, the mother and grandmother talk about the father's photographing of the demonstrators against the shah. The father returns and tells a story of how the demonstrators used a corpse for political purposes.	Read the story left to right, top to bottom. The size of the panel gives a sense of the importance of the incident presented (images of ancient Persia, apparent snapshots of the demonstrators). The spaces between panels (the gutters) help separate the action. Captions and dialogue balloons advance the plot.
Theme	The illustrations emphasize the child's lack of understanding by placing her in the picture so her smallness and childishness are major features of the storytelling.	The scenes about the shah's reign and the demonstrators are bigger to show the importance of these events. The last illustration is of a child reading because she wants to learn more.

Opportunity to go "beyond" Extension Activity Homework Exit Ticket

