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CUNY Curriculum Revision Project

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### From Paraphrasing to True Analysis: Revamping the ELA Curriculum

Throughout my years of working in the New York City Department of Education - beginning with a spell as a Regents tutor and book club leader and moving into a variety of different school environments, ranging from the arts-focused to my current location providing an early college experience - I began to notice that regardless of the educational climate present within the school, there was one commonality that all students appeared to share. Every student, regardless of their level of ability, seemed familiar with the term “analysis.” After all, it’s a term that we as teachers know gets bandied about in nearly every course, discussed during endless hours of Professional Development, and is considered to be the “gold standard” that students should strive to achieve, and they know it. However, while students are familiar with the term, I’ve come to discover that the student perception of what analysis entails is anything but, varying widely among subgroups and overall encompassing a different set of criteria and skills across the board. As a result, getting students to understand what it means to “analyze” while reading - and, more so, to get them to break from their preconceived understandings and embrace a new approach - proves to be a challenge for myself as a teacher, and a major obstacle for their college professors to overcome later on. As a result, figuring out just which part of the process proved difficult for students - and how to best redesign my curriculum to serve the students best in

figuring out that process - was not only crucial for student performance in my own class, but for their ability to succeed beyond my classroom as well.

#### STEP 1: IDENTIFYING THE BOTTLENECK

In my collaboration with my partner - a professor whose course focuses on understanding the linguistic principles attributed to forensic studies - it was revealed that lack of analytical skills seem to be a huge concern for our pupils. Students are capable of understanding texts and complex ideas, but moving students into a zone where they can break down a text or formulate the deeper or hidden meanings within that text to support their perspective can prove tricky. Analysis consists of looking for nuances in a text; not just reading the text, but reading beyond the text; making connections between the text and real life; and applying those connections in order to show understanding. In high school, kids tend to either think they could do it but really end up paraphrasing more than analyzing, or they feel as though they can't do it at all and don't want to try. Additionally, the ELA Regents ask students to analyze, but their standards are somewhat vague (for example, what constitutes "sufficient" vs. "thoughtful," and how do we teach that?)

Meanwhile, an issue associated with college students was student ownership of researcher/analytical voice. How do teachers get them to engage in researcher voice and own, for example, quotations, so that those quotes don't run the paper more than the student does? In their Forensic Linguistics class, students are asked to analyze a transcript that they choose. They can analyze a 911 call, a cross-examination, a witness interrogation, a confession interrogation, etc. And, while many students use the analytical concepts they learned in class, many of them

simply summarize the transcript. They do not seem to understand that summary and analysis are two different things.

As students, we - the future teachers - had many approaches to understanding and addressing the bottleneck of moving from summary and paraphrasing to analysis. In college, there was an attempt to ease it through reading the article “Doing Discourse means Doing Analysis,” which describes the pitfalls of, among other issues, mistaking summary for analysis. In high school, the emphasis was on finding model student texts highlighting where their peers are performing analysis, and as a school, working together to form a TEAL (Topic, Evidence, Analysis, Link) paragraph structure that students could refer to (in addition to scaffolds like graphic organizers). However, TEAL has had to be modified based on student needs; currently, we’ve broken it into something more like TEPAL -> Topic, Evidence, Paraphrase (the summary that, as our bottleneck shows, they’re familiar with), Analysis (actual analysis of the text), and Link.

In collaborating with my partner, we discovered some overlap among the students we serve. From a student’s point of view, it is entirely possible that students fall into three categories: 1) students who understand analysis vs. summary, 2) students who do not but who understand that they must use the analytical tools learned in class, and 3) students who do not understand analysis vs. summary and who do not see the analytical tools in class as necessarily different from a summary. Students who do not understand the difference between summary and analysis may very well be scraping by in our classes, as one major assignment uses analysis as its primary goal. This is a huge area of overlap for high school students as well. Some can do it, some understand the concept but don’t want to utilize available resources, and some (or honestly,

a fair majority) just don't get it. This in turn leads to higher levels of struggle on assignments, which for a student equals disengagement and feeling lost. Unfortunately, this "lost" feeling is incredibly demoralizing and thus detrimental to student performance; doubly so if they have grown up with the mindset that "smart" equals "good," as opposed to more of a growth mindset.

## STEP 2: DECODING EXPERT THINKING

Given that our bottleneck centers on analytical thought/voice, it's interesting to be put in a position where we have to analyze our bottleneck itself. But I guess if something was to be gleaned from the experience, it's how my partner and I tend to approach the analysis of a text, as well as elements that could potentially throw off students. In determining how we as experts discern between summary and analysis (our main "bottleneck within a bottleneck"), we fixated on a sense of "completion," or feeling like the text is "whole." In particular, the professor focused on getting a sense of "what's there;" in other words, looking at a text, identifying the key elements of the text, and determining a deeper meaning based on what's there. I, on the other hand, referred to analysis as getting a sense of "what's missing;" perhaps my nature is cynical, but I tend to look at a text and try to find the subtext, what's been left out by the author, and what larger purpose the text could serve. This is where things get interesting from a student's perspective, because at heart, we are asking students to utilize the same set of skills (read a text, figure out what it means on a deeper level, use it to emphasize a larger point), but the students are hearing two different instructions that mean the same thing! But at the very least, determining requisite skills for overcoming the bottleneck is a place to begin.

The problem is ultimately that we want analysis but are getting summary. In the students' discourse analysis (college) assignment, they are asked to transcribe a forensic interaction (write

it down and include symbols that show *how* the words are said). They then apply the discourse analytic tools that they learned in class. Some students, maybe about 33%, totally get it. Another 33% know that they have to apply the tools but do not know how to discern which tools to use on which text, so they apply them correctly in a technical sense but incorrectly in a practical sense. The last 33% use primarily summary and either rework the assignment or do poorly on it. When pressed to consider WHY this happens, we were aided in realizing that for the middle 33% they do not know how to figure out what is interesting or problematic about the forensic interaction they're analyzing. The problem identified leads to the tool. This is something that needs to be taught. Collectively, we worked to chart out a decoding rubric for our bottleneck, which is as follows:

<b>Overarching Bottleneck: Moving From Summary to Analysis</b>	<b>Skill Bottleneck</b>	<b>Interventions to Consider</b>	<b>Measure of Proficiency</b>
<b>Identifying Main Point(s)</b>	Many students will either: a) Not know what constitutes "main" points, or b) How to move beyond this	Teacher can: a) Provide models of effective summary b) Provide clear questions so as to highlight what students should be looking <i>for</i> in the text.	Students will be able to (SWBAT): a) Describe a text in 4-5 sentences b) Identify the key points of the text (Who, what, when, where, and determining why, so as to lay down the building blocks for analysis)

<p><b>Questioning the Text</b></p>	<p>Students may consider their summaries “analysis,” not pushing themselves to move from the literal text to potential meanings within/around the text.</p>	<p>Teacher can:</p> <ul style="list-style-type: none"> <li>a) Model effective questioning techniques (consider utilizing the DOK wheel from Bloom’s taxonomy)</li> <li>b) Offer more discussion-based opportunities for students to practice these skills</li> <li>c) Model annotation strategies that incorporate questioning in text margins</li> <li>d) <b>Maureen adds:</b> Model summary vs. analysis –and connect analysis to problem-solving.</li> </ul>	<p>Students will be able to (SWBAT):</p> <ul style="list-style-type: none"> <li>a) Develop open-ended questions about the texts they read, preferably at level 3 or 4 of the DOK wheel.</li> <li>b) Annotate for author’s purpose.</li> <li>c) <b>Maureen adds:</b> Identify problems/important themes</li> </ul>
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<p><b>Todd: Evaluating (Author's) Purpose</b></p>	<p>Since students struggle to get to a point where they comfortably analyze a text, it could be a viable start to have students consider the <i>why's</i> of an academic text: Why did the author write this? Why has this been deemed important enough that we engage with it?</p>	<p>Teacher can: a) Provide appropriate contextual information to supplement the texts students read b) Model effective criticism and feedback practices (note: I say this because students are blown away when I note that they could, in fact, question the texts they read and not just accept everything as truth)</p>	<p>Students will be able to (SWBAT): a) Determine author's purpose in creating a text b) Identify key elements that make that purpose clear, citing specific examples from the text in addition to their own understanding c) Identify key elements missing from a text, and explain how that impacts the effectiveness to which the author meets their purpose.</p>
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<p><b>Maureen:</b> Analysis is not just applying skills. It is intertextual, recursive, contextual, and thematic.</p>	<p>Students apply the concepts but miss the bigger picture, or they resort to summary because they don't understand what is required of them in analysis.</p>	<p>Place analysis in conjunction with problem-solving to highlight the relevance of analysis (why we do it). 1-Identify problems/issues of note 2-analysis tailored to type of problem 3-Go back to problem/issue (what did you miss by focusing on that problem/issue—are there OTHER problems/issues you ignored by looking at this one? What else is happening?)</p>	<p>Students use discourse analysis strategies to analyze the issues/problems they find.</p>
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### STEP 3: CREATING A METAPHOR AND OPPORTUNITIES TO MODEL THINKING

After taking the time to work through a complex text during one of our planning sessions, I began to consider ways in which to adapt my methodology in my curriculum. I started to consider elements that are tangible and understandable to the students I teach, especially in terms of devising analogies, as they may not relate to every possible life example we might throw at them. With that in mind, I started thinking about tattoos. Some of my students have them (yes, even 10th graders!), some want them when they get older (good, responsible, and safe 10th graders!), but all students have seen them; whether in mass media, on the subway, or on the bodies of their own



family members. In other words, no one in the room is unfamiliar with the concept, and to me, it also represented the process of going through mental moves. A tattoo is (hopefully) never just blasted onto a body with reckless abandon; generally, whether on the part of the artist or the person getting tattooed, there are many steps of planning, and I thought using that as an analogy could be fun. The initial framework was as follows:

<b>Mental Move</b>	<b>Tattoo Analogy</b>	<b>Breakdown</b>
Finding the context of the text	Laying down the stencil	When getting tattooed, the artists' first step is to put together a basic stencil and lay that on the part of the body that will be getting inked. To me, the initial understanding of the content is that stencil; the basic outline of what's going on, that will turn into the art form we call "analysis." It's blank, but it's a structure that is open to being filled in by the reader as they contribute their own understanding of what the "image" - or text - represents to them, and how they may show off that representation to the world.
Questioning the context (low level questions as per Bloom's)	Beginning to tattoo on the stencil	This is the stage in which the image begins to take shape, as it's literally getting placed in the way we see it. For readers, this is where that context begins to provide an opportunity to consider just what the read will look like; what lines will be necessary in order to make the picture clear?

<p>Repeated Move: Questioning the text, author's choices, etc. (Application and Analysis levels, but moves up along the taxonomy as well)</p>	<p>Shading/illustrating the tattoo</p>	<p>Just like tattooing, this is the most painful - but ultimately most revealing - part of the process. When getting a tattoo, it's not just about the image, but how it's colored in. Did you change a color from the original source? Did you provide something wild and extraordinary to others, but has deep significance to you that makes perfect sense? Reading works very similarly: what choices are you making that shape your understanding of the text? Can you prove why those choices make sense to you?</p>
<p>Synthesis: Rearranging and Rewriting down your ideas</p>	<p>Letting it heal</p>	<p>The process doesn't end when the tattoo finishes, does it? You have to have a period where you nurture it and care for it, using various creams and treatments to ensure that it looks its best! This is the part of analysis - and writing in general - that students struggle with. You have the initial idea that you illustrated; now step back and "care" for it, taking the time to look over it, apply what you need to make it look clear and understandable, and make sure your analysis is fully formed and organized.</p>
<p>Evaluation: Providing your interpretation, or <i>defense</i> according to Bloom's</p>	<p>Showing it off!</p>	<p>I mean let's face it: if you get a tattoo, you aren't dropping all of that coin and going through that pain and effort to keep it hidden, are you? Come on, you want to post it to Instagram, show it to friends, lie in wait for people to ask you "where you got it done" or "what it means to you" so you could tell the story, and so on! In</p>

		<p>a similar fashion, once you have your analysis, any performance task is the show-off period - a chance for you to <i>defend</i> your analysis and explain, ultimately, how you came to the conclusions you did while “illustrating your tattoo.”</p>
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However, it was through the process of creating and evaluating the metaphor that I began to realize that unfortunately, our students may need to be provided with more than one potential artistic metaphor to apply to their learning experience. As a result, I started to consider the different metaphors that could be applied in order to make learning - and especially overcoming their bottleneck - not only possible, but meaningful for students. In addition, I began to consider potential opportunities for working these steps into the curriculum (Artifact #1).

#### STEP 4: PRACTICE AND FEEDBACK OPPORTUNITIES FOR STUDENTS

With a new understanding of the process discovered and a metaphor created and considered, it was time to devise opportunities for students to further develop their approaches to analysis. I also quickly realized that the initial plan outlined in the syllabus - spreading the approach over the course of the semester - would simply not work for the population of high school students I serve. This is true for a number of reasons, but the predominant one revolved around encouraging an understanding of mastery and building towards it with practice and feedback rather than introducing a different element at a time (though elements of that approach became somewhat necessary as well).

I had intended to begin with an old tool that I had utilized during my time as a Humanities teacher, a secondary source protocol used for analyzing non-fiction texts, SCUBA (Artifact #2). Logistically, this proves to be a good resource for a number of reasons. The

freedom of the “scan” and “brainstorming” sections allowed me the opportunity to determine student understanding while allowing for a variety of different approaches to the task, while the general focus on annotation strategies provided a solid framework for building towards analysis. Meanwhile, in addition to clear steps for success, students were provided with a rubric so as to self-assess throughout, while becoming familiar with the criteria for successful summarizing and evidence-gathering to facilitate the harder tasks to come. While in theory this was sound, with teaching being the unpredictable process it can sometimes be, in practice the worksheet ended up being very difficult to implement. In a weird way, students had too many options in terms of approach, and quickly grew overwhelmed. As a result, it became clear that if I wanted to facilitate the building of analytical skills, my approach had to change.

Since the SCUBA debacle occurred very early in the curriculum, it was possible to revamp an early lesson plan to return to approaches more rooted in modeling and building in opportunities for both motivation and growth (Artifact #3). Instead of applying SCUBA or following my usual approach to text - letting students read, asking general questions, and producing writing - I decided to break things up a bit. In order to both foster motivation and formatively assess students quickly and effectively, I utilized a technique called “Fist to Five.” After defining the concept of Code-Switching and guiding students through the first section of a “Code Black” article focused on it, I paused and asked students to evaluate how comfortable they felt in pursuing the task on their own. To show their comfort, students had to raise a number of fingers as if responding to a Likert scale, and based on this, a couple of different things occurred. Students felt comfortable admitting their struggle with the task in a relatively informal way, while I began to identify students that might need more support with the task. Meanwhile,

students were engaging in more metacognitive reflection about their understanding of the task in the process, which allowed for a deeper foundation for learning to be built. It also helped that I was clearer about my purposes of the “Fist to Five” and task itself than I had been in previous years, noting that given its early time in the semester, the intent was to assess students formatively and consider future approaches to take with them, rather than to judge them based on ability. This served to increase comfort and motivation as well.

In order to build towards having students perform the “sketching” phase of the tattoo metaphor, I decided it would be prudent to teach a lesson on constructing effective thesis statements, as my formative assessments of students had revealed two clear obstacles to overcoming the main bottleneck for learning. Students had trouble constructing larger writing tasks because, quite frankly, they struggled to put their thoughts together in a tangible way before writing. Secondly, students quite frankly did not know how to construct an argument, and needed more support from the ground up. As a result, I put together a more skills-based lesson revolving around constructing sentences and eventual paragraphs, but revamped the student-facing criteria for success (Artifact #4). Specifically, the criteria went from “ASST,” pronounced “Asset,” to something simultaneously more immature yet more valuable, the “ASSMT” criteria (pronounced as, you guessed it, “Ass-Mat”). In terms of motivation, silliness could be a great one for opening comfort, and once students got over it, it allowed for a more serious exploration of the “M” initial, standing for “Maps Out Paper.” Students were expected to utilize the thesis not only to make their thinking clear to their audience, but to themselves, so they would know what kinds of evidence to search for when constructing an argumentative piece, and/or a literary analysis (both of which are required on the Regents, and thus within the

curriculum. This in turn allowed students to “sketch out” a better approach in order to prepare for effective reading and writing across the curriculum, while providing them with a helpful resource for outlining approaches. This also allowed for a greater tie in to the new TEAL expectations developed by our department, which morphed from TEPAL to simply breaking down sections for numerous examples to be used as the basis for analysis (Artifact #5); since students were overwhelmed - creating an emotional bottleneck - it was crucial to create a resource that broke things down in a meaningful way.

While the notions of performing analysis while reading and making those thoughts visible through writing was a key factor to consider in this process, it was equally as important for me to consider ways to keep student engagement - and thus, motivation - high throughout, while opening up more opportunities for students to collaborate with one another orally. As a result, I began to make numerous changes to my practice, making an effort to incorporate more turn and talks as well as collaborative opportunities while reading. The next logical step, therefore, was to utilize a full-fledged discussion protocol in order to allow for peer evaluation and further engagement with the texts they read during the first unit. However, in the past, I know that my approach of utilizing a Socratic Seminar was not only more intimidating, but didn't effectively engage all students in the room. As a result, my team and I worked to utilize a Fish Bowl Protocol instead (Artifact #6). In the Fish Bowl, students were given a chance first to vote on topics that they found most engaging to them based on what had been covered in the unit. In this way, the discussion served a summative purpose, but in my own mind, it was formative in the sense of evaluating student approaches as well. Students were given ample time in class to plan their focused responses, confer with partners, and receive feedback on their

performance after each short round, rather than be in a position to receive no feedback at all in the moment. Whereas in the traditional format, students could “opt-out,” in this setting, students were all required to show evidence of their thinking in the Fish-Bowl; a concern that was rendered somewhat irrelevant when I realized that in smaller groups (half the class participating at a time, responding to a question they had selected), students felt more comfortable - and thus, more motivated - to actively participate.

After this review of topics, we moved from the standard approach of writing an essay to providing a new model of expert steps. In my practice, I had often assigned essays without really knowing how students would complete them, so I decided for the first unit’s summative assessment - an essay in which students had to research a slang term and argue for whether or not it should be used, in MLA format - that I would put myself in the students’ shoes by writing my own model essay (Artifact #7). Beyond this, I had students gain familiarity with the criteria for success while having them show their own thought process regarding what entailed “good writing” - ironically, a way to practice analysis - by having them use a rubric to grade my work. Fun fact: students are harsh! Far more critical than even I can be sometimes, but it served to show them ways to consider how they might think about their own writing in the process. In order to provide further guidance, comments were inserted in the model essay highlighting examples of analysis - both good and bad - as well as how to effectively structure their ideas. To aid this further, I created worksheets to aid in metacognitive reflection regarding the analysis present in their drafts (Artifact #8). On these worksheets, students were only provided with the criteria for “4” and “3” - passing scores - in order to foster a growth mindset; after all, no one should opt for failure! Especially if they have been trained to fail throughout years of schooling.

Although the practices I was using served to be a bit more successful in aiding students in developing their skills of analysis, I found that by this point, the initial metaphor of the “tattoo” had fallen a bit by the wayside. It unfortunately did not have much of an impact on the students, so I decided to try a couple of different arts-based approaches. One was to begin incorporating more music into the process of analysis by having students compare elements of different types of journeys - physical, spiritual and emotional - to lyrics taken from songs, in a process I called the Musical Journey (Artifact #9). In order to aid in the complex connection making outlined in Bloom’s Taxonomy - in this case, illustrating and justifying - while incorporating the arts that draw in students more, I also put together a project called the Body Biography, in which students had to utilize their knowledge of connotation to design a character from a text (in this case, *The Alchemist*) and connect pieces of evidence to different parts of the character’s body, providing analysis in their rationale for each choice (Artifact #10). It allowed not only for all types of learners to engage, but for students to have the opportunity to select evidence, illustrate their thinking, and provide justification for their choices. Though I had done this project before, based on the CCRP Program, I decided to include opportunities for reflection in the day’s exit tasks, while also providing a rubric to aid in self-assessment. Finally, while an older performance task had asked one question that was not very intuitive, I partnered with my co-teacher and department colleagues in order to devise more challenging - and provocative, which translates to engaging - questions to get students to reflect on the text in a new way (Artifact #11). While the initial question had been a simple argument regarding the main character’s motivation, we adapted it to incorporate student choice and questioning that fostered higher-order thinking. In the new assignment, students were asked to choose between two options: “1) Analyze how



Santiago's character development helps to develop a theme within the novel. Be sure to refer to at least one secondary character!"; or "2) Is it more important to be Spiritually Healthy, or Materially Wealthy? How do examples from *The Alchemist* support your position?" In the process, I also broke down key sections of text so as to address student needs for finding proper evidence to analyze. Overall, this served to truly incorporate more student engagement in the learning process, and I'm hoping this translates to a greater understanding of analysis as they progress into college and beyond.

#### STEP 5: MOTIVATING THE STUDENTS

Clearly, understanding the importance of proper analysis - not to mention the simple act of learning how to do it - can be incredibly difficult for students. But beyond that exists the issue of motivating students to try to do it in the first place. Unfortunately, much like their own perceptions of analysis at the beginning of this process, each student's own take on just about anything - whether it be a major philosophical issue or a simple understanding of a passage of text - can be completely unique, with no definable "right" answer. As teachers, we're pretty accustomed to this and, honestly, it makes sense to us, but for students it's a pretty difficult concept to grasp. This is especially true of students with more of a "fixed" mindset, who fear, more than anything else, looking "wrong" or "stupid" in front of their peers. Unfortunately, our students have also been subject to a system that implicitly crafts this type of mindset, as is readily apparent by the time they reach high school. As a result, it became crucial to consider ways to increase not only student engagement, but student comfort with taking risks over the course of the curriculum.

There were a few approaches I began to take to do this. One of the earliest professional development experiences I had revolved around using acting games in order to build comradery in the classroom, but I took that in a direction that began to weave analysis and openness to the presence of other ideas in the process. One game, entitled Shapeshifter, required students to mill around the room in an unpredictable fashion, listening for my instructions. When I called out a shape, they had three seconds until I clapped my hands, at which point they had to freeze in place in the form of that shape. The game started with shapes that were relatively concrete; examples included “dog” or “tree.” However, even in that stage, student responses were wildly different from one another, so I decided to debrief each one. This served to make each student’s thinking process a bit clearer to me, but more than that, it allowed them to share their own processes with each other. After all, in essence, every student had received the same relatively simple directive from me, yet there were a wide range of responses to that directive, and we took the time to explore why that happens. As shapes got more abstract - a “happy” shape, a “purple” shape or a “free” shape - the conversations got deeper. As an added bonus, by the end of the activity, everyone looked silly at least once, which served to underscore an important point: nothing that could be said or done in class could be sillier - or, fine, “stupider” - than anything that was done during that game. This served to allow for more student connection during the harder processes as well, from writing tasks to explorations in turn and talks. Because students felt more comfortable around each other, they felt more confident in exploring the process and potentially making mistakes around one another, because ultimately, there was never malicious intent, but a focus on growth.

## STEP 6: HOW WELL ARE STUDENTS DOING/WHERE WILL THEY GO?

Since the course I'm writing about is still ongoing, I'm basing this section of this paper on my initial observations of how my practice, student work and student engagement have appeared to grow from last semester to this one. In the last semester, I had found that while students claimed to "understand" analysis, they often wouldn't even complete assignments that asked them to practice such a skill; instead, they would conveniently avoid them unless absolutely necessary. Providing a modified approach, therefore, had more immediate results, as students began to take more academic risks while feeling less confused about what they were doing and why they were doing it. Nowhere was this more apparent than in the Slang Term Essay (Artifact #12). In the completion rate alone, I saw results, with all but two students actually completing it (in the past, though I probably shouldn't admit it, this was nowhere near the case). Since students were provided with ample opportunities to practice necessary skills for the task beforehand, evaluate their performance and that of their peers throughout, and even judge me and my own "expert approach", they engaged more than ever before, which resulted in a deeper level of analysis regarding terms they were familiar with.

To be frank, based on the approaches taken in other areas of the course, these results certainly make sense to me. After all, my class had never quite been so open or collaborative as that time. Between shape-shifter being used, Fist-to-Fives allowing me to formatively assess students more often and effectively, and peer engagement becoming the norm - culminating in a revamped discussion protocol - students were given chances to explore other modes of thinking. At the same time, they were encouraged much more often to take academic risks - which has served to make the later projects - namely the Musical Journey and Body Biographies - not only

more fun, but more capable of revealing the unique thought processes my students utilize when completing academic tasks. By being asked to engage in texts in a new way, students were provided more opportunities to show their thinking, which allowed them to more effectively display their skills, which encouraged them to move from simply summarizing the texts they read to going beyond and making connections to those texts. This has been wonderful for me to see for a number of reasons, but mostly because it serves to build the culture of learning I had wanted to establish in my classroom from the moment I made the decision to become a teacher. I want my students to not only succeed, but to have fun and enjoy the process, and through the revisions made over the course of this program, I feel as though I'm getting closer to making that the reality for all students that enter my classroom, and for their sake, I never want to sway from that.

## Artifacts

Artifact #1 - Syllabus with Potential Revisions highlighted

## Manhattan Early College School for Advertising (MECA) 10<sup>th</sup> Grade ELA Syllabus | 2018-2019

Mr. Todd Stein  
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“To avoid criticism,  
say nothing,  
do nothing,  
be nothing.”  
– Aristotle



### ***Course Overview:***

10th grade ELA is an intensive one-semester course which affords students the opportunity to earn two credits. In this class, students will be treated as readers, writers, and thinkers. As part of the writing process, they will revise and edit earlier pieces to produce thoughtful, original, and effective work. Students will continue to work on building vocabulary, learning and reviewing grammar, public speaking, and understanding literary elements and genres. Students will take responsibility for their own learning process by monitoring their own learning, meeting deadlines, bringing materials to class daily, experimenting with language, and respectfully advocating for themselves. Through these exercises, this course will equip students with essential test-taking strategies to help prepare them for the English Language Arts Regents Exam.

### ***Units of Study:***

Overarching Question: How can language promote changes within an individual and society?

### **Power of Language**

In this introductory unit, students prepare for the Common Core ELA Regents while reading and analyzing a variety of texts (poetry, non-fiction, multi-media) focusing on the power of language. Students explore the effect that language can have from the importance of code-switching in professional environments to author’s choice of diction, and from examining context to the validity of “offensive” language.

### **Potential Opportunities to Model:**

- Introducing the analogy
- While reading first texts of the semester, utilize a document camera to model my mental moves that I apply while reading (especially useful for Code-Switching and Code Black

articles, but could be applied to anything)

- Utilize SCUBA Annotation Strategy - Scan (the first move, scanning for context), Circle, Underline, Box (furthering context), Annotate (applying context). Introduce Bloom's Taxonomy here to highlight that asking level 1 and 2 questions while reading is not just allowed, but necessary to move towards analysis.
- Regular turn and talks/think alouds during each text to evaluate how students consider texts; provides info to work with throughout the semester
- Use of varied materials - nonfiction articles, speeches, songs and more - to facilitate connections to student understanding (text to self), as well as provide an inroad for all students to grasp materials

#### Essential Questions:

- Why is language important?
- What does professional communication sound like?
- Is code-switching a form of dishonesty?
- Should reader interpretation outweigh author intention?

Summative Assessment: Students will conduct a short research project regarding the evolution of a popular term. Students will be required to cite specific evidence to support their research. Additionally, students will create and present poems, speeches, songs, or campaigns in which they identify a word and the positive/negative effects the word has on people.

#### **The Alchemist**

Students will read *The Alchemist* in order to explore the concept of "identity," identifying different methods of motivation and the ways in which they might influence a character's - and thus, a human being's - progress through life and towards the achievement of one's goals. This will tie into studies of allegory as well as connections made between texts and popular songs. Students will also apply knowledge of MLA format so as to best prepare for the rigors of college and beyond.

#### Potential Opportunities to Model:

- The concept of Allegory is great for opening up to higher levels of questioning. By constantly asking just what lesson each allegory was created to teach, we can open up to determining author's perspective and purpose
- Furthering and reworking of steps in the first unit, but removing some of the scaffolding. The modeling wouldn't necessarily be over; just tweaked based on data and results of assignments from first unit.

Essential Questions:

- How can we define and understand the impact of *allegories*?
- How can we apply the lenses of literary criticism to our understanding of a text?
- Which factor is more influential in shaping identity: outside forces or the spirit within a character?

Summative Assignments: Students will conduct a “musical journey,” in which they analyze and interpret the lyrics of a popular song. Students will also be required to complete a Regents-influenced argumentative essay, in which they must cite evidence from three sources in order to explain their perspective on the text.

**Dystopia Literature Circles**

Students explore the concept of “dystopia,” issues of social justice, ethical politics, and the role of an individual in society through the reading and discussion of several short stories and their literature circle selection. Students will make historical connections and examine several literary elements.

Potential Opportunities to Model:

- Modeling all of the associated roles (during this unit, students have jobs that all require analysis on some level, and those jobs rotate)
- Reading through a dystopian text together
- This is where the scaffolding is at an “impasse.” A terrible word choice, but I say this because it provides scaffolds that facilitate working as small groups on analytical tasks while still remaining open enough to prove a cognitive challenge for each student

Essential Questions:

- Can writing promote social change?
- How can we decide what makes up a perfect world based on the imperfect ones that we read about and live in?
- How can we use language to convince people to believe in our vision?

Summative Assessment: In groups, students will design a utopia, create a multimedia presentation, and market it to a panel of judges. Individually, students will write an analytical essay, synthesizing several of the texts they have read.

## Twelfth Night

In this unit, Students will act out, view, and read *Twelfth Night* while looking at plot, character, theme, literary devices (such as foreshadowing and dramatic irony), and literary techniques. Students will explore the four types of comedy, examine gender and identity as performance, and debate the nature of love. Students will make connections to themselves, as well as current events.

### Potential Opportunities to Model:

- Model literary analysis in the context of a play, but ultimately, this unit would be where a lot of modeling kind of gives way to the most independent practice.

### Essential Questions:

- How do social expectations affect the development of our identities?
- How does an individual integrate multiple social identities?
- Can comedy be as effective as tragedy in promoting change?

Summative Assessment: Students will write an analytical essay, creating an original thesis statement from one of several prompts, and citing specific evidence to support their opinion.



## Artifact #2 - The Secondary Source Protocol

**Step 1: Prethink aspects of the reading**

- Scan the text (the S in SCUBA!) and think about what it might say *before* reading it.
  - Brainstorm what you know about the topic
  - Think about what you have learned in class about the topic and make connections.
  - (When appropriate) think about the author or publication and consider the perspectives, motives, and or biases that might impact the text.
- \*\*\* Your notes may take any form (from bullets to sentences); just make sure to fill the box with ideas!

**Step 2: SCUBA – If you’re not writing, you’re not reading**

Text Coding	Annotation
<p><b>S</b> – Scan for titles, headings, breaks in paragraphs, interesting text formats (bold, underline, italics), images, data, maps</p> <p><b>C</b> – Circle words you don’t understand</p> <p><b>U</b> – Underline information related to the purpose of the text</p> <p><b>B</b> – Box important dates, names, places, events</p> <p><b>A</b> – Annotate any questions or opinions you have</p>	<p><b>M</b> – Main idea – Write the main idea of the section of text</p> <p><b>E</b> – Evidence to support main ideas/claims and counterclaims (draw arrows from facts back up to claims)</p>



- 2) Select two quotes from the text that either best help to summarize the main idea of the text  
OR best help you to respond to the topic:

Quote 1:

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Quote 2:

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## Rubric

### Step 1: Prethinking

	<b>Mastery (4)</b>	<b>Proficiency (3)</b>	<b>Developing (2)</b>	<b>Needing Support (1)</b>
Brainstorming	Has successfully anticipated particular elements of the text (possibly recognizing biases held by the author or publication.) Has specific examples and ideas that connect to key class concepts.	Has specific examples and ideas that connect to key class concepts, but does not show evidence of specific references to the text.	Has attempted to think around the text, but ideas are vague and broad .	Has only written a few ideas about the text.

### Step 2: SCUBA

	<b>Mastery (4)</b>	<b>Proficiency (3)</b>	<b>Developing (2)</b>	<b>Needing Support (1)</b>
Text-Coding	Has text coded the entire document. Includes identification of terms or ideas s/he is unclear about. Has identified important information in the text.	Has text-coded the majority of the document. Includes some identification of terms or ideas s/he is unclear about. Has identified most important information but may be missing some information.	Has text coded unevenly. Has identified some important information in the text.	Has limited text coding. Underlines all the text. Does not identify important ideas or phrases.
Annotations of Main Idea and Analysis	Has written a main idea for ALL important sections IYOW. Has developed original analysis in the annotations	Has written a main idea for the idea IYOW for ALL important sections of the text.	Has written the main idea for all sections of the text verbatim (as it was written in the text) OR Has written the main idea for most sections of the text IYOW	Does little or no main ideas for annotations.

### Step 3: Summary

	<b>Mastery (4)</b>	<b>Proficiency (3)</b>	<b>Developing (2)</b>	<b>Needing Support (1)</b>
Summary of Argument	Discussion and analysis of the ideas of the text incorporates a summary of the text.	Has an understanding of the key ideas of the text. Attempts discussion or analysis of the ideas of the text.	The summary shows an understanding of the key ideas of the text, but there is no discussion or analysis of the ideas of the text.	The summary is not in the student's own words (and is a quote from the text). The summary is inaccurate
Quotes	The selected quotes add depth of analysis to the summary and argument.	The quotes relate directly to the summary and argument.	Quotes are present, but do not help to summarize key elements of the argument.	The quotes are incomplete or have little to no connection to the argument.

## Artifact #3 - Modified Lesson Plan About Code-Switching

**Lesson Plan****75 minutes****Common Core Standards**

- CCSS.ELA-Literacy.RL.9-10.10
- CCSS.ELA-Literacy.W.9-10.9

**Objective**

What is code-switching?

**Lesson Objective**

Students are oriented to the ideas of close reading, and identifying claims and evidence. Students practice paraphrasing details of a text, as well as choosing quotations.

**Lesson Assessment**

Students identify author's claim and evidence, paraphrase one detail from the article, and rewrite one quotation.

**Texts and Materials**

- "Code Black" (article)
- Obama's 2008 Campaign Speech (video)
- "Dirt Off Your Shoulder" (video)
- handout
- post-it notes
- PowerPoint

**HW**

- Think about the concept of code-switching for the rest of the day. Do you notice that you talk to some people differently than others (friends vs. teachers), or that others speak to you differently than how they speak to others (the way your Mom talks to you, vs. how she talks to her parents)?

**Learning Activities**

<b>Agenda</b>	<b>Specifics</b>
<b>Explanation</b>	
<b>First Task</b> <b>10 minutes</b>	Individually, students will read four emails. They must decide which two people they would hire, and explain their decision. Take a class poll, and allow students to defend their choices. Ask: Have we come to a consensus as a class? What led us to make our decisions?
<b>Mini-Lesson</b>	

<p><b>5 minutes</b></p>	<p>Introduce the central purpose of the project and the idea of a “claim” someone might make.</p> <ul style="list-style-type: none"> <li>○ Review the difference between a claim, opinion, and fact. Prompt students to provide examples (Justin Bieber is awesome...)</li> <li>○ Review textual claims: We can make conclusions from thinking about the text, like: “We know that Generation X does not excessively use social media” because (evidence) “Generation Y’s habits and lifestyle are conflicting with their Generation X employers.”</li> </ul>
<p><b>Application</b></p>	
<p><b>Context 5 minutes</b></p> <p><b>Guided Reading 10 minutes</b></p> <p><b>Practice 10 minutes</b></p> <p><b>Guided Reading 10 minutes</b></p>	<p>Refer to Friday’s class. Ask students what it means to act professionally. Make sure “communication” is included.</p> <p>Students begin by viewing an excerpt from Jay-Z’s “Dirt Off Your Shoulder” video. Teacher transitions to a clip of Obama’s 2008 campaign speech in which he references the video.</p> <p>Ask: Why would Obama reference a Jay-Z song during a televised debate for President? (Who is he trying to appeal to?)</p> <p>Students read paragraphs 1-3 of “Code Black: Of course Obama talks differently to different groups. So do most politicians” by Christopher Beam, while answering the following question: What is code-switching?</p> <p>If my claim is that Obama uses code-switching when talking to different types of people, write two pieces of evidence from the article to support this claim. Paraphrase the examples (do not use direct quotations)</p> <ul style="list-style-type: none"> <li>○ Ex. Obama often uses code-switching when talking to different types of people. For example, when speaking to a black audience, he used the same language that Malcolm X once used.</li> </ul> <p>Ask for student volunteer to share example.</p> <p>Students read paragraphs 4-11 of “Code Black: Of course Obama talks differently to different groups. So do most politicians” by Christopher Beam, while answering the following questions:</p>

<p><b>Practice</b> <b>10 minutes</b></p>	<ul style="list-style-type: none"> <li>▪ Explain why someone might think code-switching is deceitful or dishonest.</li> <li>▪ Explain why others might think that code-switching is necessary in politics and when convincing others to agree with your point-of-view.</li> </ul> <p>Find two pieces of evidence from the article to support the claim that it is dishonest to use code-switching when talking to different types of people OR that it is necessary to use code-switching when talking to different types of people. Use direct quotations.</p> <ul style="list-style-type: none"> <li>• Ex. It is dishonest to use code-switching when talking to different types of people When Hilary Clinton was on the campaign trail, she “was mocked when she affected a drawl for black audiences” (Beam 2).</li> </ul> <p>Ask for student volunteer to share example.</p>
<p><b>Synthesis</b></p>	
<p><b>Exit Task</b> <b>5 minutes</b></p> <p><b>MOTIVATION</b> <b>MODIFICATION</b></p>	<p>On post-it, write down an example of when you have used code-switching in your own life. (May use more than one post it). Put post-it on board before leaving room.</p> <p>Make a connection – we will conduct a Socratic Seminar around code-switching tomorrow</p> <ol style="list-style-type: none"> <li>1. “Fist to Five” - Code-switching is dishonest; agree or disagree? Prompt for turn and talk - sharing views to build towards analysis</li> </ol>

**Differentiation**

<p><b>SpEd</b></p>	<p><b>Extension</b></p>
<ul style="list-style-type: none"> <li>• Read article aloud</li> <li>• Chunk article</li> <li>• Provide glossary</li> </ul>	<ul style="list-style-type: none"> <li>• Students may complete challenge questions</li> </ul>

## Artifact #4 - Modified Thesis Lesson

**Objective:** *What is the overarching question that the students will be able to answer after the lesson is delivered?*

**I will understand how to formulate an effective thesis statement.**

**SWBATS:** *What will the students know and be able to do by the end of the lesson?*  
**SWBAT:**

1. Identify effective vs. ineffective thesis statements
2. Understand the requirements for effective thesis standards (ASSMT Criteria)
3. Construct original thesis statements to prep for TEAL paragraphs/longer assignments

**CCLS:** *Which common core standard(s) is this lesson addressing?*

CCSS.ELA-LITERACY.W.9-10.1.A

CCSS.ELA-LITERACY.W.9-10.1.D

CCSS.ELA-LITERACY.W.9-10.2.A

CCSS.ELA-LITERACY.W.9-10.4

**First Task - Independent Reading Day: 20 min reading, 10 min filling out response log.**

**Lesson Do Now/Hook/Motivation:** *What will the students be doing to prepare them for the day's lesson as indicated by the Aim? (Possible Examples: turn & talk, warm-up problem, brainstorm, review of exit slips)*

**Read the following paragraph (an introduction from an essay) and decide which sentence gives you the best idea of what the ENTIRE essay will be about. Be prepared to explain why!!!**



- Studying is very important in high school for many reasons. Although many people enter high school (from middle school) with varying study habits, they must be developed at once in order to succeed. Whether you study at home, in the library, or at school; it must become a part of your daily routine. Studying is essential in order to pass classes, to build on what you learn in class, and to ultimately graduate.

(5 mins including share out)

**Assessment Opportunity:**

- **Whole group: What is a thesis statement**
- **Fist to Five: On a scale of 1-5, how good of a thesis statement is this? (whole)**
- **Turn and talk: Explain the rationale behind your rating**

(5-10 min)

**Mini Lesson:** *A very focused experience in which the students are learning a key concept or skill. (Possible Examples: Multiply positive and negative integers, develop a thesis statement, support a thesis statement, write a conclusion for a lab procedure)*

What is a Thesis Statement?

- A statement that is usually limited to **one sentence** and should be placed at the **end of the first paragraph of your essay**.
- It is intended to **serve as your essay's map or guide**.
- With this information, **your audience should know what to expect in your essay**.
- Not only will the thesis statement **guide your audience, but it will guide you as well**. Once having written your thesis, **you will be able to refer to it in order to outline the essay for yourself**

Criteria for Mastery Level Thesis Statements: ASSMT

- Arguable
- Supportable
- Specific
- **Maps out assignment (new element added)**
- Third Person

What a Thesis Statement **IS** and **ISN'T** (charts in PPT - Guided Practice)

(10 min)

**Model/Mentor Text/Resources:**

- *A mentor text is used when it is an exemplary model of what you want the students to produce and it is often referred to as you teach the elements that make it exemplary*
- *Modeling shows the students in real time how to do something. In addition to the teacher, a student can model for other students*
- *Resources are any materials you are bring to the students so that they can take notes,*

-Power-Point  
-Examples sheet  
-Exit Task

**Student Activity:** *Students use this time to show you what they know and are able to do. In order to yield the best product, the activity should be highly structured in that the students should rely on either the resources you have provided for them or previous notes, graphic organizers, outlines, etc.*

Students will work with 4 different thesis statements, evaluating them based on the provided ASSMT criteria. For any part of the thesis that doesn't meet the criteria, students are required to rework them and reconstruct them so they become effective.

(10)

**Share:** *Give the students an opportunity to share the fruits of their labor. The focus should be on exemplary work. Invite students to comment or give feedback.*

2 minute Turn and Talk: Biggest change made to a thesis?

3 min: sharing best moves

**In-Class Assessment/Exit Slip:** *This is a brief activity designed to assess what the students know and are able to do on an individual level. It is an on-demand assessment which gives you accurate data as it relates to where the student is on the mastery trajectory.*

Using the provided sheet, construct and assess two original thesis statements of your own:

- Suggestion: why someone should consider reading your independent reading book

(5 minutes)

**Homework:** *Because the students are doing this on their own, a homework assignment should be designed as a reinforcement activity that they have the resources in their notes or provided material to complete successfully.*

N/A

## Artifact #5 - The New TEAL Paragraph Rubric (Now to be called TEAEAL?)

	3	2	1
Topic Sentence	Topic sentence is compelling, complete, and directly responds to the text/prompt.	Topic sentence is complete and directly responds to the text/prompt.	Topic sentence is incomplete, unrelated or not written.
Evidence (1)	Evidence relates directly to the prompt, supports the topic sentence, and is cited properly with author's last name and page number.  Writer successfully paraphrases evidence before beginning analysis.	Evidence is mostly relatable to the prompt and text with some support towards the topic sentence. Citation may not be written properly.  Writer attempts to paraphrase evidence before beginning analysis.	Evidence is irrelevant to the task and prompt, inadequately cited, and does not support the text.  Writer does not paraphrase evidence.
Analysis (1)	Analysis is thorough, thoughtful, and insightful. Writer considers the <i>why</i> and <i>how</i> of the question at hand through deep examination.  Clear and strong connections are made between evidence provided and central idea.  <b>Analysis is at least 2-3 sentences.</b>	Analysis is somewhat thoughtful with attempt for insightful examination. Writer attempts to consider the how and why of the question.  Some connections are made between evidence provided and central idea, but connections may be weak or unclear.  <b>Analysis is more than one sentence, but still limited in depth.</b>	Analysis is lacking in thought and does not make connections between claim and evidence; addressed who/what rather than how/why and is summative in nature.  Connections are not made between evidence provided and the central idea.
Evidence (2)	Evidence relates directly to the prompt, supports the topic sentence, and is cited properly with author's last name and page number.  Writer successfully paraphrases evidence before beginning analysis.	Evidence is mostly relatable to the prompt and text with some support towards the topic sentence. Citation may not be written properly.  Writer attempts to paraphrase evidence before beginning analysis.	Evidence is irrelevant to the task and prompt, inadequately cited, and does not support the text.  Writer does not paraphrase evidence.
Analysis (2)	Analysis is thorough, thoughtful, and insightful. Writer considers the <i>why</i> and <i>how</i> of the question at hand through deep examination.  Clear and strong connections are made between evidence provided and central idea.  <b>Analysis is at least 2-3 sentences.</b>	Analysis is somewhat thoughtful with attempt for insightful examination. Writer attempts to consider the how and why of the question.  Some connections are made between evidence provided and central idea, but connections may be weak or unclear.  <b>Analysis is more than one sentence, but still limited in depth.</b>	Analysis is lacking in thought and does not make connections between claim and evidence; addressed who/what rather than how/why and is summative in nature.  Connections are not made between evidence provided and the central idea.

Link	Thoughtful conclusion of the response directly links to the initial claim and reinforces the context of the writer's points; synthesis is apparent.	Conclusion, although generic, mostly reinforces the points made in the earlier in the response and mostly ties up the response.	Conclusion is not evident or sufficient; does not adequately synthesize the claims, evidence, and analysis of the response.
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## Artifact #6 - Curricular Updates: Fishbowl Protocol and Handouts

Name: \_\_\_\_\_

**Grade 10 ELA**

Tomorrow, our class will be engaging in a Fishbowl discussion so as to review the unit, help you practice using evidence and analysis to prove your claims (as well as disprove others), and best prepare to draft your performance task!

To make this as meaningful as possible for the class, please help out by voting on your top choices for tomorrow's discussion!

Please identify your top **three** choices by labeling them "1," "2" and "3" in order of preference (note: you don't have to rank all of the choices!).

[ \_\_\_ ] Do you think that the race of the person saying the "N-word" affects the meaning, or appropriateness, of the word? What about the race of the person hearing it?

[ \_\_\_ ] Is there such a thing as appropriating, or "taking back" a word?

[ \_\_\_ ] Do different variants of a word (-er vs. -a, for example) matter, or are they all still the same word?

[ \_\_\_ ] How much of an effect does tone have on our understanding of a word?

[ \_\_\_ ] Is code-switching dishonest?

[ \_\_\_ ] Is it more effective to change the meaning of a word, or to stop using it altogether?

[ \_\_\_ ] Which is more important: a speaker's intentions or the audience's interpretation?

[ \_\_\_ ] What does "professional communication" sound like?

[ \_\_\_ ] How can language promote changes within an individual and society?

[ \_\_\_ ] Could diction (word choice) mean the difference between life or death?

Name: \_\_\_\_\_ 10<sup>th</sup> Grade "Fishbowl" Response Log

Date: \_\_\_\_\_

Write your questions here:

Initial response to your Questions:

<p><b>Notes from text</b></p>	<p>Evidence from <i>texts</i>: According to...</p>	<p>Analysis (explain how the evidence supports your position)</p>
<p><b>Ques tio ns to Ask Dur ing Dis cus sio n</b></p>	<p>I'd like to ask my classmates...</p> <p>I wonder why...</p> <p>Do you agree that...</p>	

<b>Participation Tracker</b>	Put a check (☐) in the empty boxes below whenever you participate. Remember, <u>asking and responding to your classmates' questions counts as participating.</u> <div style="display: flex; justify-content: space-around; margin-top: 10px;"> <span>☐</span> <span>☐</span> <span>☐</span> <span>☐</span> <span>☐</span> </div>	
<b>Notes During Discussion</b>	Name of Speaker:	Comments or Questions:
<p><b>Reflection on participation:</b> What "score" did your partner give you? What did you do well in this conversation? What do you need to work on?</p>		



**Focus Question**

Should the N-word be banned + Student-Determined Subjects (via vote)

**Lesson Objective**

Students will be able to:

- Support claims using evidence
- Respond to alternate or opposing claims
- Practice and promote discussion skills

Assessment - Student Involvement

**Lesson Assessment**

Students participate in a Fishbowl Discussion around the use of the N-word and power of language, using evidence from texts.

**Texts and Materials**

- “New York city council bans the N-word”
- “ReDefining the N Word”
- Julian Curry poem
- “Oprah vs Jay-Z” article
- Evidence Gathering worksheet
- Fishbowl response log + scoring sheet
- PowerPoint

**HW**

- Beginning work on first drafts of performance task - due upon return from break (2/26).

Agenda	Specifics
<b>Explanation</b>	
<b>First Task 5 minutes</b>	In pair groupings, consider the 4 focus questions for today’s discussion based on the results of yesterday’s vote. With your partner, you must determine 2 questions for each of you to focus on.
<b>Textual Evidence 10 minutes</b>	Working together, use your worksheets to find evidence to support your initial responses to the focus questions (filled out on “Fishbowl” response log). Come up with additional questions and points for discussion – complete Response Log.
<b>Directions 5 minutes</b>	Explain “Fish Bowl” rules for the inside and outside circle. Distribute scorer sheets.

<b>Application (connections + discussion) (whole group)</b>	
<b>Fish Bowl – Question 1 10 minutes</b>	Inside circle conducts “fish bowl” conversation, while outside circle takes notes. Teacher will “log” discussion as well through google docs.
<b>Transition 3-5 minutes</b>	Transition periods are opportunities for students to “check in” with partners, as well as for the teacher to provide actionable feedback.
<b>Fish Bowl – Question 2 10 minutes</b>	Inside circle conducts “fish bowl” conversation, while outside circle takes notes. Teacher will “log” discussion as well through google docs.
<b>Transition 3-5 minutes</b>	Transition periods are opportunities for students to “check in” with partners, as well as for the teacher to provide actionable feedback.
<b>Fish Bowl – Question 3 10 minutes</b>	Inside circle conducts “fish bowl” conversation, while outside circle takes notes. Teacher will “log” discussion as well through google docs.
<b>Transition 3-5 minutes</b>	Transition periods are opportunities for students to “check in” with partners, as well as for the teacher to provide actionable feedback.
<b>Fish Bowl – Question 4 10 minutes</b>	Inside circle conducts “fish bowl” conversation, while outside circle takes notes. Teacher will “log” discussion as well through google docs.
<b>Transition 3-5 minutes</b>	Transition periods are opportunities for students to “check in” with partners, as well as for the teacher to provide actionable feedback.

<b>Synthesis</b>	
<b>Reflection 5 minutes</b>	<p>Ask partners to trade their discussion scorer sheets, and complete reflection.</p> <p>Break assignment - based on this information, completing argumentative essay on the topic of whether or not the “N” word should be banned.</p>

**Differentiation Notes**

<b>SpEd</b>	<b>Extension</b>
<ul style="list-style-type: none"> <li>● Provide organizer for discussion</li> <li>● Posters for accountable talk/class discussion norms, and sentence starters on desks for guidance through discussion process</li> <li>● Provide some students with questions to bring up during the discussion <ul style="list-style-type: none"> <li>○ Does the race of the person speaking affect the meaning, or appropriateness, of the word?</li> <li>○ Does the race of the audience affect the meaning, or appropriateness, of the word?</li> <li>○ Does the word mean different things in different contexts?</li> <li>○ Is it possible to completely appropriate, disarm, or somehow change the meaning of a word?</li> <li>○ Is this an issue of code-switching? (Using the word in some situations but not in others)</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>● Additional texts provided to students who finished previous assignments.</li> </ul>

Artifact #7 - Model Essay

*Your Name:* Todd Stein

*Professor's Name:* Mr. Allen

*Course Name:* ELA

*Due Date:* 5 Mar 2019

### Dude, Should I Say That?

I remember that first feeling of wanting to belong to a group of people when I was a kid. It was a pretty regular occurrence for my relatives to come over often, but it was even more regular for those relatives to be kind of “lame.” It wasn’t their fault; my parents were old, so therefore the people they brought over were old too. The one exception came when I was 8, and my cousins came to visit. They were all musicians, living together soundtracking movies in California, and they spoke like it! Everyone around - from fussy old aunts to the youngest babies to, well, me - was a “dude.” To me, it was the coolest thing ever. They were cool! They called me this cool thing! Therefore, this word might make me cool too! So as a result, I began calling just about everyone “dude” too, a habit that I still hold onto today. But then I thought, where did this word come from? Did it always seem as cool to people as it did to me then, and does it now?

It turns out that the practice of calling people “dudes” goes way further back than the cool surfers of California. In fact, when it was first used in 1883, it wasn’t meant to be cool at all. According to Arika Okrent, the word comes from “‘doodle,’ as as in ‘Yankee Doodle Dandy.’ He’s the fellow who, as the song has it, ‘stuck a feather in his cap and called it macaroni.’ ‘Macaroni’ became a term for a dandy in the 18th century after young British men returned from

their adventures on the European continent sporting exaggerated high-fashion clothes and mannerisms” (2013). In other words, “dudes” - or as it was first spelled, “doods” - weren’t the cool people, but instead considered the people trying too hard to look and act cool. They had seen other Europeans and tried so hard to mock their ways of dressing, talking and acting, to the point where people made fun of them, especially in newspapers printed throughout that year (Metcalf 2013). The word came back a little later in the West, but its meaning wasn’t much more positive. During that time, the word referred to “‘a non-westerner or city-dweller who tours or stays in the west of the U.S., esp. one who spends his holidays on a ranch,’ and the tourist-attracting, money-making ranches they visited were ‘dude ranches’” (Peters 2010). Once again, dude wasn’t meant to be a positive term of endearment, but instead used to mock tourists that were somewhat clueless, compared to experienced ranch workers.

More recently, the term has evolved to how we understand it today, where it’s a bit more positive. While it began as an insult, it now means “FELLOW, GUY - sometimes used informally as a term of address: Dude, what’s up” (Gould 2013). According to Gould, with that idea of being a “fellow” in mind, it actually “[enables] men, mainly young men, to address one another in a conspicuously straight mode of laid-back camaraderie... [it establishes] solidarity without intimacy” (2013). In other words, it has become a way for men to interact with each other in a way that shows that they mean a lot to each other, but coming short of romantic affection. In a way, this is similar to how the term “bro” gets used in today’s society. Interestingly, it was the black community who played a part in neutralizing the word, as an example provided by Peters notes “‘My set of Negro street types contained a revolving and sometimes disappearing (when the ‘heat’, or police pressure, was on) population... These were

the local ‘dudes’, their term meaning not the fancy city slickers but simply ‘the boys’, ‘fellas’, the ‘cool people’.’ In the sixties, the term attracted more coolness as it was embraced by surf culture, and by the seventies, a dude was just a guy” (2010). By being used to refer to “cool people,” the word took on the meaning that I understood it as when I had met my cousins for the first time. As with most cultural phenomena, it took the black population appropriating the word in a new way to open it up to white people to use, with the added benefit of it no longer being meant in an insulting way.

Since the meaning of the word has changed so much, it’s fair to say that the word should continue to be used; you just have to be aware of how you’re using it. Some people might argue that “There may not be any obvious difference in denotation between these cases, but the difference in connotation is, you’ll appreciate from experience, pretty major...Just think of the last time you did something awesome in the presence of a friend who affirmed your awesomeness with the exclamation *Duuude!* Or the last time you said something objectionable to someone who began setting you straight with a firm and sober *Dude*”(Gould 2013). It’s not an unreasonable point, as its true that sometimes different contexts of the word could cause some confusion. However, none of those negative examples seem like they’re really designed to start conflict, especially compared to how dude used to be spread through the news as an insult (Metcalf 2013). Instead, today it’s become acceptable and widespread to the point where girls use it to refer to each other too, and often with good intentions. According to Gould, “Kiesling’s work indicates, for instance, that women show a relative tendency to deploy the term when trying to mitigate conflict with friends or acquaintances” (2013). So instead of starting trouble and violence, this word is now used more than ever to stop conflicts from taking place. Since its

power lies in its ability to disarm rather than incite, “dude” has officially become acceptable to use in today’s society.

Overall, I personally will not stop using the word “dude” to refer to my friends and peers. Although it was originally designed as an insult - the ultimate way to call someone “fake” - the word no longer has that same meaning to anyone. Instead, everyone today understands the word as just referring to a cool person, and it’s often used between people to show that they feel that way about each other. While the tone and context do have an impact in how it gets understood, often the word is positive overall, and even used to solve conflicts caused by misunderstandings between people. Therefore, the word has officially been neutralized, and is safe for us to continue using for the future.

#### Works Cited

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- Metcalf, Allan. “Dude!” *The Chronicle of Higher Education*, The Chronicle of Higher Education, 21 Oct. 2013, [www.chronicle.com/blogs/linguafranca/2013/10/21/dude/](http://www.chronicle.com/blogs/linguafranca/2013/10/21/dude/).
- Okrent, Arika. “What's the Origin of the Word ‘Dude’?” *Mental Floss*, Mental Floss, 24 Oct. 2013, [mentalfloss.com/article/53317/whats-origin-word-dude](http://mentalfloss.com/article/53317/whats-origin-word-dude).
- Peters, Mark. “The History of the ‘Dude.’” *GOOD*, 25 Apr. 2010, [www.good.is/articles/the-history-of-the-dude](http://www.good.is/articles/the-history-of-the-dude).

Artifact #8 - Rubric-Based Reflection Worksheets (Beginning on Next Page for Formatting Purposes).



## Literary Analysis Essay

Rubric Area: Claim

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
Establishes a <b>sophisticated, nuanced claim(1)</b> that demonstrates an <b>insightful understanding of the topic (2)</b> ; <b>Maintains this claim throughout the essay (3)</b> .	Establishes a <b>precise, thoughtful claim(1)</b> , that demonstrates a <b>comprehensive understanding of the topic (2)</b> ; <b>Maintains this focus throughout the essay (3)</b> .

**IF YOU HAVE COMPLETED A DRAFT, COMPLETE THIS SIDE.****IF YOU HAVE NOT COMPLETED A DRAFT, TURN THE PAGE OVER:**

Based on the criteria above, my essay would currently be considered (circle one):

Distinguished

Proficient

Look at the **bold** areas outlined in your current score for the following:In my essay, I met the requirements of **(1)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(2)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(3)** when I wrote (cite specific portions of your essay here):

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Next Steps Towards Growth: \_\_\_\_\_

Rubric Area: Claim

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
Establishes a <b>sophisticated, nuanced claim(1)</b> that demonstrates an <b>insightful understanding of the topic (2)</b> ; <b>Maintains this focus throughout the essay (3)</b> .	Establishes a <b>precise, thoughtful claim(1)</b> , that demonstrates a <b>comprehensive understanding of the topic(2)</b> ; <b>Maintains this focus throughout the essay (3)</b> .

Look at the **bold** areas outlined in your current score for the following:

In my essay, I plan to meet the requirements of **(1)** by writing about:

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In my essay, I plan to meet the requirements of **(2)** by writing about:

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In my essay, I plan to meet the requirements of **(3)** by writing about:

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Plan for Next Steps: \_\_\_\_\_

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## Literary Analysis Essay

Rubric Area: Command of Evidence

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
Presents ideas fully and thoughtfully; <b>Develops and establishes the significance of the claim(s)(1)</b> by accurately <b>analyzing and critiquing a wide variety of relevant and specific evidence from texts (5-6 sources) explicitly(2) and inferentially. (3)</b>	Presents ideas clearly and accurately; <b>Develops and establishes the significance of the claim(s)(1)</b> by <b>accurately analyzing and using relevant evidence from texts (3-4 sources) (2)</b> , relying primarily on <b>explicit evidence(3)</b> .

**IF YOU HAVE COMPLETED A DRAFT, COMPLETE THIS SIDE.****IF YOU HAVE NOT COMPLETED A DRAFT, TURN THE PAGE OVER:**

Based on the criteria above, my essay would currently be considered (circle one):

Distinguished

Proficient

Look at the **bold** areas outlined in your current score for the following:In my essay, I met the requirements of **(1)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(2)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(3)** when I wrote (cite specific portions of your essay here):

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Next Steps Towards Growth: \_\_\_\_\_

Rubric Area: Command of Evidence

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
Presents ideas fully and thoughtfully; <b>Develops and establishes the significance of the claim(s)(1)</b> by accurately <b>analyzing and critiquing a wide variety of relevant and specific evidence from texts (5-6 sources) explicitly(2) and inferentially. (3)</b>	Presents ideas clearly and accurately; <b>Develops and establishes the significance of the claim(s)(1)</b> by accurately <b>analyzing and using relevant evidence from texts (3-4 sources) (2)</b> , relying primarily on <b>explicit evidence(3)</b> .

Look at the **bold** areas outlined in your current score for the following:

In my essay, I plan to meet the requirements of **(1)** by writing about:

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In my essay, I plan to meet the requirements of **(2)** by writing about:

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In my essay, I plan to meet the requirements of **(3)** by writing about:

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Plan for Next Steps: \_\_\_\_\_

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## Literary Analysis Essay

Rubric Area: Citation

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
<b>Demonstrates proper citation of sources when dealing with both direct quotes(1) and paraphrased materials(2); embeds quotes(3).</b>	<b>Demonstrates proper citation of sources when dealing with both direct quotes(1) and paraphrased materials(2); quotes are introduced(3).</b>

**IF YOU HAVE COMPLETED A DRAFT, COMPLETE THIS SIDE.****IF YOU HAVE NOT COMPLETED A DRAFT, TURN THE PAGE OVER:**

Based on the criteria above, my essay would currently be considered (circle one):

Distinguished

Proficient

Look at the **bold** areas outlined in your current score for the following:In my essay, I met the requirements of **(1)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(2)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(3)** when I wrote (cite specific portions of your essay here):

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Next Steps Towards Growth: \_\_\_\_\_

Rubric Area: Citation

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
<b>Demonstrates proper citation of sources when dealing with both direct quotes(1) and paraphrased materials(2); embeds quotes(3).</b>	<b>Demonstrates proper citation of sources when dealing with both direct quotes(1) and paraphrased materials(2); quotes are introduced(3).</b>

Look at the **bold** areas outlined in your current score for the following:

In my essay, I plan to meet the requirements of **(1)** by writing about:

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In my essay, I plan to meet the requirements of **(2)** by writing about:

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In my essay, I plan to meet the requirements of **(3)** by writing about:

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Plan for Next Steps: \_\_\_\_\_

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## Literary Analysis Essay

Rubric Area: Coherence and Organization

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
<p>Exhibits skillful organization by <b>logically sequencing ideas and information within and across paragraphs(1)</b>, using <b>sophisticated and varied transitional words/phrases and varied syntax in a way that illuminates the reasoning of the argument(2)</b>.</p> <p><b>Concluding statement or section follows from and supports the position while raising credible implications (3).</b></p>	<p>Exhibits thoughtful organization by <b>logically sequencing ideas and information across paragraphs(1)</b>, using <b>appropriate and varied transitional words/phrases and varied syntax in a way that clarifies the reasoning of the argument(2)</b>.</p> <p><b>Concluding statement or sections follows from and supports the argument(3).</b></p>

**IF YOU HAVE COMPLETED A DRAFT, COMPLETE THIS SIDE.****IF YOU HAVE NOT COMPLETED A DRAFT, TURN THE PAGE OVER:**

Based on the criteria above, my essay would currently be considered (circle one):

Distinguished

Proficient

Look at the **bold** areas outlined in your current score for the following:In my essay, I met the requirements of **(1)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(2)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(3)** when I wrote (cite specific portions of your essay here):

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Next Steps Towards Growth: \_\_\_\_\_

Rubric Area: Coherence and Organization

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
<p>Exhibits skillful organization by <b>logically sequencing ideas and information within and across paragraphs(1)</b>, using <b>sophisticated and varied transitional words/phrases and varied syntax in a way that illuminates the reasoning of the argument(2)</b>.</p> <p><b>Concluding statement or section follows from and supports the position while raising credible implications (3).</b></p>	<p>Exhibits thoughtful organization by <b>logically sequencing ideas and information across paragraphs(1)</b>, using <b>appropriate and varied transitional words/phrases and varied syntax in a way that clarifies the reasoning of the argument(2)</b>.</p> <p><b>Concluding statement or sections follows from and supports the argument(3).</b></p>

Look at the **bold** areas outlined in your current score for the following:

In my essay, I plan to meet the requirements of **(1)** by writing about:

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In my essay, I plan to meet the requirements of **(2)** by writing about:

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In my essay, I plan to meet the requirements of **(3)** by writing about:

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Plan for Next Steps: \_\_\_\_\_



## Literary Analysis Essay

Rubric Area: Conventions and Style

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
<p><b>Uses precise language and appropriate tone to the task consistently to engage the audience; uses sophisticated language and structure (1).</b></p> <p>Demonstrates a well-developed command of standard English conventions with <b>essentially no errors, even when using sophisticated language (2).</b></p> <p><b>Essay is in perfect MLA format (3).</b></p>	<p><b>Uses formal language and appropriate tone to the audience and task consistently; uses fluent and precise language and sound structure (1).</b></p> <p>Demonstrates control of conventions, <b>exhibiting occasional errors when using sophisticated language (2).</b></p> <p><b>Essay is in MLA format with few mistakes (3).</b></p>

**IF YOU HAVE COMPLETED A DRAFT, COMPLETE THIS SIDE.****IF YOU HAVE NOT COMPLETED A DRAFT, TURN THE PAGE OVER:**

Based on the criteria above, my essay would currently be considered (circle one):

Distinguished

Proficient

Look at the **bold** areas outlined in your current score for the following:In my essay, I met the requirements of **(1)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(2)** when I wrote (cite specific portions of your essay here):

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In my essay, I met the requirements of **(3)** when I wrote (cite specific portions of your essay here):

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Next Steps Towards Growth: \_\_\_\_\_

Rubric Area: Conventions and Style

Criteria:

Distinguished (4 out of 4)	Proficient (3 out of 4)
<p><b>Uses precise language and appropriate tone to the task consistently to engage the audience; uses sophisticated language and structure (1).</b></p> <p>Demonstrates a well-developed command of standard English conventions with <b>essentially no errors, even when using sophisticated language (2).</b></p> <p><b>Essay is in perfect MLA format (3).</b></p>	<p><b>Uses formal language and appropriate tone to the audience and task consistently; uses fluent and precise language and sound structure (1).</b></p> <p>Demonstrates control of conventions, <b>exhibiting occasional errors when using sophisticated language (2).</b></p> <p><b>Essay is in MLA format with few mistakes (3).</b></p>

Look at the **bold** areas outlined in your current score for the following:

In my essay, I plan to meet the requirements of **(1)** by writing about:

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In my essay, I plan to meet the requirements of **(2)** by writing about:

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In my essay, I plan to meet the requirements of **(3)** by writing about:

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Plan for Next Steps: \_\_\_\_\_

## Artifact #9 - Lesson Plan for the Musical Journey

**Aim:** I will develop my command of evidence by evaluating and analyzing song lyrics.

**Objective(s):** *Students will be able to:*

1. Gather and analyze evidence in order to emphasize a claim
2. Develop close reading skills through the delineation of “key lyrics”
  - a. Small text, big ideas
3. Compare and contrast: making a text to text (or text to song) connection

**CCS:**

CCSS.ELA-LITERACY.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.

CCSS.ELA-LITERACY.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail 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.

CCSS.ELA-LITERACY.W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**Do Now/Hook/Motivation:**

Pick **ONE** of the following concepts. In your own words, try your best to define it:

- 1) *A Physical Journey*
- 2) *An Emotional Journey*
- 3) *A Spiritual Journey*

(8 mins including share out)

**Mini Lesson:**

1. Review of skills utilized in Do Now
  - a. Determining central idea
  - b. Determining initial interpretation using personal evidence
2. Identify “Why are we doing this” (gathering evidence/supporting claims/Regents skill)
3. Identify journey types
  - a. Physical

- b. Spiritual
  - c. Emotional
4. Explain task  
(5-7 minutes)

**Model/Mentor Text/Resources:**

- Chosen songs
  - The Impressions - People Get Ready  
(<https://www.youtube.com/watch?v=NdKEbnS1eBE>)
  - Israel Kamakamakawiwo'ole - Somewhere Over The Rainbow  
(<https://www.youtube.com/watch?v=3BeKhlUzPUc>)
  - A Tribe Called Quest - I Left My Wallet In El Segundo  
([https://www.youtube.com/watch?v=t2X\\_Tqw\\_vC8](https://www.youtube.com/watch?v=t2X_Tqw_vC8))
- Worksheet

**Student Activity:** In the case of *The Alchemist*, Paulo Coelho has exemplified the process of discovering identity through the creation of Santiago, a shepherd who is driven to destiny through a variety of motivational factors, both intrinsic and extrinsic. Through music and other forms of expression, countless artists have explored the notion of “finding oneself,” often expressing this struggle in their art.

**PROMPT FOR EACH SONG: What is the goal for this journey? What are the factors that motivate it (intrinsic or extrinsic?) Compare and contrast this journey with Santiago’s.**

**GUIDELINES: For each song, be sure to:**

- Annotate the lyrics of each song for potential quotes that respond to the prompt above.
- Provide one lyric that you think expresses the central idea of the journey described in this song, and explain why that is the central idea.
- Determine which type of journey the protagonist is on: Physical, Emotional or Spiritual?
  - Cite and analyze (in other words, make a connection using) at least **ONE** lyric in order to explain your response.
- Determine what is more responsible for the protagonist’s journey in the song: his/her own decisions and drive, or the external circumstances surrounding him/her.
  - Cite and analyze (in other words, make a connection using) at least **ONE** lyric in order to explain your response.

(33-45 minutes - 11-15 per song)

1st song: Impressions (model with class)

2nd song: ATCQ (independent practice with student-teacher feedback)

3rd song: I.K. (independent practice with student-student feedback, followed by debrief)

**Share:**

3 minutes: each group will provide key lyrics and findings. Additional sharing in section below

**In-Class Assessment/Exit Slip:** Students are formatively assessed during the Do-Now (check for understanding), with teacher tweaking Mini Lesson based on student responses. Students are informally assessed throughout activity, with teacher providing guidance based on completion of graphic organizer on a group-by-group basis.

Exit Slip:

Reflection: How did it feel for you to use “key lyrics” as pieces of evidence for use in close reading? Was it easier than using the text, or more difficult? Why/why not? (3-4 sentences)

(5 minutes)

**Homework:** *N/A*

## Artifact #10 - Body Biography Worksheets

**FIRST TASK**

Circle one of the concepts below:

**Love****Strength****Wisdom****Courage**

Which of your body parts (KEEP IT PG-RATED PLEASE) would you associate with your chosen concept? Be sure to explain why!

**TERM REVIEW: CONNOTATION**

In the first task, you have just engaged in *connotation*: taking a word and associating a certain meaning with it that it readily understood. Try your hand at determining the traits that we tend to connote with each body part below:

<b>BODY PART</b>	<b>MODEL: HEART</b>	<b>ARMS</b>	<b>HANDS</b>	<b>SPINE/ BACK</b>	<b>FEET</b>	<b>BRAIN</b>	<b>CHALLENGE: YOUR CHOICE!</b>
<b>CONNOTATED MEANING</b>	<b>LOVE EMOTION</b>  <b>TRUE SELF ("AT HEART")</b>						

### BODY BIOGRAPHY PROJECT

In groups, you will be working together to make a “body biography,” a visual representation of **Santiago**

Look at the traits you have associated with each body part on the last page. Based on what we’ve read thus far in *The Alchemist*, you must figure out a quote that connects with each body part (for example, a quote in which he speaks about love could connect with the heart).

For planning purposes, make sure you fill out the chart below!

BODY PART	QUOTE (INCLUDE PAGE #!)	ANALYSIS (WHY THIS QUOTE FOR THIS BODY PART?)
<b>HEART</b>		
<b>ARMS</b>		
<b>HANDS</b>		
<b>SPINE/BACK</b>		
<b>FEET</b>		
<b>BRAIN</b>		
<b>OTHER (ANYTHING MISSING?)</b>		
<b>DESIGN</b> How should he look? What should he wear? Facial expressions? Any objects he should hold or have around him?		

**Assessment Criteria:**

	<b>6</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>
Command of Evidence	<p><b>EVIDENCE</b> : Uses 6-7 Quotes for Body.</p> <p><b>ANALYSIS</b> : Explains the meaning of each piece of evidence, and why it supports the connection to all body parts.</p> <p><b>CITATION S:</b> Correctly includes citations for every piece of evidence. If using a direct quotation, uses quotation marks.</p>	<p><b>EVIDENCE</b> : Uses 6 Quotes for Body.</p> <p><b>ANALYSIS</b> : Explains the meaning of each piece of evidence, and why it belongs with all body parts.</p> <p><b>CITATION S:</b> Correctly includes citations for every piece of evidence. If using a direct quotation, uses quotation marks.</p>	<p><b>EVIDENCE</b> : Uses 5 Quotes for Body.</p> <p><b>ANALYSIS</b> : Explains the meaning of each piece of evidence, and explains why it belongs with most body parts.</p> <p><b>CITATION S:</b> Correctly includes citations for every piece of evidence. If using a direct quotation, uses quotation marks.</p>	<p><b>EVIDENCE</b> : Uses 4 Quotes for Body.</p> <p><b>ANALYSIS</b> : May not explain the meaning of evidence, or why it belongs with most body parts.</p> <p><b>CITATION S:</b> Refers to a source but does not have citations for every piece of evidence.</p>	<p><b>EVIDENCE</b> : Uses 3-4 Quotes for Body.</p> <p><b>ANALYSIS</b> : Does not explain the meaning of evidence, or why it belongs with some body parts.</p> <p><b>CITATION S:</b> Rarely refers to a source and does not have citations for every piece of evidence.</p>	<p><b>EVIDENCE</b> : Uses 3 or fewer Quotes for Body.</p> <p><b>ANALYSIS</b> : No explanation of evidence.</p> <p><b>CITATION S:</b> Does not refer to sources.</p>



**Exit Task Day #1: How do you feel going into this project? Is there an idea you feel proudest of?**

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**Exit Task Day #2: Reflection! How did it feel to analyze evidence and further our understanding of your character in this way? What worked/didn't work?**

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## Artifact #11 - Updated Performance Task Cover Sheet

ELA

Mr. Stein/Mr. Allen

Performance Task

**TASK:** Upon reading sections of Coelho's *The Alchemist*, reflect on the ideas presented, both in the texts and during classroom sessions. Then, write a 5-paragraph analytical essay responding to the prompt below.

**PROMPT:** You will be responding to one of the following 2 options:

- 1) Analyze how Santiago's character development helps to develop a theme within the novel.
- 2) Is it more important to be Spiritually Healthy, or Materially Wealthy? How do examples from *The Alchemist* support your position?

**GUIDELINES:** Be sure to:

- INTRO PARAGRAPH:** Establish a precise and credible claim that responds appropriately to the prompt
- Pick at least 3 key moments from *The Alchemist* provided over the course of the last unit. Consult the list on the back of this sheet.
- TEAL BODY PARAGRAPH 1 (2 pieces of evidence)**
  - Explain your claim with reasons and evidence (E)
  - Paraphrase your chosen evidence from the text (E)
  - Analyze explicit ideas/information from the text to prove your claim (A)
- TEAL BODY PARAGRAPH 2 (2 pieces of evidence)**
  - Explain your claim with reasons and evidence (E)
  - Paraphrase your chosen evidence from the text (E)
  - Analyze explicit ideas/information from the text to prove your claim (A)
- TEAL BODY PARAGRAPH 3**
  - Distinguish your claim from alternate/opposing claims
  - Refute them using evidence (E) for your own claim (A)
- Include a **CONCLUSION PARAGRAPH** summarizing your claim and rationale
- Order ideas and information within and across paragraphs and use appropriate transitional words/phrases in a way that allows the audience to follow your perspective

- ❑ Use language and tone appropriate to the audience and purpose, demonstrating a command of standard English conventions

**For reference, here is a list of the key events that take place over the course of *The Alchemist!***

**Remember, you must utilize at least 3 of these sections in your essay. Check them off as you refer to them!**

- ❑ **Santiago telling his Father his dream:** Pages 5 - 12
- ❑ **Santiago talking to the Gypsy:** Pages 14 - 23
- ❑ **Santiago talking to the Old King:** Pages 32 - 36
- ❑ **Santiago getting robbed, looking to the omens:** Pages 40 - 45
- ❑ **Santiago works for the Crystal Merchant:** Pages 53-67
- ❑ **Santiago travels with the Englishman, learning about alchemy:** 73-86
- ❑ **Santiago meets Fatima:** Pages 95-101
- ❑ **Santiago meets the Alchemist:** 103-116
- ❑ **Santiago leaves Fatima:** 117-127
- ❑ **Santiago journeys with the Alchemist:** 127-137
- ❑ **Santiago is faced with the prospect of death:** 137-147
- ❑ **Santiago connects to the Soul of the World:** 147-158
- ❑ **Santiago reaches the Pyramids:** 158-168
- ❑ **Santiago ends his journey:** 169-171

Artifact #12 - Student Slang Term Essays, from Fall Semester (before CCRP) and Spring Semester (after updating)

Danielle Salazar  
Slang Term Essay Draft

10/05/18

### **Why I chose this word**

I chose this word because it's the most disrespectful word you can say to any women. This word has been used to put down women for centuries. Not only is the word disrespectful in general but now when it's used, it's usually used incorrectly which is even worse. I feel the word "slut" shouldn't be used at all, thrown out, kicked out of everyone's vocabulary and all that. It shouldn't be used joking with your friends, talking with your friends, addressing someone and especially describing a woman.

### **History of the word**

Long before the word was even used to describe women it was actually used to describe men. Back in 1386 the term stood for messy/dirty men. In the article *An Informal History of the Word "Slut"* by HuffingtonPost it states "In 1386, before it was ever used to describe women, Geoffrey Chaucer, known as the father of English literature, used the word sluttish to describe a slovenly man". The article also states "As far back as 1450 the word almost exclusively referred to a "sexually promiscuous woman" but another early meaning was "kitchen maid", "dirty or untidy woman". Now the word sluts denotation is "a woman who has many casual sexual partners". This shows how people have took just another regular word and over time changed it and use it as another way to disrespect woman. Now the word is even used to describe rape victims and woman trying to get abortions. Women can't even dress how they want without being labeled a slut. How does the way you dress determine how many people you sleep with? Why do people even care? It's nobody's business what a woman does with her body. On January 24, 2011 a Toronto police officer made a very disgusting remark at a "personal security class" at York University saying "You know I think we're beating around the bush here, I've been told I'm not supposed to say this, however, women should avoid dressing like sluts in order not to be victimized". First of all who thinks like this! This officer later realized his ignorance and apologized according to *Cop apologizes for "sluts" remark at law school* news report by Curtis Rush. The word has had several different meanings throughout centuries but the latest definition of the word is unacceptable.

### **Connotation of the word**

The word is suppose to be used as a description but instead its used as a insult. No matter how it's used it's going to sound negative and disrespectful. Sherri Gordon explains how harmful slut-shaming can be to girls in "the Effects of Slut-Shaming on Teen girls". She says how "many girls who have been slut-shamed have body image issues. Even depression, anxiety and thoughts of suicide are linked to slut shaming". There are also many reports of young girls who were sexually shamed that later committed suicide. Slut shaming and the word slut in general have major impacts on lives as you can see. Its too much negativity.

### **Should the word be used**

I definitely think the word slut should be banned. There is no reason to even use it. Some might argue that its used just playing around with their friends like the word "bitch" is used but these two words are not even close to the same level of disrespect. Not alike in denotation and especially not in connotation. This word and its meaning has been used to shame woman and make them feel bad about themselves. It's not a word that should be used jokingly, lightly or even at all.

### **Conclusion**

All in all this essay shows how the word slut has impacted females greatly for a long time. Although at first it didn't have the same meaning as it does now that shouldn't be an excuse to use it. The word slut carries too much negativity with it. This word should not be used.

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### BOUGEE

I've chosen to write about the word bougie/bougee because although it's a common slang term used in the modern generation, many people don't know the original meaning and where it came from. You may have also noticed that there are two different spellings for this word which also shows that it's been changed or altered throughout time before stemming into various slang words commonly used today. When I hear "bougee" I associated with things such as upper class, fancy, extravagant, fake rich, or having to do with expensive things and designer.

The word bougie derived from a French term "bourgeois" in medieval times. It originally meant a "town dweller" until times changed and Europe went through immense urbanization(Dictionary.com). People left their common life on the farm to seek wealth and fortune in big cities. To do this, the bourgeoisie went into jobs such as mercantilism and artisans. As you may know, profession of an artisan is to be able to taste or recognize high quality similar to how the word bougie can be used to describe someone with expensive things. This small part of the French population were granted privileges and civil rights some of which others did not have. Eventually the merchants and artisans became very wealthy by the luxury goods and arts they provided from different places of the world. It was also maybe a coincidence that the

bourgeoisie and coffee were introduced to Europe around the same time which then lead people to connect them and coffee to their pretentious, materialistic, vain selves. This coincidence then caused the people of Europe to start calling their bourgeoisie coffee lovers as “bougie”(Genius.com). Towards the end of the 19th and 20th century they came to be known as oppressors by the working class as they took control of the industry containing tones of underpaid workers. As the hate for the bougie grew, they were then commonly seen as bad. Sounds familiar?

As modern times emerged, spelling then changed to bougie to describe someone aspiring to be of a higher class, or in other words, wanting to be richer than you are (thefreedictionary.com). You may hear the word “bougee” used in New York City shops or most commonly in rap/hip hop culture. Popular or upcoming rappers in the 21st century often use this word in their lyrics such as Ice Cube’s “3 Time Felons”, Kesha’s “Sleazy”, and of course Migos “Bad & Bougee”(Metrolyrics.com). Artists like these have such huge influence on our culture that they may even have their own lingo of hip hop which we now use in our daily lives such as bougee and other “made up” slang words. This word also has a various meanings depending on what community or group of people it is being used to describe. For example, with this specific societal aspect and spelling of “bougee” it’s commonly used to describe “African American people of middle class aspiring to be richer” were as this spelling of “boujee” would refer to a “southern fabulous persona” (verysmartbrothas.theroot.com).

This word has had many different meaning and spelling to people of different generations or culture. I think bougee should be used although it’s had a overall negative connotation throughout time because of it’s fascinating history and how this word has been perceived, used

and altered in different ways. I also think that there's no other words like bougee that can have the same impact or feeling it comes with. Since it's been so heavily used in rap/hip hop culture, the word bougee has been implemented into the daily conversations of generation Z. Although some may say bougee should not be said, there are many more offensive words used today such as bitch that's become somewhat socially acceptable to say. Bougee can also be used with a positive connotation. While doing this people may be implying that you are fancy or have many nice things which can be a way of complimenting someone.

In conclusion, the word bougee extends deeply into our history and has changed in many ways throughout time. For example, the various spellings of bougie, bougee, and boujee. Therefore, I think it should be used in modern society. As time goes on I predict this word will keep changing into various meanings of itself.



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