

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 of 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 aka... creative uniting

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 possible from their own.

- Independent Rdg Titles

 · Bless Me, Ultima

 · My Name, Pat Mora
 poetry

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 smallgroup 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.



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 wordstudy 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
- 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

Contents

Activities

2.1	Previewing the Unit106
2.2	Images of Cultural Identity107 Poetry: "Where I'm From," by George Ella Lyon
2.3	Cultural Narrative
2.4	Author's Stylebook: Dialogue116 Autobiography: Excerpt from <i>Kaffir Boy</i> , by Mark Mathabane
2.5	Author's Stylebook: Pacing123 Essay: "Pick One," by David Matthews
2.6	Author's Stylebook: Description128 Essay: "If You Are What You Eat, Then What Am !?"

evidence empirical evidence logical evidence anecdotal evidence

Literary Terms anaphora dialogue tags narrative pacing persona

teach in context,

practice and

	21 2
2.7	Elements of a Graphic Novel132
	Graphic Novel: Excerpt from Persepolis, by Marjane Satrapi
2.8	Telling a Story with Poetry143
	Poetry: "Woman with Kite," by Chitra Banerjee Divakaruni

Poetry: "Grape Sherbet," by Rita Dove Struggling with Identity: Rethinking Persona149

Memoir: Excerpt from The Hunger of Memory, by Richard Rodriquez >Introducing the Strategy: Socratic Seminar

Changes in Perspective154 Essay: "Thanksgiving, A Personal History," by Jennifer New

Previewing Embedded Assessment 2 and Thinking About

Argument...... 166 apply lit. terms 2.12 w/ imitation, 2.13 modeling, and revision of students 2.12 Justice and Culture 168 Editorial: "Time to Assert American Values." The New York Times Article: "Rough Justice," by Alejandro Reves

Speech: Excerpt from "On Civil Disobedience," by Mohandas K. Gandhi

writing! word wal

ELL Support (continued)

English Language Development Standards: ELD.Pl.9-10.1 Bridging* Contribute to class, group, and partner discussions, sustaining conversations on a variety of age and gradeappropriate 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.

© 2017 College Board. All rights reserved.

2.14

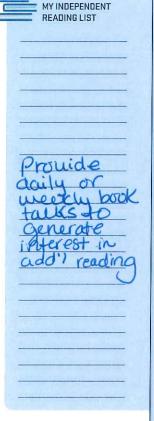
by Chief Joseph Speech: "On Women's Right to Vote," by Susan B. Anthony 2.15 Taking a Stand Against Hunger 184 Proclamation: "Declaration of the Rights of the Child" Essay: "School's Out for Summer," by Anna Quindlen Speech: "One Word of Truth Outweighs the World," by Aleksandr Solzhenitsyn Speech: Excerpt from "Hope, Despair, and Memory," Nobel Lecture by Elie Wiesel 2.17 Essays: Student Samples

Speech: "On Surrender at Bear Paw Mountain, 1877,"

Writer's workshop

Language & Writer's

- Introducing Dialogue (2.4)
- Sentence Variety (2.5)
- Clauses (2.6)
- Varying Sentence Beginnings (2.9)
- Outlining and Organizing an Argument (2.13)



LANGUAGE AND WRITER'S

UNIT 2

Each unit includes Language and Writer's Craft features that highlight particular language concepts from reading selections. With guidance, students examine a writer's use of the language concept in context before incorporating the concept into their own writing. Similarly, recurring Grammar & Usage features briefly highlight and explain an interesting grammar or usage concept that appears in a text, both to improve students' reading comprehension and to increase their awareness of the conventions of standard English grammar and usage.

INDEPENDENT READING

In this unit, students will explore the concept of cultural perspectives and justice as they read a variety of genres. Their independent reading selections should complement the unit's focus. The Planning the Unit section of the Teacher's Edition and the Resources section of the Student Edition contain guidance, Reading Logs, and Reading Lists to help students make reading selections. Independent Reading Links prompt students to actively respond to their reading and record responses in their Reader/Writer Notebooks or Reading Logs. Independent Reading Checkpoints allow for quick checkins of independent reading prior to each Embedded Assessment.

TEACHER TD TEACHER

The SpringBoard program has been designed so that students interact with the text by making notes and marking text to facilitate close reading. Students are expected to use their Reader/Writer Notebooks for vocabulary study, answers to text-dependent questions, reflections, responses to Independent Reading Links, notes about learning strategies, and so on. The Reader/ Writer Notebooks are not listed as part of the materials for each activity, but the expectation is that students will have access to them.

ELL Support (continued)

ELD.PI.9-10.6a Bridging* Explain ideas, phenomena, processes, and relationships within and across texts based on close reading of a variety of grade-level texts, presented in various print and multimedia formats, using a variety of detailed sentences and a range of general academic and domain-specific words. ELD.Pl.9-10.9 Bridging* Plan and deliver a variety of oral presentations and reports on grade-appropriate topics that express complex and abstract ideas well supported by evidence and sound reasoning, and are

delivered using an appropriate level of formality and understanding of register. ELD.PI.9-10.10a Bridging* Write longer and more detailed literary and informational texts collaboratively and independently using appropriate text organization and register. ELD.PI.9-10.10b Bridging* Write clear and coherent summaries of texts and experiences by using complete and concise sentences and key words. ELD.PII. 9-10.5 Bridging* Expand sentences with a variety of adverbials to provide details about a variety of familiar and new activities and processes.

^{*}The citation reflects the highest level supported. Support is also offered for the lower levels.

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-pairshare. 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 guestions/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 quide 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.

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 skill

write

Learning Targets

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

Making Connections

In Unit 1, you learned that all of us have a cultural identity. Writers express their cultural experiences through multiple narative 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 point of view about an issue of justice.

Essential Questions

1. How can cultural experiences and perspectives be conveyed through memorable narratives?

stories

stick of you

2. What issues resonate across cultures, and how are arguments developed in response?

Peveloping 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 the 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

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.

at tweet

hat

narrati

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

haracters

106 SpringBoard® English Language Arts Grade 10

Impack learning target

Images of Cultural Identity

ACTIVITY 2.2

Learning Targets

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

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

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.

My Notes

Scaffola Concepts of

metaphor extended metaph

Poetry

Read prem

after reading

sentena.

by George Ella Lyon

Where I'm

I am from clothes-pins from Clorox and carbon-tetrachloride. I am from the dirt under the back porch. (Black, glistening,

5 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.

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. Lvon 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; 11 century Quilt " by 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.
- 2 Review the Learning Targets, and explain that this activity introduces the idea that cultural identity is reflected in a writer's word choice.
- 3 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.
- 4 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you

to conduct the first OF WOVS:

- 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 that Il Grandina's Hards"
song by Dill Without

Marilyn Welson wanck

Unit 2 • Cultural Perspectives 107 Pre-Ap Strategy vocab-unknown words
Title-pudict mark literary techniques as listed in learning tost
mark punctuation

© 2017 College Board, All rights reserved.

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
- 111 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 vour 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 this fragment affect the pace of the poem? What does it leave out?

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

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

sound movement

taste Biblical

ranch,

smell
lost tower

soit I'm from Artemus and Billie's Branch, fried corn and strong coffee. From the finger my grandfather lost

to the auger, the eye my father shut to keep his sight.

Under my bed was a dress box spilling old pictures, 51 25 a sift of lost faces to drift beneath my dreams. I am from those momentssnapped before I buddedleaf-fall from the family tree.

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

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?

© 2017 College Board. All rights reserved.

Working from the Text

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

1	Sight	Hearing	Touch	Taste	Smell
Son to so	"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"
2/ 4/0	y ~	l			

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?

My Notes

that past affects

Literary Terms Anaphora is the repetition of the same word or group of words at the beginning of two or more clauses

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?

ACTIVITY 2.2 continued

- 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 pattern that emphasizes her thematic idea—her origins and history: Each use of the phrase "I am from" reveals something about her (Videntity.)
 - 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.

ACTIVITY 2.2 continued

Images of Cultural Identity

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.

Cultural Narrative

ACTIVITY 2.3

Learning Targets

Analyze a narrative and identify key narrative components.

· Identify and analyze aspects of culture presented in literature.

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.

Bellringer - sensory detail
Setting a Purpose for Reading chart w/ picture
• The following text is a marrial

- 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.

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.

E CV. How does Dumas

LEARNING STRATEGIES: Marking the Text, Graphic Organizer

My Notes

Literary Terms

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

WORD CONNECTIONS

Multiple Meaning Words

The word account has different megnings. 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?"

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

ACTIVITY 2.3

PLAN

Suggested Pacing: 150-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
- 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
- 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 meaninas.

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

1

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

Cultural Narrative

ACTIVITY 2.3 continued

GRAMMAR & USAGE

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

and an appositive. What

details do these sentence

in the opening complex

parts add? Notice also that

sentence, the main clause

comes last, requiring the

As you read, identify the

author's syntactical choices,

and consider their effects on

the flow, rhythm, and content

the meaning.

of the memoir.

facilitate: make easier

prestigious: high status

jumber Ke

90

reader to complete the whole sentence to understand

introductory adverbial clause

from Funny

Narrative technique /cultural perspective

Durpose: Mentor Text

by Firoozeh Dumas

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. 1, 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.

O Sestino

Structure

- 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. Sandherg, 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.

Falling Resoulution

hechnique

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

© 2017 College Board. All rights reserved.

- 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-l-R-O-O-Z-E-H. Under my name, she wrote "I-R-A-N." She then pulled down a map of the world and said something to my mom. My mom looked at me and asked me what she had said. I told her that the teachers probably wanted her to find Iran on the map.
- 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, lightcolored hair. Having spent a year in America as a Fulbright scholar, he had returned with a photo of a woman he found attractive and asked his older sister, Sedigeh, to find someone who resembled her. Sedigeh had asked around, and that is how at age seventeen my mother officially gave up her dreams, married my father, and had a child by the end of the year.
- 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

same

ACTIVITY 2.3 continued

- 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?

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

to set a purpose for this reading.

- 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



- 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. Alter 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?

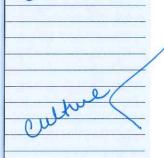
The author compares the end of her mother's dream to the death of her potential teacher. Just as a person is buried when his or her life ends, the mother's dream comes to an end due to the teacher's death. Dumas probably chooses this figure of speech to emphasize the impact of the end of the mother's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

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.

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 inciden point out the incidents to underline "r students mu making. Fine of culture," (identify which focus.

My Notes

Leveled Differentiated Instruction

ACTIVITY 2.3 continued

12 Assign the Working from the Text section to students. Have them work individually to complete the

annotations, then break into small

groups to discuss their responses.

make sure students are identifying

elements of narrative correctly.

13 As you monitor group discussions,

graphic organizer using their

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

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 _

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?

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.

o complete the rompt either in ork.

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

rspectives 115

PLAN

Suggested Pacing: 2 50-minute class periods plus homework

TEACH

- 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: Dialoque

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

My Notes

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 parrative using direct and indirect dialogue.

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 auotation marks and dialogue taas.

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

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
- · 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 wellstructured 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

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

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?"

ACTIVITY 2.4 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
- 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.

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.

8 After students read the text, have them return to the Grammar & Usage feature and discuss how to punctuate quotations correctly. Have them find examples of question marks, commas, periods, and exclamation points in dialogue. There are many examples to refer to in this text.

ACTIVITY 2.4 continued

Author's Stylebook: Dialogue

GRAMMAR & USAGE Punctuation

Quotation marks enclose direct dialogue. Punctuating dialogue correctly allows readers to easily understand when characters in a story are speaking. Ending punctuation marks generally are placed inside the quotation marks. Notice the placement of quotation marks and other punctuation in the following sentences from Kaffir Boy:

"Are you ready?" Granny asked my mother.

8 "I said get into that tub!" My mother shook her finger in my face.

- 9 Reluctantly, I obeyed, yet wondered why all of a sudden I had to take a bath. My mother, armed with a scropbrush and a piece if Lifebouy soap, purged me of years and years of grime till I ached and bled. As I howled, feeling pain shoot through my limbs as the thistles of the brush encountered stubborn callouses, there was a loud knock at the door.
- 10 Instantly my mother leaped away from the tub and headed, on tiptoe, toward the bedroom. Fear seized me as I, too, thought of the police. I sat frozen in the bathtub, not
- 11 "Open up, Mujaji [my mother's maiden name]," Granny's voice came shrilling through the door, "It's me.
- 12 My mother heaved a sigh of relief; her tense limbs relaxed. She turned and headed to the kitchen door, unlatched it and in came Granny and Aunt Bushy.
- 13 "You scared me half to death," my mother said to Granny. "I had forgotten all about
- 14 "Are you ready?" Granny asked my mother.
- 15 "Yes-just about," my mother said, beckoning me to get out of the washtub.
- 16 She handed me a piece of cloth to dry myself. As I dried myself, questions raced mour or the morning? And why did she ask my mother, "Are you ready?" While I stood debating, my mother went into the bedroom and came out with a stained white shirt and a pair of faded black shorts.

 17 "Here," she said, handing me the trans."
- 18 "Why?" I asked.
- 19 "Put them on I said!"
- 20 I put the shirt on; it was grossly loose-fitting. It reached all the way down to my ankles. Then I saw the reason why: it was my father's shirt!
- 21 "But this is Papa's shirt," I complained. "It don't fit me."
- 22 "Put it on," my mother insisted. "I'll make it fit."
- 23 "The pants don't fit me either," I said. "Whose are they anyway?"
- 24 "Put them on," my mother said. "I'll make them fit."
- 25 Moments later I had the garments on; I looked ridiculous. My mother started working on the pants and shirt to make them fit. She folded the short in so many intricate ways and stashed it inside the pants, they too having been folded several times at the waist. She then chocked the pants at the waist with a piece of sisal rope to hold them up. She then lavishly smeared my face, arms and legs with a mixture of pig's fat and Vaseline. "This will insulate you from the cold," she said. My skin gleamed like the morning star and I felt as hot as the centre of the sun and smelled God knows like what. After embalming me, she headed to the bedroom.

My Notes

lavishly: richly

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

2. Key Ideas and Details (RI.9-10.1) What details from Mathabane's life explain why he is so determined not to go to school? Reread the first three paragraphs. Underline sentences that include school and education. Who, in Mathabane's life, affect his feelings about school? What is their attitude about school?

3. Craft and Structure (RI.9-10.4) Mathabane chooses to use mostly indirect dialogue in

the beginning of the story and mostly direct dialogue at the end. What effect do his choices have on the pacing of the story? Why do you think he makes these choices? Look at the first three paragraphs of the story. Ask yourself: are they short or long? Do they have a lot of dialogue? Why or why not? Then look at the paragraphs on the last page. Ask yourself the same questions.

ACTIVITY 2.4 continued

- 26 "Where are we going, Gran'ma?" I said, hoping that she would tell me what my mother refused to tell me. I still had no idea I was about to be taken to school.
- 27 "Didn't your mother tell you?" Granny said with a smile. "You're going to start
- 28 "What!" I gasped, leaping from the chair where I was sitting as if it were made of hot lead. "I am not going to school!" I blurted out and raced toward the kitchen door.
- 29 My mother had just reappeared from the bedroom and guessing what I was up to, she yelled, "Someone get the door!"
- 30 Aunt Bushy immediately barred the door. I turned and headed for the window. As I leaped for the windowsill, my mother lunged at me and brought me down. I tussled, "Let go of me! I don't want to go to school! Let me go!" but my mother held fast
- 31 "It's no use now," she said, grinning triumphantly as she pinned me down. Turning her head in Granny's direction, she shouted, "Granny! Get a rope quickly!"
- 32 Granny grabbed a piece of rope nearby and came to my mother's aid. I bit and clawed every hand that grabbed me, and howled protestations against going to school; however, I was no match for the two determined matriarchs. In a jiffy they had me bound, hand and feet.
- 33 "What's the matter with him?" Granny, bewildered, asked my mother. "Why did he suddenly turn into an imp when I told him you're taking him to school?"
- 34 "You shouldn't have told him that he's being taken to school," my mother said. "He doesn't want to go there. That's why I requested you come today, to help me take him there. Those boys in the streets have been a bad influence on him."
- 35 As the two matriarchs hauled me through the door, they told Aunt Bushy not to go to school but stay behind and mind the house and the children.

- · Reread the autobiography to answer these text-dependent questions.
- · Write any additional questions you have about the text in your Reader/Writer
- 1. Key Ideas and Details: 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

Mathabane hints that his life is about to change when he says his mother "began dropping hints that he would soon be going to school," when his mother makes him take a bath, and when she makes him put on clothes that don't fit. We know they signal something unusual is going to happen because he tells us that he hates the idea of school, has hardly ever had a bath, and doesn't want to wear the clothes, RI.9-10.1

١	ly Notes			
_				-
-				
	NG-72-		en wen	
_				
211				

matriarchs: ruling women of the family bound: tied up

and the second s

ACTIVITY 2.4 continued

- 9 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.
- 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.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

4. Craft and Structure (RI.9-10.4) Describe how the author uses active verbs to develop his characters in the part of the scene after the narrator is told he will be going to school. Find the sentence in which Granny tells Mathabane he is going to school, Underline the verbs that show his reaction; his mother's; Aunt Bushy's; and Granny's. What do they tell you about Mathabane's feelings? How do his mother, aunt, and grandmother feel about the situation?

5. Craft and Structure (RI.9-10.4) The word protestations on page 119 means nearly the same as the simpler word protests. Why might the author have chosen to use a more formal and elaborate version of the word in this scene? Formal words underscore the importance of an action. Reread lines 28-34. What is Mathabane protesting? How does he feel about it? How do Granny and his mother respond? Who is more determined: Mathabane or the two women?

© 2017 College Board. All rights reserved.

ACTIVITY 2.4 continued

Teacher Notes

TIVI ntin	

Author's Stylebook: Dialogue

My Notes

2. Key Ideas and Details: What details from Mathabane's life explain why he is so determined not to go to school?

Mathabane tells readers in the second paragraph about the gang of kids he reveres, who hate school. He wants to be like them, so he thinks school is a waste of time. He also explains that the value of an education is not emphasized in his environment, that children don't usually learn how to read, write, and spell, and that families don't have enough money to send children to school. RI.9-10.1

3. Craft and Structure: Mathabane chooses to use mostly indirect dialogue in the beginning of the story and mostly direct dialogue at the end. What effect do his choices have on the pacing of the story? Why do you think he makes these

The indirect dialogue at the beginning of the story gives it a slower pace. Mathabane needs time to give a lot of background information that is important for understanding his attitude toward school. By the end of the story, we already know that his family has decided he will go to school. The use of dialogue gives the end of the story a faster pace. RI.9-10.4

4. Craft and Structure: Describe how the author uses active verbs to develop his characters in the part of the scene after the narrator is told he will be going

Mathabane tells us that he leaps out of a chair, blurts his words, and races to the kitchen door. These active verbs help show us how strongly he resists the idea of going to school. His mother yells, causing his Aunt Bushy to bar the door. These active verbs show us that these two characters are just as convinced that Mathabane should go to school. Finally, Granny grabs a piece of rope. She is clearly a part of the decision that has already been made. RI.9-10.4

5. Craft and Structure: The word protestations on page 119 means nearly the same as the simpler word protests. Why might the author have chosen to use a more formal and elaborate version of the word in this scene?

Mathabane describes how he bites and claws his family members' hands and howls protestations against going to school, but he is "no match for the two determined matriarchs." The word "protestations" shows how hard he is protesting. However, his mother and grandmother are even more determined than he is. RI.9-10.4

Working from the Text

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

Narrative Elements	Details from the Narrative
Setting(s)	
Character(s)	
Point of View	
Sequence of Events	
Theme	

Language and Writer's Craft: Dialogue

Writers may begin a sentence with dialogue, or they may use a comma or a colon to introduce direct dialogue that comes later in a sentence. Commas are used to introduce shorter quotations, and colons are sometimes used for longer quotations.

Dialogue beginning a sentence:

"You scared me half to death," my mother said to Granny. "I had forgotten all about your coming."

Dialogue introduced using a comma:

And why did she ask my mother, "Are you ready?"

Dialogue introduced using a colon:

I stood up straight and proudly recited all that I knew: "White, yellow, orange, red, purple, blue, green."

PRACTICE Consider the following excerpt from Kaffir Boy:

As I dried myself, questions raced through my mind: What's going on? What's Granny doing at our house this ungodly hour of the morning?

Notice that a colon is used to introduce the narrator's thoughts, but quotation marks are not used. Authors differ in their treatment of a narrator's thoughts. This author chooses not to punctuate them as quoted words. Other authors might use italics or quotation marks to set these thoughts apart from the rest of the text. Add quotation marks to punctuate these quoted questions as direct quotes introduced by a colon.

My Notes

narrative elements. 13 Review the Language and Writer's Craft: Dialogue feature. To further discuss how authors use dialogue, have students work with partners to reread the text and discuss how it would be different if the author did not include dialogue. Have students support their thinking

TEACHER TO TEACHER

with details from the story. Ask them to share their insights and examples.

ACTIVITY 2.4 continued

12 Assign the Working from the Text questions to students, asking them to read the story for the

elements of a narrative using the

graphic organizer to record specific details from the text. This should be a final check for understanding of

For additional practice with dialogue, have students read "They're Made of Meat" by Terry Bisson.

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?

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: Dialoque

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 parrative.
- 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.

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

Learning Targets

Purpose: Menter text

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.

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:

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.

Graphic Organizer, Think-

Pair-Share, Marking the Text

DRAMMAR &USAGE

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

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

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

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.

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.
- 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 instabilityvarious 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

И١	,	N	_	+	0	
VΙ	1	IN	U	τ	е	5

vicarious: lived through another

- 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 X1 and James Baldwin2 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.
- 1 Malcolm X (1925–1965) was an African American minister and civil rights activist who was
- ² James Baldwin (1924–1987) was an African American writer and social critic.

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 guestion 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?

ACTIVITY 2.5 continued

- 9 Lunch tray in hand, I made a final and (at least I like to tell myself) psychologically logical choice, one I would live with, and wrestle with, for a full decade to come: I headed toward the kids who looked most like me. Goofy bell-bottoms and matching Garanimals? Check. Seventies mop-top? Check. Then a ruddy boy with blond bangs lopped off at the eyebrows looked up from his Fantastic Four comic book, caught my eye across the cafeteria, scooched over in his seat and nodded me over.
- 10 That was it. By the code of the cafeteria table, which was just as binding in that time and place as the laws of Jim Crow3 or Soweto4, I was white.

Second Read

- · Reread the essay 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: What contrast does Matthews make between his old neighborhood and his new one?
 - Matthews writes that his old neighborhood was integrated, so he didn't have to think about his race at school. In contrast, in his new neighborhood, the students segregate themselves in groups of black and white kids. RI.9-10.3
- 2. Craft and Structure: 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?

Matthews's purpose is to show that in 1977, social pressure forced him to identify as a white person although he was of mixed race. His use of narrative elements, such as indirect dialogue and description, help show how rigid the other students were, RI.9-10.6

3. Knowledge and Ideas: Matthews makes the point that the "code of the cafeteria table ... was just as binding in that time and place as the laws of Jim Crow or Soweto." During the 20th century, the laws Matthews refers to enforced segration of black and white people in the United States and South Africa. Does his essay prove that his comparison is valid?

Matthews says that "Nowhere in their ringing questions was the elastic clause, mixed," which would have allowed him to give the correct answer. Instead, they are unified in forcing him to choose. He also says he had to "identify myself or have it done for me." Furthermore, he describes the segregation in the cafeteria, which again forces him to make a choice. Although the laws he is discussing are social rather than political, his essay does prove that his comparison is valid. RI.9-10.8

3	Jim Crow is a name given to l	aws that e	nforce	d racial	segreg	ation	in t	he U	Inited	State	s from
	after the Civil War until 1965.										

⁴ Soweto is a part of a city in South Africa where black Africans lived under the policy of

My Notes

-	 	-
	 and the second	

STATE OF THE REAL PROPERTY.	
-	



SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Knowledge and Ideas (RI.9-10.8) Matthews makes the point that the "code of the cafeteria table ... was just as binding in that time and place as the laws of Jim Crow or Soweto." During the 20th century, the laws Matthews refers to enforced segregation of black and white people in the United States and South Africa. Does his essay prove that his comparison is valid?

The question asks if Matthews shows that the segregation in his new school is as binding as if it were enforced by laws, rather than society. To answer that question, consider: What is the one thing that his classmates want to know about him? Do all the students want to know, or just some of them? How is the seating arranged in the cafeteria?

ACTIVITY 2.5 continued

- 8 After the first reading, ask students to share their thinking about the essay with a partner. Discuss the parts of the essay that are telling a story rather than explaining thinking. Ask students to focus on the one piece of dialogue. How does this dialogue become the impetus for the entire essay?
- 9 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.
- 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
- 111 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.

apartheid.

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.

4. What is the overall impact of sentence variety on the pacing of the essay? Provide details from the text to support your answer.

Narrative Writing Prompt

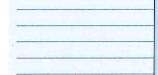
Write a narrative about a time when you made an important decision about yourself. Vary the pacing in your narrative by working in simple, compound, complex, and compound-complex sentences. Be sure to:

- Use descriptive details to help the reader understand your story.
- · Provide a smooth progression of experiences or events, using transitions to move through the story.
- Vary the pacing through the use of details and sentence types and lengths.

Check Your Understanding

After completing your narrative, work with a partner and share your stories, Identify the change in pacing and the sentence types each of you used in your stories.

My Notes



ADAPT

If students have difficulty varying sentence types to affect pacing in their own narratives, have them practice on a story that is not their own: Have them rewrite a fairy tale or an episode from a fairy tale, using different types and lengths of sentences to control pacing as they build suspense or slow the action. Discuss when the action should be faster-paced and slower-paced, and what types of sentences work well in each case.

ACTIVITY 2.5 continued

- 15 After completing the Language and Writer's Craft activity, have students summarize the impact of sentence variety on the pacing of the essay. They should be able to provide evidence from the text.
- 16 Ask students to complete the Narrative Writing prompt either in class or for homework. Tell students that the writing prompt is a chance to practice using sentence variety to affect pacing. You might make special note of juxtaposing a short sentence against a long one or combining several short sentences to achieve an effect.
- 17 Check for student understanding by having students read their narrative to a partner and listen to the partner's narrative. Or you might have pairs read each other's narrative aloud. Have readers emphasize the pacing of the narrative as it is controlled by sentence variety and punctuation.

ASSESS

Use students' responses to the writing prompt to evaluate their understanding of narrative writing. Check that they have included descriptive details, varied sentence types to control pacing, and used effective transitions.

Informally assess students' understanding of how varying sentence types affects pacing by circulating and briefly participating in each pair's discussion.

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.

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

Oualitative: Low Difficulty Task: Moderate (Analyze)

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

2.6

ACTIVITY

Author's Stylebook: Description

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

INDEPENDENT

READING LINK

Read and Research

read independently to

different cultures. What

do you notice? How does an author's use of sensory

recurring themes and issues

details and other descriptive

language convey elements

and reflections of the author's culture?

GRAMMAR & USAGE

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: boloana, hot doas, salami — foods my parents

find repugnant because

they contain pork and meat by-products, crushed bone

and hair glued together by

As you read this essay, find

another colon, and identify its

chemicals and fat."

use in the sentence.

You can use a colon after an

independent clause when it is followed by a liet a

Examine the texts you have

analyze how they present particular aspects of

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, What Am !?

₩Geeta Kothari

1 "To belong is to understand the tacit codes of the people you live with."—Michael

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 olerate the smell of fish, my mother buys the tuna, hoping to satisfy my longing for American food.

3 Indians, of course, do not eat such things.

4 The tuna smells fishy, which surprises me because I can't remember anyone's tuna andwich 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.

5 "What's wrong with it?" I ask.

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

"Do you think it's botulism1?"

Botulism is a serious illness caused by eating improperly preserved food.

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



8 I have never seen botulism, but I have read about it, just as I have read about but never eaten steak and kidney pie.

9 There is so much my parents don't know. They are not like other parents, and they disappoint me and my sister. They are supposed to help us negotiate the world outside, teach us the signs, the clues to proper behavior: what to eat and how

10 We have expectations, and my parents fail to meet them, especially my mother, who works full time. 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. She doesn't show up for school plays. She doesn't make chocolate-frosted cupcakes for my class. 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.

11 We throw the tuna away. This time my mother is disappointed. I go to school with tuna eaters. I see their sandwiches, yet cannot explain the discrepancy between them and the stinking, oily fish in my mother's hand. We do not understand so many things, my mother and I.

Second Read

- · Reread the essay to answer these text-dependent questions.
- · Write any additional questions you have about the text in your Reader/Writer
- 1. Key Ideas and Details: Use evidence from the essay to explain why Kothari says her mother disappoints her.

Kothari says she is disappointed in her mother because parents are supposed to "help us negotiate the world," including teaching them what to eat. Her mother can't do this because she doesn't understand or know how to prepare American food such as tuna. Her mother also disappoints her because she doesn't show up for school plays, make cupcakes, or pay attention to Kothari. This is because her mother works full-time. RI.9-10.2

2. Craft and Structure: What senses does Kothari appeal to in her descriptions of the can of tuna? Give examples for each. Then explain how these descriptions help to support Kothari's conclusion, "We do not understand so many things, my mother and I."

Kothari describes how the tuna smells, looks, and feels. She describes it as "smelling fishy," looking "pink and shiny, like an internal organ" and "similar to the bad foods" her mother doesn't want her to eat, and "stinking and oily." The descriptions help to support Kothari's conclusions because neither she nor her mother can understand what to do with such unappealing food. RI.9-10.4

My Notes

phrases, using context and resources to clarify meanings as needed. Evaluate whether the selected reading mode is effective.
Z Lead a classroom discussion using this narrative to re-examine the Essential Question, "How can cultural experiences and perspectives be conveyed through memorable narratives?" Ask students to identify the image or images that they found most memorable, and discuss what made each image "stick" with the reader.
8 Ask students to focus on the idea of expectations, and what happens

ents to focus on the idea ons, and what happens when reality fails to meet them. How does the writer use the episode of the tuna to explore this idea? Can students make a text-to-life or text-to-text connection?

ACTIVITY 2.6 continued

annotating the descriptive and

sensory language used in the

marking unfamiliar words and

6 As students are reading, monitor their progress. Be sure they are engaged with the text and

narrative. Remind them to continue

9 Based on the observations you made during the first reading, you may want to adjust the reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may have students work independently.

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
- 111 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.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

- 1. Key Ideas and Details (RI.9-10.2) Use evidence from the essay to explain why Kothari says her mother disappoints her. Look in the text for the word "disappoint" and reread the surrounding sentences. What are the ways in which Kothari's mother disappoints her? What explanations does Kothari give for her mother's "disappointing" behavior?
- 2. Craft and Structure (RI.9-10.4) What senses does Kothari appeal to in her descriptions of

the can of tuna? Give examples for each. Then explain how these descriptions help to support Kothari's conclusion, "We do not understand so many things, my mother and I." Where does Kothari describe how the tuna smells, looks, and feels? What phrases does she use to describe the tuna? Consider how the tuna appears to both Kothari and her mother. Do they understand how to prepare the food to make it seem more attractive and good to eat?

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

Author's Stylebook: Description

Working from the Text My Notes

- 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 ach 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
		ų

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 dearee?

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

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

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.

ACTIVITY 2.6 continued

15 Review the three types of clauses addressed in the Language and Writer's Craft: Clauses feature. Discuss how the functions of adjectival, noun, and adverbial clauses differ. Specifically, take some time to look at the questions each type of clause answers for a reader. Find the examples from the text and have students discuss in small groups the impact of the clauses on the writing.

16 Review the Writing to Sources writing prompt with students and have them complete it individually. Remind them to refer to their annotated text, answers to the text-dependent questions, and previous class discussions about the text for ideas.

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.

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

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

My Notes

Elements of a Graphic Novel

LEARNING STRATEGIES:

Graphic Organizer, Summarizing, Note-taking **Learning Targets**

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

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

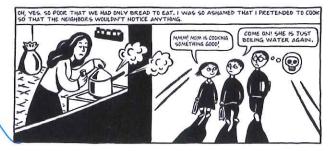
Dialogue Balloons-contain communication between/among characters

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

















shah: a king of Iran

4 Read the About the Author content with students before they begin the First Read. Support students' understanding of this graphic novel by beginning with a class discussion about the meaning of civil liberties. Break the term down into the meaning of each word: civil relates to citizens and their ordinary concerns; liberties describes the freedoms that citizens do or say that are not illegal without being stopped or interrupted by the government.

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

6 Have students identify the main characters and setting of the story as the excerpt begins. As they read, encourage them to monitor their understanding of plot and how it is expressed in this graphic novel excerpt.

1. Craft and Structure (RI.9-10.6) What is the purpose of the graphic novel? How do the words and format of the graphic novel relate to that purpose? What history does the graphic novel tell readers about? How do the words and illustrations help the reader understand that history? Would the ideas be easier or harder to understand in an informative text?

ACTIVITY 2.7 continued

7 Have students note the conventions of dialogue and narration displayed in graphic novets.

8 If you are guiding the reading, pause to ask students to consider why there is so much empty/black space around the Shah in the large panel. Compare the use of space in this panel with the other panels on the page.

ACTIVITY 2.7 continued

dynasties: families of rulers

succeeded: ruled after

Aryans: Caucasians

Elements of a Graphic Novel

TO SURVIVE I TOOK IN EWING AND WITH LEFTOVER WATERIAL, I MADE CLOTHES FOR THE WHOLE FAMILY. My Notes















My Notes

frivolities: trivial things

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?

111 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?

ACTIVITY 2.7

Elements of a Graphic Novel

My Notes









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?













My Notes

ACTIVITY 2.7 continued

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

- · How does the author express the discomfort of waiting and worrying? What are some ways this could be handled in a prose narrative? Consider how sentence length, use of sentence fragments, and punctuation could be used to evoke a sense of waiting in silence.
- · What is the effect of the word incredible on this page?

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Craft and Structure (RI.9-10.4) Why does the narrator compare the wait for her father to come home to "the same silence as before a storm"? Why might people waiting for a storm be silent? How would they feel about the coming storm? Is there anything that can be done about it? Now, consider how the characters feel about the father's delay in coming home. How might their silence be similar to that of people waiting for a storm to arrive?

4. Craft and Structure (RI.9-10.5) 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? Which color do you see more of in the scenes in which the characters are worried about the father? Which color do you see more of in the scenes after the father comes home? What conclusion can you draw about the author's use of dark and light color to echo the mood of the story?

Teacher Notes

ACTIVITY 2.7 continued

Elements of a Graphic Novel

My Notes



PEOPLE CAME OUT CARRYING THE BODY OF A YOUNG MAN KILLED BY THE ARMY. HE WAS HONORED LIKE A MARTYR. A CROWD GATHERED TO TAKE HIM TO THE BAHESHTE ZAHRA CEMETERY.





royalist: person who supports a king







2 2017 College Board. All rights reserved.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

5. Craft and Structure (RI.9-10.4) Why does the grandmother say, "If I die now at least I'll be a martyr! Grandma martyr!" Reread the part of the excerpt about how the crowd reacts to seeing the two dead bodies leave the hospital. Were both of the dead men killed because of the king? What is different about the death of the second man? How does the crowd react? How might they react if anyone, including Grandma, were to die?

6. Craft and Structure (RI.9-10.5) 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? Think of the phrase "Seeing is believing." How does seeing the shah at the top of a tower against the sky or visiting a dead king's grave help you to understand how great he thinks he is? How

My Notes















ACTIVITY 2.7 continued

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

- Why do the adults laugh together? What do they find funny? How does this make the narrator feel?
- · If you were rewriting this story in prose, would you tell it from first-or third-person point of view? Why?

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

does seeing one of the "ridiculous celebrations" described by the grandmother help you understand how he wasted the people's money? What conclusion can you draw between how the shah saw himself and how the people saw him? 7. Craft and Structure (RI.9-10.5) 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? How does ignorance contribute to many of the events in the excerpt, starting with the shah's ignorance about how to rule well? How does the narrator feel when she doesn't understand what the adults are laughing about? In what way could reading a book called The Reasons for the Revolution help to break the cycle of ignorance shown in the excerpt?

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.
- 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

Elements of a Graphic Novel

My Notes	
	1
	-
	-
	-
	-
	_
	T
	-
	_
	_
	-
	-

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

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.

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,

Red of sin house of the state o

ACTIVITY 2.7 continued

- 19 Expand the discussion to focus on comparing a particular informational text with the graphic novel. Divide students into small groups, and have each group choose an informational text about the Iranian Revolution. Some possible texts include the following:
- Marijane Satrapi Author Page "Historical Context"
- BBC News: "In Pictures: The Iranian Revolution"
- New York Times Upfront: "Iran's Islamic Revolution"
- Britannica Online Encyclopedia: "Iranian Revolution of 1978–1979"
- Nova Online: "1979 Iranian Revolution"
- 20 Ask small groups to compare their chosen informational text with the graphic novel using a Venn diagram. Remind them to consider differences in presentation as well as effect on the reader. Have groups share their Venn diagrams with the class.
- prompt, and have them complete a sequence of four to eight panel drawings. Remind them that their panels need to include narrative elements as well as narration and dialogue.

ASSESS

After students have adapted their narrative to a series of panel drawings, review each student's work to ensure that it has setting, characters, point of view, theme, and a series of events that flows logically. You may wish to have students identify these elements on a separate sheet of paper that they submit with their drawings.

ADAPT

If the narrative students wrote is too wide in scope for four to eight panel drawings, have students focus on just a section of their narrative.

Creating a graphic panel could be a challenge for students who do not draw well. Remind students that they can use stick figures. Model creating one scene for students who need additional help. ACTIVITY 2.7 continued

Elements of a Graphic Novel

My Notes

Read the informational text about the Iranian Revolution that your teacher provides. Create a Venn diagram to compare and contrast the effect of presenting this piece of history in a graphic novel form and in prose.

Narrative Writing Prompt

Take the narrative that you wrote for Activity 2.5 and create a series of panel drawings that include dialogue. Be sure to:

- Include narrative elements of setting, character, point of view, sequence of events, and theme throughout the graphic panels.
- Use dialogue balloons and narrator blocks effectively.