

Telling a Story with Poetry

ACTIVITY
2.8

Learning Targets

- Analyze a poem for the author's use of details, diction, and imagery to convey a cultural perspective.
- Write an explanatory text that analyzes the use of narrative elements in poetry.

Preview

In this activity, you will read two narrative poems and then compare how each writer uses narrative elements.

Setting a Purpose for Reading

- As you read the following poems, look for narrative elements. Make connections to the memoirs and excerpts you have read.
- 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

Chitra Banerjee Divakaruni (1956–) was born in India, but she has spent much of her life in the United States. Her writing has won numerous awards, including the American Book Award for her short story collection *Arranged Marriage*. Divakaruni sets her works primarily in India and the United States. Divakaruni began her writing career as a poet, but she has branched out into other genres such as short stories and novels.

ABOUT THE AUTHOR

Rita Dove (1952–) was born in Akron, Ohio. She is a gifted poet and writer who has won numerous prestigious awards. In 1976, she won the Pulitzer Prize for Poetry for her collection of poems *Thomas and Beulah*, which are roughly based on her grandparents' lives. Ms. Dove has served as the nation's Poet Laureate, read her poetry at the White House under different presidents, and appeared on several television programs. She taught creative writing for many years and currently is a professor of English at the University of Virginia.

LEARNING STRATEGIES:
TP-CASTT, Marking the Text,
Close Reading, Drafting,
Sharing and Responding

My Notes

ACTIVITY 2.8

PLAN

Suggested Pacing: 1 50-minute class period plus homework

TEACH

- The purpose of this activity is to analyze the way poets use imagery and diction to communicate something important about their own cultural identity or cultural perspective.
- Review the Learning Targets with students, and review terms as needed. Make sure they understand that diction refers to word choice.
- Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand that they will be annotating the poems for narrative elements.
- Introduce the idea of narrative poems and lead a brief classroom discussion asking students to consider how the narrative elements will be similar and different in the format of a poem.
- Take a moment to allow students to read the About the Author features. Note that the two poets have several things in common: both are women, both are about the same age, and both won awards for their poetry.

Relevant
EA

COMMON CORE STATE STANDARDS

Focus Standards:

- RL.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.
- 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). (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.

Additional Standards Addressed:

RL.9–10.2; RL.9–10.4; W.9–10.2a; W.9–10.2b; W.9–10.2c; W.9–10.2d; W.9–10.2e; W.9–10.2f; W.9–10.4; W.9–10.10; L.9–10.4; L.9–10.6; SL.9–10.1, SL.9–10.6

ACTIVITY 2.8 continued

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

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

7 Reading aloud is an excellent way to experience poetry. If you choose to read aloud for this reading, lead the class as a whole through the poem “Woman with Kite.” Tell students to mark narrative elements—setting, characters, plot events, and so on—as you read. Have them **share** their annotations, and use them to clarify the sequence of events.

8 Suggest that students focus on verbs to identify events in the narrative sequence.

9 Based on the observations you made during the first reading, you may want to adjust the reading mode for the second reading. For example, you may decide for the second reading to have students read silently, or you may group students differently.

ACTIVITY 2.8 continued

Telling a Story with Poetry

My Notes

querulous: complaining
disgruntled: unhappy

translucent: partly transparent
resistant: opposing

Poetry

woman with kite

by Chitra Banerjee Divakaruni

Meadow of crabgrass, faded dandelions,
querulous child-voices. She takes
from her son's disgruntled hands the spool
of a kite that will not fly.

5 Pulls on the heavy string, ground-glass rough
between her thumb and finger. Feels the kite,
translucent purple square, rise in a resistant arc,
flapping against the wind. Kicks off her chappals¹,
tucks up her kurta² so she can run with it,

10 light flecking off her hair as when she was
sexless-young. Up, up

past the puff-cheeked clouds, she
follows it, her eyes slit-smiling at the sun.
She has forgotten her tugging children, their

15 give me, give me wails. She sprints
backwards, sure-footed, she cannot
fail, connected to the air, she
is flying, the wind blows through her, takes
her red dupatta³, mark of marriage.

20 And she laughs like a woman should never laugh
so the two widows on the park bench
stare and huddle their white-veiled heads
to gossip-whisper. The children have fallen,
breathless, in the grass behind.

¹ Chappals are a kind of open-toed, T-strap sandal.

² A kurta is a long, loose, shirt worn by women in India.

³ A dupatta is a scarf or head covering.

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SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Key Ideas and Details (RL.9–10.3) What words and images does Divakaruni use to describe the woman's children and to describe the woman as she runs with the kite? Why do you think she chooses this language to describe the characters? How does the narrator describe the children's voices and her son's

hands? What adjective does she use to describe the children, and what phrase describes their wails? Next, look at the descriptions of the woman running with the kite. What expression is on her face? How does she run and laugh? What is the effect of these very different words and images?

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ACTIVITY 2.8 continued

14 Before students read “Grape Sherbet,” have them look at its structure. How would they describe the line lengths, use of punctuation, and space? Ask them how they think these structural elements will affect the meaning and pace of the poem.

15 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

16 If you read aloud the previous poem, read this one aloud as well. Have students listen for differences in diction and rhythm between the two poems.

17 As students are reading, monitor their progress. Be sure they are engaged with the text, making annotations as necessary, and looking for narrative elements. Evaluate whether the selected reading mode is effective.

18 Based on the observations you made during the first reading, you may want to adjust the reading mode for the second reading. For example, you may decide to read the poem aloud for the second reading, or you may group students differently.

ACTIVITY 2.8 continued

Telling a Story with Poetry

My Notes

gelled: jelly-like

dollop: a scoop

Poetry

by Rita Dove

The day? Memorial.
After the grill
Dad appears with his masterpiece—
swirled snow, gelled light.
5 We cheer. The recipe's
a secret, and he fights
a smile, his cap turned up
so the bib resembles a duck.
That morning we galloped
10 through the grassed-over mounds
and named each stone
for a lost milk tooth. Each dollop
of sherbet, later,
is a miracle,
15 like salt on a melon that makes it sweeter.
Everyone agrees—it's wonderful!
It's just how we imagined lavender
would taste. The diabetic grandmother
stares from the porch, a torch
20 of pure refusal.
We thought no one was lying
there under our feet,
we thought it
was a joke. I've been trying
25 to remember the taste,
but it doesn't exist.
Now I see why
you bothered,
father.



Provides a model or sample of narrative elements in poetry

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

3. Craft and Structure (RL.9–10.4) Cite the details that Dove uses to describe her father's homemade grape sherbet. Why does she say the taste “doesn't exist”? What words are used to describe Dad's “masterpiece,” and later, “each dollop” of the sherbet? What does Dove compare it to in her imagination? Finally, consider: Is it possible to clearly remember something that cannot be precisely described?

4. Key Ideas and Details (RL.9–10.3) Dove closes the poem by saying, “Now I see why you bothered, father.” What shift is conveyed at the end of the poem? Reread Dove's description of running through a graveyard on Memorial Day as a child. How did Dove think about Memorial Day then? What might have changed as she grew up to help her to understand why her father bothered to make his special grape sherbet every Memorial Day?

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.

3. Craft and Structure: Cite the details that Dove uses to describe her father’s homemade grape sherbet. Why does she say the taste “doesn’t exist”?

The sherbet is described as “swirled snow, gelled light,” “a miracle,” “like salt on a melon that makes it sweeter,” and “just how we imagined lavender would taste.” These details show that the taste was impossible to describe precisely, and so her memory of the taste “doesn’t exist.” RL.9–10.4

4. Key Ideas and Details: Dove closes the poem by saying, “Now I see why you bothered, father.” What shift is conveyed at the end of the poem?

Dove shows that the children don’t understand the significance of Memorial Day, since they run through the graves and think it is a joke. However, at the end of the poem, she says that she now understands why her father bothered to make his special grape sherbet on Memorial Day. She means that now, as an adult, she understands how important it is to honor people who died fighting wars. RL.9–10.3

Working from the Text

5. With your teacher and classmates, use TP-CASTT to analyze “Woman with Kite.” As you have learned, the acronym TP-CASTT stands for title, paraphrase, connotation, attitude, shifts, title, and theme.
- **Title:** Make a prediction about what you think the title means before you read the poem.
 - **Paraphrase:** Restate the poem in your own words. What is the poem about? Rephrase difficult sections word for word.
 - **Connotation:** Look beyond the literal meanings of key words and images to their associations.
 - **Attitude:** What is the speaker’s attitude? What is the author’s attitude? How does the author feel about the speaker, the characters, and the subject?
 - **Title:** Reexamine the title. What do you think it means now within the context of the poem?
 - **Theme:** Think of the literal and metaphorical layers of the poem, and then determine the overall theme.

My Notes

Lined area for taking notes.

ACTIVITY 2.8 continued

19 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

20 Help students connect this poem to other readings in this unit using questions such as the following:

- How does the point of view of “Grape Sherbet” compare with the points of view of “Woman with Kite” and “Where I’m From”?
- Which other readings involve fathers or grandmothers? Which have children as characters? Which focus on foods?

21 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 box for suggestions.

22 Lead the class in an analysis of the poem “Woman with Kite” using the TP-CASTT strategy. A model of the TP-CASTT graphic organizer can be found in the Resources section in the back of your book or on SpringBoard Digital.

23 Have students work with a partner to complete the remaining Working from the Text questions.

ACTIVITY 2.8 continued

24 Ask students to complete the Writing to Sources prompt either in class or for homework. Review the writing prompt with students, and make sure they understand that they will need to address both poems in their explanatory text.

ASSESS

The Writing to Sources prompt provides an opportunity for formative assessment of students' skills in writing a literary analysis essay. Review that students have a clear thesis that is well supported by evidence, including quoted text evidence. Provide feedback on the use of academic voice, transitions, and sentence variety.

ADAPT

If students are struggling to provide a clear and supportable thesis, have them explain their thesis ideas before writing, and review these for clarity and substance. If students have not stated the thesis clearly, or if the thesis lacks substance, have them work with a partner to develop a response to the prompt through discussion. Then, assist them in crafting a thesis.

ACTIVITY 2.8 continued

Telling a Story with Poetry

My Notes

6. Create a graphic organizer that identifies the narrative elements in "Woman with Kite." Focus on how the narrative elements are addressed in the format of a poem.

7. With a partner, analyze "Grape Sherbet" using TP-CASTT. Be sure to annotate the text for the elements of a narrative, cultural references, and perspective.

Writing to Sources: Explanatory Text

Explain how the author of each poem uses narrative elements to convey a cultural perspective. How does each author use details and imagery? What specific words and phrases or figurative language are used to show the narrator's perspective? Be sure to:

- Begin with a clear thesis that introduces the title, the author, and the narrator's cultural perspective of each poem.
- Include specific examples and relevant details to show how the authors use narrative elements effectively in their poetry.
- Use a coherent organizational structure and employ transitions effectively to highlight similarities and differences in the way each author uses narrative elements.
- Include direct quotations if appropriate; punctuate all quotations correctly.
- Use an appropriate voice and a variety of phrases to add interest to your writing.
- Provide a concluding statement that supports your main point.

Building towards EA

Struggling with Identity: Rethinking Persona

ACTIVITY
2.9

Learning Targets

- Analyze how an author's persona relates to audience and purpose.
- Identify allusions and connect them to the writer's purpose.
- Practice effective speaking and listening in a Socratic Seminar discussion.

Persona

Persona is a literary device that writers create in their stories. A **persona** allows an author to express ideas and attitudes that may not reflect his or her own. Think about your own personas. What is your persona with your family versus your persona with friends and at school?

Preview

In this activity, you will read an excerpt from a memoir and analyze the author's persona.

Setting a Purpose for Reading

- Mark the text for allusions, and use metacognitive markers by placing a ? when you have a question, a ! when you have a strong reaction, and a * when you have a comment.
- 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

Richard Rodriguez has written extensively about his own life and his struggles to reconcile his origins as the son of Mexican immigrants and his rise through American academia. In his memoir, *The Hunger of Memory*, written in English, his second language, Rodriguez examines how his assimilation into American culture affected his relationship to his Mexican roots.

Memoir

Excerpt from The Hunger of Memory

by Richard Rodriguez

- I have taken Caliban's advice. I have stolen their books. I will have some run of this isle.
- Once upon a time, I was a "socially disadvantaged" child. An enchanted happy child. Mine was a childhood of intense family closeness. And extreme public alienation.

¹ Caliban is a monstrous character in Shakespeare's play *The Tempest* who wants to steal the books and magic of another character to gain power.

LEARNING STRATEGIES:
Marking the Text, Rereading, Socratic Seminar, Discussion Groups

Literary Terms

Persona is the voice assumed by a writer. It is not necessarily his or her own voice.

My Notes

Pre-12dg

Students research cultural and literary allusions.

- Caliban
- Uncle Tom
- Bel Air
- Affirmative

Action → Pro/con views

- Bilingual Education

disadvantaged: lacking resources such as education and money
alienation: separation

- "I love you"
- ① Mom to child
 - ② kid to pizza
 - ③ model to mirror reflection
 - ④ Person after a fight

ACTIVITY 2.9

PLAN

Suggested Pacing: 2 50-minute class periods

TEACH

1 Have students read the definition and explanation of the term *persona*. Suggest that **role-playing** and acting in a play are similar experiences as adopting a persona in writing. When writers create a persona, they speak with the voice of that "character." A persona allows the author to express ideas and attitudes that may not reflect his or her own.

2 In this activity, students will not only interpret the author's message but also identify information and feelings associated with the author himself. They will be using two strategies: **diffusing** and **Socratic Seminar**. The purpose of diffusing is to help students increase understanding by discovering meanings of unfamiliar words, while the Socratic Seminar is designed to help students formulate questions for discussion in order to come to a new understanding of a topic.

3 Read the Preview and the Setting a Purpose for Reading sections with your students. If needed, review the meanings of the terms *allusion* and *memoir*.

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

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

Text Complexity

Overall: Complex
Lexile: 720L
Qualitative: High Difficulty
Task: Moderate (Analyze)

Use context clues, Background info, & dictionary to figure out word meanings.

ACTIVITY 2.9 continued

5 In this first reading, the text's difficult vocabulary and allusions may act as roadblocks to students' understanding; therefore, prompt students to use reading strategies that have been successful in the past (**marking the text**, highlighting, etc.). Tell students to create as they read a list of five unfamiliar or challenging words or allusions and then look up their meanings.

6 Direct attention to the first Grammar & Usage feature, and have students consider how the use of quotation marks contributes to the tone. Point out that the author places in quotation marks words that are not his own—they come from others, and he is not comfortable simply using them as part of his own voice. So, by placing them in quotation marks, readers sense this discomfort, and understand that the words are barriers between the author and those around him. Discuss other special senses of words that require the use of quotation marks, such as an invented word or slang used intentionally for effect.

7 The second Grammar & Usage feature provides an excellent opportunity to point out that some types of writing, like this personal narrative, are enhanced by an expressive or reflective style that includes intentionally used sentence fragments. The author uses sentences of all lengths, as well as sentence fragments, to control the pacing and to give readers the sense that they are inside the mind of the writer, listening to his thoughts as they come.

see Activity 1.3
Informal & formal voice (A.16)

ACTIVITY 2.9 continued

Struggling with Identity: Rethinking Persona

assimilated: a part of a cultural group

GRAMMAR & USAGE
Punctuation for Effect

Writers may place quotation marks around a word to suggest irony or sarcasm. In Paragraph 2, Rodriguez places the term "socially disadvantaged" in quotation marks. This suggests that he finds the euphemism incongruous with his idea of himself—a term others applied to him. As you read, consider why he places "use" in quotation marks in this sentence: "... wasn't it a shame that I wasn't able to 'use' my Spanish ..."

GRAMMAR & USAGE
Sentence Types

An effective way to create rhythm and emphasis in prose is to vary sentence types and lengths. Notice the variety in the first four sentences of paragraph 8. This paragraph begins with a sentence fragment that refers back to the previous sentence. A longer sentence then emphasizes the "year of continuous silence" it describes. Two short sentences then describe the abrupt end of the money. Find another section that includes a variety of sentence types. How does the variety reflect the author's flow of thoughts and his meaning?

dupe: a person who has been fooled
pieties: religious statements

- 3 Thirty years later I write this book as a middle-class American man. **Assimilated.**
- 4 Dark-skinned. To be seen at a Belgravia dinner party. Or in New York. Exotic in a tuxedo. My face is drawn to severe Indian features which would pass notice on the page of a *National Geographic*, but at a cocktail party in Bel Air somebody wonders: "Have you ever thought of doing any high-fashion modeling? Take this card." (In Beverly Hills will this monster make a man.)
- 5 A lady in a green dress asks, "Didn't we meet at the Thompsons' party last month in Malibu?"
- 6 And, "What do you do, Mr. Rodriguez?"
- 7 I write: I am a writer.
- 8 A part-time writer. When I began this book, five years ago, a fellowship bought me a year of continuous silence in my San Francisco apartment. But the words wouldn't come. The money ran out. So I was forced to take temporary jobs. (I have friends who, with a phone call, can find me well-paying work.) In past months I have found myself in New York. In Los Angeles. Working. With money. Among people with money. And at leisure—a weekend guest in Connecticut; at a cocktail party in Bel Air.
- 9 Perhaps because I have always, accidentally, been a classmate to children of rich parents, I long ago came to assume my association with their world; came to assume that I could have money, if it was money I wanted. But money, big money, has never been the goal of my life. My story is not a version of Sammy Glick's. I work to support my habit of writing. The great luxury of my life is the freedom to sit at this desk.
- 10 "Mr? ..."
- 11 Rodriguez. The name on the door. The name on my passport. The name I carry from my parents—who are no longer my parents, in a cultural sense. This is how I pronounce it: Rich-heard Road-re-guess. This is how I hear it most often.
- 12 The voice through the microphone says, "Ladies and gentlemen, it is with pleasure that I introduce Mr. Richard Rodriguez."
- 13 I am invited very often these days to speak about modern education in college auditoriums and in Holiday Inn ballrooms. I go, still feel a calling to act the teacher, though not licensed by the degree. One time my audience is a convention of university administrators; another time high school teachers of English; another time a women's alumnae group.
- 14 "Mr. Rodriguez has written extensively about contemporary education."
- 15 Several essays. I have argued particularly against two government programs—affirmative action and bilingual education.
- 16 "He is a provocative speaker."
- 17 I have become notorious among certain leaders of America's Ethnic Left. I am considered a dupe, an ass, the fool—Tom Brown, the brown Uncle Tom, interpreting the writing on the wall to a bunch of cigar-smoking pharaohs.
- 18 A dainty white lady at the women's club luncheon approaches the podium after my speech to say, after all, wasn't it a shame that I wasn't able to "use" my Spanish in school. What a shame. But how dare her lady-fingered pieties extend to my life!

Model using sentence combining techniques

www.ncte.org / writer's workshop / online grammar handbook

COMMON CORE STATE STANDARDS

larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
SL.9–10.1c: Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

Additional Standards Addressed:

- RI.9–10.1; RI.9–10.2; RI.9–10.3; RI.9–10.4; RI.9–10.10; SL.9–10.6; L.9–10.1; L.9–10.2; L.9–10.4d; L.9–10.4; L.9–10.6

literary allusion
Biblical allusion
Daniel prophet

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19 There are those in White America who would anoint me to play out for them some drama of ancestral reconciliation. Perhaps because I am marked by indelible color they easily suppose that I am unchanged by social mobility, that I can claim unbroken ties with my past. The possibility! At a time when many middle-class children and parents grow distant, apart, no longer speak, romantic solutions appeal.

20 But I reject the role. (Caliban won't ferry a TV crew back to his island, there to recover his roots.)

21 Aztec ruins hold no special interest for me. I do not search Mexican graveyards for ties to unnamable ancestors. I assume I retain certain features of gesture and mood derived from buried lives. I also speak Spanish today. And read García Lorca and García Márquez at my leisure. But what consolation can that fact bring against the knowledge that my mother and father have never heard of García Lorca or García Márquez?

22 What preoccupies me is immediate; the separation I endure with my parents is loss. This is what matters to me; the story of the scholarship boy who returns home one summer from college to discover bewildering silence, facing his parents. This is my story. An American story. Consider me, if you choose, a comic victim of two cultures. This is my situation; writing these pages, surrounded in the room I am in by volumes of Montaigne and Shakespeare and Lawrence. They are mine now.

23 A Mexican woman passes in a black dress. She wears a white apron; she carries a tray of hors d'oeuvres. She must only be asking if there are any I want as she proffers the tray like a wheel of good fortune. I shake my head. No. Does she wonder how I am here? In Bel Air.

24 It is education that has altered my life. Carried me far.

Second Read

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

1. **Craft and Structure:** Reread the footnote about the character Caliban. Rodriguez returns to this literary allusion several times in the essay: when he says he “has stolen their books,” when he quotes Shakespeare in saying a monster can “make a man,” and when he refers to Caliban “ferrying a TV crew back to his island,” a modern updating of a scene in *The Tempest*. Why might Rodriguez identify with this character?

Rodriguez identifies with Caliban because he has also gained power by “stealing” books of others, in this case, of Americans. He shows that education has caused him to no longer see himself as a Mexican-American, but simply as an assimilated middle-class American. He could be considered a monster because he does not fit into his family anymore. RI.9–10.4

can he truly leave his ancestral heritage?

reconciliation: rejoining
mobility: easy movement

versus
alienation

My Notes

sensationalize his cultural identity with a focus on past and historical contribution

Contrast this attitude with Lyon's "Where I'm From"

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the allusion also implies he cannot leave skin color behind in his identity

8 After reading the text once, students may share their words and allusions with the class and create a list of **diffused** words and phrases. Encourage students to analyze the context of diffused words or phrases to help them distinguish between the denotative and connotative meanings of words.

9 Based on the observations you made during the first reading, you may want to adjust the reading mode for the second reading. For example, you may decide 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 During the second reading, encourage students to make connections by asking questions as they read the text. Have them share their questions and discuss possible answers with a partner.

12 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. **Craft and Structure (RI.9–10.4)** Reread the footnote about the character Caliban. Rodriguez returns to this literary allusion several times in the essay: when he says he “has stolen their books,” when he quotes Shakespeare in saying a monster can “make a man,” and when he refers to Caliban “ferrying a TV crew back to his island...” Why might Rodriguez identify with this character? How can you describe the character of Caliban, based on

the footnote? Look at each of these qualities. What is Rodriguez’s attitude toward books and education? How does he feel about power? How might he consider himself a “monster”?

2. **Key Ideas and Details (RI.9–10.2)** Rodriguez says that his parents “are no longer [his] parents, in a cultural sense.” What details does he use to develop this idea in the text? The first time Rodriguez discusses his childhood, what details does he use to describe it? How does he go on to

ACTIVITY 2.9 continued

13 To complete the Working from the Text section, have groups of four take notes using the questions on the student page. You might divide these questions among students so they have a single focus for their reading and discussion. If needed, review the meanings of *conflict*, *diction*, and *syntax*.

14 Once students have identified allusions, conflicts, and important words and phrases, they are ready to participate in the **Socratic Seminar** questions below. The questions will ensure that all students enter the discussion having already considered the text in multiple ways. If you prefer, have students write questions of their own that can be used in the seminar.

15 Remind students that the goal of the Socratic Seminar is to think deeply about the ideas, issues, and values in the text. Their responses should have direct support from the text, other texts from the unit, or their personal experiences.

Socratic Questions:

- Why did the author choose this title? Does it fit his purpose? What does it mean?
- What is the tone of the piece? How do you know?
- Is cultural identity important to Richard Rodriguez? Explain.
- What does the author deem success? Would he consider himself a success?
- Who is the audience?
- In what ways does Rodriguez's story resonate with you? Have you had similar conflicts?

Leveled Differentiated Instruction

In this activity, students may need support preparing for a **Socratic Seminar**.

Ex Allow partners to complete the **Collaborative Dialogue** graphic organizer prior to the group discussion. Encourage students to record and practice text-related questions. For example: *What in the text makes you say that? Based on _____, I think that _____. Another example of _____ is _____.*

ACTIVITY 2.9 continued

Struggling with Identity: Rethinking Persona

My Notes

Perhaps use a CLOZE response strategy to support this

Scaffold by providing evidence + students label technique + effect or provide effect and students find evidence + technique

Allow students to prepare written responses prior to soc. seminar.

2. Key Ideas and Details: Rodriguez says that his parents “are no longer [his] parents, in a cultural sense.” What details does he use to develop this idea in the text?

Rodriguez starts by telling the reader about his happy childhood with “intense family closeness” and “extreme public alienation.” He then contrasts this point by saying he is now “a middle-class American man. Assimilated.” Near the end of the essay, he explains this change. He goes to college on a scholarship and returns “to discover bewildering silence, facing his parents.” By becoming educated and associating with students from a different social class, he becomes distant from his parents. RI.9–10.2

3. Craft and Structure: Rodriguez controls the pacing of this narrative text through the use of varied sentence lengths and occasional dialogue. How does the pacing affect us as readers?

Rodriguez grabs our attention at the beginning of the essay by using three short sentences in a row. He continues to punctuate important details with very short sentences, such as “Assimilated.” “Dark-skinned.” “The name on the door.” The dialogue quotes other people, usually with a tone of irony. For example, he quotes someone who says he has “written extensively about contemporary education” when he has only written several essays about it. The overall effect of the pacing is to keep us engaged and to help us understand the fact that he considers himself a misfit. RI.9–10.5

Working from the Text

4. Reread the text, using the guiding questions below to deepen your understanding of Rodriguez's purpose. In groups of four, divide the questions among yourselves. Jot down answers to the questions, and then share your notes with each other.

- **Allusions:** What allusions are made? How does Rodriguez draw on Shakespeare's *The Tempest*, as well as other literary works, to add depth and meaning to his text (who are Caliban, Uncle Tom, and García Márquez)?
- **Conflicts:** What forces (either internal or external) are pulling Rodriguez in different directions?
- **Diction:** What words have strong connotations and which images paint a vivid picture?
- **Syntax:** Note the use of abrupt, choppy sentence fragments. What effect do they have on your reading?
- What universal ideas about life and society does Rodriguez convey in this text?

Introducing the Strategy: Socratic Seminar

A **Socratic Seminar** is a focused discussion that is tied to an essential question, topic, or selected text. You participate by asking questions to initiate a conversation that continues with a series of responses and additional questions. In a Socratic Seminar, you must support your opinions and responses using specific textual evidence.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

describe himself today? What details does he use near the end of the essay to explain this change?

3. Craft and Structure (RI.9–10.5) Rodriguez controls the pacing of this narrative text through the use of varied sentence lengths and occasional dialogue. How does the pacing affect us as readers? Does Rodriguez start the memoir excerpt by using short sentence or long

ones? What effect does this choice have on you? Where does he use very short sentences elsewhere in the text, and what is the effect? Next, look at the dialogue. What is his attitude toward the people he quotes and what they have to say about him? What effect does this choice have on you?

Socratic Seminar

Your teacher will lead you in a Socratic Seminar in which you discuss this piece more fully. As you participate in the discussion, keep in mind the norms for group discussions:

- Be prepared—read the texts, complete any research needed, and make notes about points to be discussed.
- Be polite—follow rules for cordial discussions, listen to all ideas, take votes to settle differences on ideas, and set timelines and goals for the discussion.
- Be inquisitive—ask questions to keep the discussion moving, to clarify your understanding of others’ ideas, and to challenge ideas and conclusions.
- Be thoughtful—respond to different perspectives in your group, summarize points when needed, and adjust your own thinking in response to evidence and ideas presented within the group.

Check Your Understanding

Reflect on how the discussion in a Socratic Seminar adds to your understanding of your reading. Also reflect on how the group applied the discussion norms. What worked well? What did not work as well?

Language and Writer’s Craft: Varying Sentence Beginnings

Sentences need not always begin with the subject. Beginning with other structures not only provides variety and interest, but can also give emphasis to an important detail or point. Sentences can begin with a word, a phrase, or a clause:

- Beginning with a word:** Stunned, Gretchen burst into tears.
- Beginning with a phrase:** Unable to believe her eyes, Gretchen burst into tears.
- Beginning with a clause:** Because she was not expecting a surprise party, Gretchen burst into tears.

PRACTICE With a partner, review the three examples of sentence beginnings and find examples of each in the texts from the unit.

Sentence Beginnings	Example from Texts
Beginning with a word	
Beginning with a phrase	
Beginning with a clause	

Writers who use varied syntax effectively incorporate multiple sentence types in their writing. Select one piece of writing you have completed in this unit to revise for syntactical variety. Be sure to:

- Use at least three different types of sentences.
- Incorporate a variety of sentence beginnings, including beginning with a word, beginning with a phrase, and beginning with a clause.

My Notes

Add sentence frames and discussion goals to focus on discourse moves.

options:

BeLinger or in context with writing portfolio items.

Em Working in pairs, have students complete the **Collaborative Dialogue** graphic organizer prior to the whole group seminar discussion. Encourage students to use this organizer to record and practice clarification, paraphrasing, and extending questions. For example: *I have a question about _____. In other words, are you saying that _____? The idea of _____ is important because _____.*

Br Provide student pairs with the **Collaborative Dialogue** graphic organizer, and allow them time prior to the seminar to record and practice asking questions about specific points in the text, along with their responses.

16 After the class discussion, revisit the definition of *persona*. As a class, **brainstorm** what students know about the author’s identity. Then have them answer these questions:

- What persona does the writer present to the reader?
- What persona does he allude to, but chooses not to share with us?

17 Direct attention to the Language and Writer’s Craft feature, and review with students the purpose of varying sentence beginnings as well as other aspects of sentence structure. Read aloud and discuss the examples. Have students work with a partner to complete the **graphic organizer**.

18 Students can revise their writing to incorporate more sentence variety.

ASSESS

As you review responses to the Check Your Understanding, look for thoughtful responses based on students’ authentic experiences in the **Socratic Seminar** discussion. Students should address how well the group applied each of the four listed discussion norms.

ADAPT

If students have difficulty assessing how well the group applied the discussion norms, create a scorecard using the four norms—be prepared, be polite, be inquisitive, be thoughtful—and have students give a score to each category.

ACTIVITY 2.10

▶ PLAN

Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand that writers might communicate a change in perspective in different ways. For example, they might explain it directly, but they may also use other means to show a shift in perspective, such as changing tone or diction.

2 Invite students to complete a **quickwrite** about a Thanksgiving they have celebrated or have seen celebrated on television or in books or movies.

3 Direct attention to the **graphic organizer** on page 161. Tell students that as they read, they may want to make notes here or in the My Notes space of the text. After reading, they will complete this graphic organizer in preparation for writing a summary.

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

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

Text Complexity

Overall: Complex

Lexile: 1170L

Qualitative: Moderate Difficulty

Task: Challenging (Evaluate)

5 Introduce students to “Thanksgiving: A Personal History” by explaining that this text is about an adult reflecting on the Thanksgiving celebrations throughout her life. As students read, ask them to **mark the text** by highlighting or underlining places where the writer shifts perspective to adulthood.

ACTIVITY 2.10

Changes in Perspective

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

My Notes

mesmerizing: fascinating

Learning Targets

- Analyze tone and diction to track changes in narrative perspective.
- Examine how both internal changes and external changes can affect perspective on experiences.

Preview

In this activity, you will read an essay and think about changes in the narrator’s perspective.

Setting a Purpose for Reading

- As you read the following essay, use close reading and mark the text for changes in the author’s perspective about Thanksgiving.
- 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

Jennifer New lives in Iowa City, Iowa, and writes regularly for online and other publications. She describes herself as a dedicated writer whose “mind is forever on the page, playing with language and new ideas for books or articles.”

Essay

Thanksgiving:

by Jennifer New

From the mythic Midwest of my childhood to the mesmerizing Chicago of later years, this holiday has always evoked a place.

1 In trying to explain what was missing from her life, how it felt hollow, a friend recently described to me a Thanksgiving she’d once had. It was just two friends and her. They had made dinner and had a wonderful time. “Nothing special happened,” she explained, “But we were all funny and vibrant. I thought life would always be like that!”

2 This is the holiday mind game: the too-sweet memory of that one shining moment coupled with the painful certainty that the rest of the world must be sitting at a Norman Rockwell¹ table feeling loved. It only gets worse when you begin deconstructing the purpose of such holidays. Pondering the true origins of Thanksgiving, for example, always leaves me feeling more than a bit ashamed and not the least bit festive. Don’t even get me started on Christmas.

¹ Norman Rockwell was a painter whose subject was small-town life.

COMMON CORE STATE STANDARDS

Focus Standards:

RI.9–10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

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.)

Additional Standards Addressed:

RI.9–10.1; **RI.9–10.2;** **RI.9–10.5;** **W.9–10.9b;** **W.9–10.10;** **L.9–10.1;** **L.9–10.4;** **L.9–10.4a;** **L.9–10.6;** **SL.9–10.1a;** **SL.9–10.6**

3 Every year, I think more and more of divorcing myself from these blockbuster holidays. I want to be free from both the material **glut** and the Pandora's box² of emotions that opens every November and doesn't safely close until Jan. 2. Chief among these is the longing for that perfect day that my friend described, the wishful balance of tradition, meaning and belonging. But as an only child in a family that has never been long on tradition, I've usually felt my nose pressed against the glass, never part of the long, lively table and yet not quite able to scrap it all to spend a month in Zanzibar³.



glut: excessive amount

My Notes

4 When I was a kid, of course, there was none of this philosophizing. I was too thrilled by the way the day so perfectly matched the song we'd sung in school. You know the one: "Over the river and through the woods. ..." Across the gray Midwestern landscape, driving up and down rolling hills, my parents and I would go to my grandmother's house. From the back seat, I'd peer out at the endless fields of corn, any stray stalks now standing brittle and bleached against the frostbitten black soil. Billboards and gas stations occasionally punctuated the landscape. Everything seemed unusually still, sucked dry of life by winter and the odd quiet of a holiday weekend.

5 In less than an hour, we'd turn off the interstate, entering more familiar territory. My child's mind had created mythic markers for the approach to my grandparents'. First came the sign for a summer campground with its wooden cartoon characters, now caught alone and cold in their faded swimsuits. Farther up the road, a sentry-like boulder stood atop a hill, the final signpost before we pulled into my grandparents' lane. Suddenly, the sky was obscured by the long, reaching branches of old-growth oak and elm trees. A thick underbrush, a collage of grays and browns, extended from the road and beyond to the 13 acres of Iowa woodland on which their house was situated. A frozen creek bisected the property at the bottom of a large hill. The whole kingdom was enchanted by deer, a long orange fox, battalions of squirrels and birds of every hue.

6 Waiting at the end of the lane was not the house from the song, that home to which the sleigh knew the way. A few years earlier my grandparents had built a new house, all rough-hewn, untreated wood and exposed beams, in lieu of the white clapboard farmhouse where they had raised their children. I vaguely understood that this piece of contemporary architecture, circa 1974, was a twist on that traditional tune, but to me it was better: a magical soaring place full of open spaces, surprises and light.

7 Upon entering the house, I'd stand and look up. Floating above were windows that seemed impossibly high, their curtains controlled by an electric switch. On another wall was an Oriental rug so vast it seemed to have come from a palace. Hidden doors, a glass fireplace that warmed rooms on both sides and faucets sprouting water in high arcs fascinated me during each visit. In the basement, I'd roam through a virtual labyrinth of

WORD CONNECTIONS

Roots and Affixes

Philosophizing contains two roots. The root *soph* comes from the Greek word *sophos*, meaning "wise." This root also appears in *sophistry*, *sophisticated*, and *sophomore*. The root *phil* comes from the Greek *philos*, which means "love of something." It also appears in *philology*, *philanthropy*, *philately*, and *philharmonic*.

Empathy contains the root *path*, from the Greek word *pathos*, meaning "feeling, suffering, or disease." This root also appears in *pathology*, *pathetic*, and *sympathy*. The suffix *-y* indicates that the word is a noun. The prefix *em-* means "with."

6 During this reading, you may wish to use **close reading** to help students identify shifts in tone and diction. Begin by reading aloud the first three paragraphs. As you read, ask the class to underline words or phrases that indicate the author's attitude toward Thanksgiving. On the board or under a document camera, draw a two-column **graphic organizer** with the headings **WORDS/PHRASES** (diction) and **TONE**. If necessary, review the meanings of the terms *diction* (word choice) and *tone* (writer or narrator's attitude toward the subject or audience). Ask volunteers to share their underlined words with the class. Write their answers in the two-column chart. Possible answers include:

Words/Phrases (Diction):

- "missing from her life"
- "felt hollow"
- "holiday mind game"
- "painful"
- "pondering"
- "bit ashamed"
- "divorcing myself"
- "Pandora's box"
- "longing"
- "felt my nose pressed against the glass"
- "never part of the long, lively table"

Tone:

- disappointed, empty, lonely,
- meditative, thoughtful,
- reflective, regretful, unfulfilled,
- meaninglessness

7 If you are guiding the reading, ask students to explain whether the words *longing* and *philosophizing* describe part of the adult or childhood perspective of the writer. Ask them to explain their reasoning.

8 Point out the Word Connections: Roots and Affixes feature and have students look up definitions of the italicized words to see how their definitions reflect the root meanings.

9 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating clues to the writer's perspective shift. Evaluate whether the selected reading mode is effective.

² In Greek mythology, **Pandora's box** was a jar that contained all the evils of the world. Pandora, the first woman created by the gods, opened the jar out of curiosity and let all the evils out.

³ **Zanzibar** is a group of islands in Tanzania in East Africa. It represents a place that is exotic and hard to reach.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. **Craft and Structure (RI.9–10.4)** What clues can you use to determine the meaning of **deconstructing** in the sentence, "It only gets worse when you begin deconstructing the purpose of such holidays"? Consider both your knowledge of roots and prefixes and the context. What is the meaning of the root word *construct*? What does the prefix *de-* mean in words such as *decode* and *declutter*? How does the suffix *-ing* change a verb into a noun? Next, look at the words surrounding *deconstructing* in the sentence. What

does the phrase "It only gets worse" tell you about the probable meaning of the word?

2. **Craft and Structure (RI.9–10.4)** Use a dictionary to determine the meanings of the words *sentry* and *gaggles*. What is the effect of the writer's choice of words to describe a "sentry-like" boulder and "gaggles" of cousins? Find the place in the text where the narrator describes her grandparents' property as a "kingdom." How might the image of a boulder

ACTIVITY 2.10 continued

Teacher Notes

ACTIVITY 2.10
continued

Changes in Perspective

My Notes

- 4. Craft and Structure:** Reread the footnote about Pandora's box in Greek mythology. The author uses an allusion to Pandora's box as a metaphor for the emotions she feels between Thanksgiving and New Year's. Why do you think she chooses to use this allusion?

Pandora's box holds all the evils of the world. When Pandora opens the box, she releases them. The author uses the allusion to describe her emotions because she can keep the emotions in "safely" until the holiday season comes around each year. Then, the emotions are released, and she can't call them back. RI.9-10.4

- 5. Knowledge and Ideas:** The author states that most holidays are about instilling tradition in younger family members and upholding it for older ones. She writes, "Isn't that what most holidays are about? Everyone in the middle gets left holding the bag, squirming in their seats, while the young and old enjoy it." Do you think that she gives enough evidence to prove this point valid for her readers?

The author proves the point as far as it relates to her own experience. She describes how she likes the Thanksgivings at her grandparents' when she is young, but they no longer have any appeal to her by the time she is a teenager. She also describes how when she tries to create a Thanksgiving without family after college, she only has "varying success." However, she doesn't prove that this is everyone's experience, only her own. RI.9-10.8

- 6. Craft and Structure:** How would you describe Jennifer New's purpose in writing this essay? What effect might she want to have on readers by sharing her own experiences with Thanksgivings through the years?

I would describe her purpose as a desire to help other people who struggle to be happy during Thanksgiving. She shows that people react to Thanksgiving differently at different ages and that feelings about the holiday can change as one grows older. By sharing her own experiences, she helps others who have mixed feelings about Thanksgiving to know that their feelings are okay. RI.9-10.6

- 7. Key Ideas and Details:** How does the author's last sentence, "I'll press my nose against the cold glass and wish myself outside and beyond the still of the house," build on her earlier image of being a child with her "nose pressed against the glass, never part of the long, lively table and not yet quite able to scrap it all"?

The author is linking her earlier feeling of being an outsider to the way she feels now about Thanksgiving. This time, though, she is on the inside wishing she were outside, telling us she's still not comfortable with it. RI.9-10.3

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Working from the Text

8. Use the following graphic organizer to record the author's changing perspective about Thanksgiving:

Time Period	Tone toward the Thanksgiving Holiday with Textual Evidence	Words or Phrases Used to Indicate a Transition to This Time Period
Childhood Paragraph 4	Expectant—relates the trip to grandparents' home to the song Excited—the house was “a magical, soaring place full of open spaces, surprises and light ...” “a virtual labyrinth ...” Reverent—as she speaks of the meal as “... perhaps the most quiet moment of all.”	“When I was a kid ...”
Adolescence Paragraphs 11–14	Cynical—“I'd had my fill of tradition” “mesmerized by the clip of urban life” “amazed and appalled” Hypocritical—“dazzled” “I was suddenly, automatically, part of something bigger and noisier”	“Within a few years, though, by the time I hit adolescence, ...”
After college, young adult Paragraph 16	Homesick—“reinventing the tastes of childhood” “pining for home at these occasions”	“In years since”
Adulthood and marriage Paragraphs 16 and 17	Harried—“battled a sea of crowds... piecing together flights” At home but trapped—“a thrilling sense of finally having a place ... and a claustrophobic yearning for a quiet spot”	“Then, for several years” “On my first visit”
The present Paragraph 18	Nostalgic and wistful—“I'll imagine myself moving through the big house ... that my grandparents sold years ago” “I'll press my nose against the cold glass and wish myself outside and beyond the still of the house”	“This year”

17 Direct attention to the Working from the Text graphic organizer. Have students work with partners to complete the chart. Remind them to refer to the notes and annotations they made while they read.

18 After pairs have completed the graphic organizer, have students share their responses in a class discussion. Come to a consensus on where the time period changes are located and what the author's attitude toward the holiday was at the different points in her life.

ACTIVITY 2.10 continued

19 In pairs, students should review the narrative, identify information about narrative techniques and narrative elements, and share their findings.

20 Students may work individually to describe how their personal perspective on a holiday has changed over time. They can share their thoughts with a partner or small group afterward.

ACTIVITY 2.10
continued

Changes in Perspective

My Notes

9. In pairs, review the narrative and share the following topics, assigning each person to one aspect of narrative writing to report and share findings to the rest of the group.

Student 1: Review the narrative and identify each of the narrative techniques (dialogue, pacing, and description) from this unit. For each of the identified techniques, evaluate the effectiveness of the technique in the narrative.

Student 2: Review the narrative and describe each of the narrative elements of the story (setting, a sequence of events, a point of view, a theme, and characters).

10. Choose a holiday or celebration and describe how your perspective on or attitude toward the holiday may have changed over time, from childhood to adolescence. Then describe how you think it might change as you get older.

Holiday/Celebration:

Childhood Perspective:

Adolescent Perspective:

Future Perspective:

EMBEDDED ASSESSMENT 1

Suggested Pacing: 2 50-minute class periods

1 Planning and Prewriting: Be sure students review the assignment and Scoring Guide to help them understand all the criteria as well as your expectations for their narratives.

2 Have students review their work from throughout this unit to identify cultural perspectives they might explore.

3 If needed, you may want students to do a preliminary outline of their organizational structure.

4 Drafting and Revising: Decide how you want students to complete their drafts: in class or in a computer lab, for homework, as a timed or untimed assignment.

5 Encourage students to revisit the Scoring Guide as they write to identify and improve areas of concern before submitting their work for peer review.

6 Editing and Publishing: As needed, provide access to appropriate tools for final editing and publishing. These tools might include a computer lab as well as a variety of reference materials for students to check spelling, grammar, and conventions of punctuation.

7 Set clear expectations for the final draft: will it need to be word-processed with a specific font or size, have a title and/or heading, use a standard for spacing and/or margins?

Reflection These questions are meant to encourage students to reflect on their learning and set goals for future performance. The reflection questions that follow each Embedded Assessment will become part of a student's Portfolio collection. Over time, these questions will help students build the capacity for self-reflection and you can use them to assess students' metacognitive skills.

EMBEDDED ASSESSMENT 1

Writing a Narrative

ASSIGNMENT

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

Prewriting/Planning: Take time to plan your narrative.

- Have you reviewed your notes about your culture and the groups (subcultures) to which you belong, in order to focus on cultural perspectives?
- How will you select personal experiences related to culture that you could classify as stories worth telling?
- What strategies will you use to help create a sequence of events, specific details, and images to convey your experience?
- How will you choose a narrative genre that will best suit your writing needs?
- How can you use your writing group to help you select a genre type and story idea that would be worth telling?

Drafting: Choose the structure of your narrative and create a draft.

- How will you include important narrative techniques, such as sequencing of events, dialogue, pacing, and description to develop experiences and characters?
- How can you use the mentor texts of your narrative genre to help guide your drafting?

Evaluating and Revising: Create opportunities to review and incorporate changes to make your narrative better.

- How can you use the Scoring Guide to ensure your narrative reflects the expectations for narrative techniques and use of language?
- How can you use your writing groups to solicit helpful feedback and suggestions for revision?

Editing/Publishing: Confirm that your final draft is ready for publication.

- What resources can you consult to correct mistakes and produce a technically sound document?

Reflection

After completing this Embedded Assessment, think about how you completed the assignment. Write a reflection responding to the following questions:

1. What have you learned about how an author controls the way an audience responds to his or her writing?
2. What new narrative techniques did you include in your narrative to create an effect in your reader's response to the narrative?

COMMON CORE STATE STANDARDS

Focus Standards:

W.9–10.3a: Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

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.9–10.3c: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.

W.9–10.3d: Use precise words and phrases, telling details, and sensory language to convey the action and convey a vivid picture of the experiences, events, setting, and/or characters.

W.9–10.3e: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The narrative</p> <ul style="list-style-type: none"> engages the reader through interesting lead-in and details uses narrative techniques (dialogue, pacing, description) to develop experiences and characters provides a conclusion that resolves issues and draws the story to a close. 	<p>The narrative</p> <ul style="list-style-type: none"> describes an incident and orients the reader uses narrative techniques effectively to develop characters and experiences provides a clear conclusion to the story. 	<p>The narrative</p> <ul style="list-style-type: none"> does not describe a cultural perspective or lacks essential details to orient the reader includes few narrative techniques to develop characters provides an unsatisfying conclusion that does not resolve the story. 	<p>The narrative</p> <ul style="list-style-type: none"> does not contain essential details to establish a cultural perspective does not effectively use narrative techniques to develop the story does not provide a conclusion.
Structure	<p>The narrative</p> <ul style="list-style-type: none"> follows the structure of the genre with well-sequenced events clearly orients the reader and uses effective transitions to link ideas and events demonstrates a consistent point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> follows the structure of the genre and includes a sequence of events orients the reader and uses transitions to create a coherent whole uses a mostly consistent point of view. 	<p>The narrative</p> <ul style="list-style-type: none"> may follow only parts of the structure of the genre presents disconnected events and limited coherence contains a point of view that is not appropriate for the focus of the narrative. 	<p>The narrative</p> <ul style="list-style-type: none"> does not follow the structure of the genre includes few if any events and no coherence contains inconsistent and confusing points of view.
Use of Language	<p>The narrative</p> <ul style="list-style-type: none"> purposefully uses descriptive language, telling details, and vivid imagery uses meaningful dialogue when appropriate to advance the narrative demonstrates error-free spelling and use of standard English conventions. 	<p>The narrative</p> <ul style="list-style-type: none"> uses descriptive language and telling details uses direct and/or indirect dialogue when appropriate demonstrates general command of conventions and spelling; minor errors do not interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> uses limited descriptive language or details contains little or no dialogue demonstrates limited command of conventions and spelling; errors interfere with meaning. 	<p>The narrative</p> <ul style="list-style-type: none"> uses no descriptive language or details contains no effective use of dialogue contains numerous errors in grammar and conventions that interfere with meaning.

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Portfolio Give students time to organize their work leading up to Embedded Assessment 1 and move it from their Working Folders into their Portfolios. Keeping a portfolio of work during the year is an important strategy for having students go through regular self-evaluations of their academic progress.

SCORING GUIDE

When you score this Embedded Assessment, you may wish to make copies or download and print copies of the Scoring Guide from SpringBoard Digital. This way you can have a copy to mark for each student's work.

To identify areas where your English learners could use additional support, see the English Language Development Rubric for Embedded Assessment 1 on page 204a.

COMMON CORE STATE STANDARDS

Additional Standards Addressed:
W.9–10.4; W.9–10.5; W.9–10.10; SL.9–10.1a;
L.9–10.2c

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