Social and Emotional Learning and Its Implementation in a Standard 9th Grade English Language Arts Curriculum

by
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A thesis submitted to the faculty of The University of Mississippi in partial fulfillment of the requirements of the Sally McDonnell Barksdale Honors College.

Oxford, Mississippi
May 2018

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This thesis is dedicated to

my family – Emily, Mom, and Dad – whose continued love and support has encouraged me to boldly pursue my dreams. Thank you.

my past, present, and future students who have challenged me to always improve as an educator.
ACKNOWLEDGEMENTS

I wish to thank the Sally McDonnell Barksdale Honors College and the Mississippi Excellence in Teaching Program for the exceptional mentors, opportunities, and experiences provided to me during my time at the University of Mississippi.

I also wish to thank the following:

Dr. Rosemary Oliphant-Ingham
for always having and open door and a jar of caramels, and for your advice, support, and guidance throughout the past four years.

Dr. Susan McClelland
for showing what it means to be an incredible educator, and for your guidance in the thesis writing process.

Dr. Ann Monroe
for your humor and wisdom, and for teaching me what it means to write an effective curriculum.

Stephanie Fisher, Sydney McGaha, and educators at Oxford Middle School
for showing me what effective and caring teaching looks like in reality. Thank you for the many lessons learned during the student teaching process.

My former secondary educators
including M.L. Lewis, P. Franklin, M. Klein, K.Glenn, A. Zinn, M. Weiss, A. Becker, C. Edwards, A. Labrie, and J. Stuart. Thank you for exposing me to the world and inspiring me to become an educator.

My friends
for tears of laughter, late nights discussing the world, invaluable memories, and continuing to love me through my stressed out, slightly insane moments while trying to complete this thesis.

My family
for all the love and support, even during my moments of doubt.
ABSTRACT

Social and Emotional Learning and Its Implementation in a Standard 9th Grade Language Arts Curriculum
(Under the direction of Dr. Rosemary Oliphant-Ingham)

The basis of the thesis is to examine effective teacher practices through the research of social and emotional learning, examining both teacher behavior and best teaching practices and how these two influences impact students' reception of the curriculum. The literature review will be divided in three parts: a pedagogical overview, the importance of critical reflection for teachers, and how empathy, in partnership with other thinking operations and qualities of character, effect student’s capacity to connect to the curriculum. Following the literature review is a curriculum design. This curriculum design serves to demonstrate an example of how social and emotional learning can be implemented in a standard ninth grade English language arts classroom. It contains an overview of four units with three sample lessons per unit. All units follow the Mississippi Department of Education’s College and Career Readiness Standards.
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Chapter I: Introduction

Educators must navigate complex relationships with administrators, fellow teachers, parents, government officials, public opinion, and must importantly, their students. On top of the many relationships that must be maintained and nurtured, teachers have the vital role of ensuring student growth through developing stronger comprehension skills, increasing content knowledge, and making classroom concepts relevant. Increasingly, teachers’ focus is drawn to the question of “Is the student prepared with the skills needed to successfully function beyond school.” According to Christy Folsom (2009), “the intellectual and social-emotional demands of our rapidly changing world require that educators traverse new teaching terrain” (p. 31). In order to prepare youth for a changing world, teaching practices have evolved to specifically meet that question, namely the development of social and emotional learning pedagogy. The main teaching practice that will be examined in this thesis is the Teaching for Intellectual and Emotional Learning (TIEL) model, which uses ten complex thinking operations and qualities of characters as foundational categories of learning. These categories will be examined later in this prospectus. Specifically looking through the lens of Teaching for Intellectual and Emotional Learning, this thesis examines the way individual teaching practices influence the design and implementation of a classroom curriculum.

The thesis will be laid out in two main sections examining topics such as the connection between educational philosophy, different social and emotional learning pedagogies, the impact of social and emotional learning on teachers, the impact of social
and emotional learning on student achievement, and how such learning pedagogy can be implemented into a standard ninth grade curriculum. The main body of the thesis will be a literature review examining the topics mentioned above, and a curriculum design exploring the ways that social and emotional teaching can be incorporating into a curriculum. Christy Folsom’s *Teaching for Intellectual and Emotional Learning* model will make up the core work of literature that the first segment of the thesis is designed around, with supplemental literature about educational philosophy, specifically by John Dewey and J.P. Guilford, and teaching methods included to understand the practicality of the TIEL model. All the research will be taken from reputable journal articles and published books. This thesis will utilize sections of both these strategies, as well as curriculum suggestions in the TIEL model, to build a curriculum focused on developing thinking operations and qualities of character. The curriculum will follow a scope and sequence method to develop a curriculum over a yearlong period. The thematic approach to the year is as follows:

1. Self and Identity
2. Self and Community
3. Self and Society
4. Raising your Voice, Using your Voice

Within these themes, the curriculum will cover poetry, short stories, novels, and different styles of writing, particularly expository and creative writing. Within the thematic sequence, texts will be chosen that exemplify character conflict with his or her self, family, community, and/or society. Through this curriculum, the student will be encouraged to examine preconceived notions of the texts’ setting, characters, and themes,
and make empathetic connections to situations that the student may have never experienced.

These two segments make up the majority of the thesis, and they will be contained within chapter two, covering the literature review, and chapter three, covering the curriculum design. The following chapter, chapter four, will contain my conclusions.

An appendix will contain all supplemental materials to further describe information discussed in chapter three, including graphic organizers, project instructions, prompts, rubrics, reflection and self-evaluation guides, and selected literature examples.

The central model that this thesis will revolve around is the book *Teaching for Emotional and Intellectual Learning*, and it is encapsulated in the TIEL model wheel. The TIEL wheel is designed as a modeling method for developing a coherent curriculum using the ten categories. Christy Folsom developed this model, in the words of Joyce VanTassel-Baska, EdD, as an “antidote to the current climate of teaching and learning in schools ... [for] test preparations” (Folsom, 2009, p. xii). The specific qualities of character and thinking operations were chosen in reaction to the “intellectual and social-emotional demands of our rapidly changing world” and intended to provide teachers with a way to connect school learning to important life skills needed in the twenty-first century globalized economy (Folsom, 2009, p. xiii).

John Dewey, along with J.P. Guilford, heavily influenced Christy Folsom’s development of the Teaching for Intellectual and Emotional Learning model. The qualities of character and thinking operations are taken directly from an understanding of education both with a psychological development perspective and an educational perspective. Folsom (2009) writes, “[Dewey’s] vision of education included fostering
collaborative learning among children, building relationships with the community, and preparing students with the thinking skills and social-emotional characteristics needed to maintain a democracy” (p. 35). In accordance with this vision, Folsom developed the key category pairings:

1. Cognition and Reflection;
2. Memory and Empathy;
3. Evaluation and Ethical Thinking;
4. Convergent Thinking and Mastery;
5. Divergent Thinking and Appreciation (Folsom, 2009, p. 34).

Through these scaffold pairings that are color-coded in the wheel, Folsom (2009) shows the direct relationship between qualities of character and thinking operations that represented “the dominant disciplines in the emerging field of critical thinking” (34). While Folsom (2009) notes that these “aspects of teaching and learning...have existed since beginning of public schooling in America,” she asserts that the visual use of the TIEL wheel helps students and teachers to better understand the relationships between qualities of character and thinking operations skills (p. 45). By using both foundational works by educational theorist and psychologists, Folsom’s TIEL model follows a developmental path that can be implemented in various grade levels and adjusted to the age group through the design of the curriculum.

My hope is that this thesis not only provides a broad overview of the social and emotional learning, but also provides teachers the confidence to see how social and emotional learning pedagogy can be implemented into the classroom. Folsom (2009) writes that when “students consciously applied thinking processes in their assignments
and projects, they came more empowered as learners...they, [as Mary Meeker once said]...owned their learning” (p.viii). These learning competencies must be taught in order to prepare students for the 21st century economy that evolves at a rapid pace. Students who have the skills to be critically reflective and effective problem solvers - thought processes encouraged in social and emotional learning - will be better equipped to handle this change, as well as feel empowered in their social, emotional, and academic competence.
Chapter II: Literature Review

Social and Emotional Learning Pedagogy

Definition of social and emotional learning

Social and emotional learning is an educational concept that equally aligns developmental, social, and academic factors in order to create curriculum for students. The broad topic of social emotional learning has several different names and sub-categories, including, but not exclusive to, social-emotional learning (SEL), social-emotional development (SED), and social, emotional, and academic development (SEAD). There are also programs that work to implement social-emotional learning using specific methods that have differing names to express the same concept, namely Christy Folsom’s Teaching for Intellectual and Emotional Learning method. For the context of this research, the main term to express this concept will be social and emotional learning, with SEL used as an abbreviation. A specific focus will be given to Christy Folsom’s curriculum design, Teaching for Intellectual and Emotional Learning, with TIEL being its abbreviation.

Social and emotional learning has as many definitions as it has abbreviations. In “Social and Emotional Learning Hikes Interest and Resiliency,” Kathy Beland (2007) defines social and emotional learning as “the process by which people develop the skills to recognize and manage emotions, form positive relationships, solve problems that arise, motivate themselves to accomplish a goal, make responsible decisions, and avoid risky behavior” (p. 26). The Aspen Institute, in their Education and Society Program division,
defines social emotional learning as “a broad term for the many ways that educators and researchers define the work to support students to develop as individuals and in relationship to others” (Hillary Johnson, Ed.D. and Ross Wiener, 2017, p. 4). The Aspen Institute’s definition includes the following domains: emotional, social, cognitive, character, and mindset. Table 1 below shows the domains and their attributes [Table 1] (Johnson and Wiener, 2017, p. 5).

<table>
<thead>
<tr>
<th>Table 1: Social and Emotional Development (SED) Domains</th>
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<tr>
<td><strong>Emotional</strong></td>
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<tr>
<td>● Self-awareness: emotional knowledge and expression</td>
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<tr>
<td>● Self-management: emotional and behavioral regulation</td>
</tr>
<tr>
<td><strong>Social</strong></td>
</tr>
<tr>
<td>● Navigating social situations</td>
</tr>
<tr>
<td>● Social awareness: understanding social cues</td>
</tr>
<tr>
<td>● Empathy</td>
</tr>
<tr>
<td><strong>Cognitive</strong></td>
</tr>
<tr>
<td>● Attention control</td>
</tr>
<tr>
<td>● Cognitive flexibility</td>
</tr>
<tr>
<td>● Planning, organizing, and setting goals</td>
</tr>
<tr>
<td><strong>Character</strong></td>
</tr>
<tr>
<td>● Grit</td>
</tr>
<tr>
<td>● Curiosity</td>
</tr>
<tr>
<td>● Optimism</td>
</tr>
<tr>
<td>● Ethics</td>
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<tr>
<td><strong>Mindset</strong></td>
</tr>
<tr>
<td>● Growth mindset</td>
</tr>
<tr>
<td>● Purpose</td>
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<tr>
<td>● Belonging</td>
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This thesis will be using the Collaborative for Academic, Social, and Emotional Learning’s (CASEL) definition of social-emotional learning to frame its research and understanding of the concept. Maurice J. Elias (2003) in his article “Implementation, Sustainability, and Scaling Up of Social-Emotional and Academic Innovations in Public Schools,” describes the Collaborative for Academic, Social, and Emotional Learning as “an interdisciplinary group of scientists, practitioners, and policymakers devoted to enhancing children’s social-emotional and academic development. CASEL has undertaken a leadership role in examining the interplay of so-called academic and social-emotional intelligence” (p. 306) The CASEL organization defines social and emotional learning (SEL) as “the process through which children and adults acquire and effectively apply the knowledge, attitudes, and skills necessary to understand and manage emotions, set and achieve positive goals, feel and show empathy for others, establish and maintain positive relationships, and make responsible decisions” (CASEL Guide, 2015, p. 1). Through their research of social and emotional learning, CASEL has identified five SEL competency areas, including social awareness, self-awareness, self-management, relationship building, and responsible decision making” (Beland, 2007, p. 26).

History of social and emotional learning

In evaluating the role of social and emotional learning, it helps to begin with the question, what is the role of education in society? This question can be extended back to Ancient Greece with the philosophical teachings of Socrates who coined the phrase “Know Thyself” (Goleman, 1995, p. 46). David Carr, in his chapter “Curriculum and the Value of Knowledge,” found in The Oxford Handbook of Philosophy of Education,
writes, “...the key philosophical question raised by Plato’s teacher and mentor Socrates is effectively the educational question of how best for human beings to live their lives - more specifically, of how the young might be educated for positive living.” (Carr, 2009, p. 282). This focus on “positive living” demonstrates early thought on the methods of teaching and thought that would eventually develop into social and emotional learning.

During the rise of progressive education in the early 20th century, education philosophers such as John Dewey returned to Socrates’ notion that the purpose of education is to teach positive living. As an educational philosopher and psychologist, Dewey was highly interested in philosophizing the role of education in society, and he “emphasize[d] the wider task of education and schooling [is] to prepare pupils for their future roles as moral, economically productive, and democratic citizens” (Carr, 2009, p. 290). Progressive education in the beginning of the 20th century focused on the “conviction that democracy means active participation by all citizens in social, political and economic decisions that will affect their lives” (“A Brief Overview of Progressive Education,” 2002). Progressivists had two tenants that they followed:

1. “Respect for Diversity - meaning that each individual should be recognized for his or her own abilities, interests, ideas, needs, and cultural identity;

2. The Development of Critical, Socially Engaged Intelligence - enabling individuals to understand and participate effectively in the affairs of their community in a collaborative effort to achieve a common good” (“A Brief Overview of Progressive Education,” 2002).
These progressive tenants remain important aspects when evaluating social and emotional learning pedagogy.

However, in practice Dewey was careful to avoid didactic educational pedagogy that used traditional curriculums. Instead, he held the belief that “the teacher is not in the school to impose certain ideas or to form certain habits in the child, but is there as a member of the community to select the influences which shall affect the child and to assist him in properly responding to these influences” (Dewey, 1897, p. 5). Through his educational philosophy, he set the standard that a Deweyan teacher [should start] from the identification of a theme or topic that is within the existing experience or interest of pupils (such as, perhaps, the farm or the circus). It then falls to the teacher to stimulate further pupil curiosity by means of interesting questions about some aspect of the topic (concerning, perhaps, milk production or lion taming), the solution of which will require the learner to engage in active research or inquiry (Carr, 2009, p. 288).

This perspective of education leads the movement towards student-centered teaching practices. From student-centered practices, comes the development of social and emotional learning being an important part of schooling.

The new wave of social and emotional learning, as we know it today, emerged and flourished in the 1970s with the increased psychological study of the brain and its role in intelligence. Psychologists developed the concept of the triune brain model, which “conceptualizes the brain as a result of three evolutionary stages,” including the reptilian brain, the paleo-mammalian brain, and the neo-cortex brain (Bocchino, 1999, pp. 20-25). The neocortex stage of the brain is not only the newest part of the brain, but also the
section associated with contributing to the behaviors that define humans. These brain functions include “...the ability to solve problems; forecast future consequences of present behavior; and to manipulate language, logic, and symbols” (Bocchino, 1999, p. 24). Bocchino (1999) writes, “essentially, all of our higher-order thinking skills, as well as our ability to be self-aware, are associated with this part of the brain” (p. 25). Furthermore, “the neocortex [’s]...metacognitive ability allows us to learn from our experience [in order] to acquire...more effective emotional tools and skill” (p. 26). By delving deeper into understanding the role between the brain, intelligence, and emotions, brain researchers, psychologists, and educators have a fuller understanding of the role brain development has in emotional intelligence and the expansion of social and emotional skills.

This psychological advancement progressed scientists’ and intellectuals’ understanding of the brain beyond Stanford and Binet’s IQ Test. Goleman (2005) writes, “one of psychology’s open secrets is the relative inability of grades, IQ or SAT scores...to predict unerringly who will succeed in life” (34). Yet, “our schools and culture fixate on academic abilities, ignoring emotional intelligence, a set of traits - some might call it character - that also matters immensely for our personal destiny” (Goleman, 2005 p. 36). According to the research assembled by Goleman (2005), “IQ contributes about 20 percent to the factors that determine life success, which leaves 80 percent to other forces” (34). Through understanding the lack in IQ to determining intelligence, Daniel Goleman turned to cognitive psychologists studying education to find a more multifaceted view of what actually makes a person holistically intelligent. What he discovered was the concept of emotional intelligence.
Students, when asked what skills they should be developing in schools, overwhelmingly point towards social and emotional domains of honesty, caring, moral courage, and tolerance. The statistics displaying the data of these social and emotional domains come from a Gallup Youth Survey given in 1995. In it, the following data appears:

- 96% of teens believe lessons in honesty should be part of their regular curriculum;
- 92% feel that the curriculum should include lessons in caring;
- 88% support instruction in moral courage; and
- 92% believe schools should teach tolerance (Bocchino 1999 p. 3).

These social and emotional domains relate back to individual understanding of emotional intelligence, and the role that emotional literacy has in teaching self-awareness and self-regulating skills. In Rob Bocchino’s book on the topic of emotional literacy titled *Emotional Literacy: to be a different kind of smart*, he differentiates between emotional intelligence and emotional literacy. Emotional intelligence, he writes, “is the characteristics, the personality dynamic or potential, that can be nurtured and developed in a person,” whereas emotional literacy is “the constellation of understandings, skills, and strategies that a person can develop and nurture from infancy through his or her lifetime (Bocchino, 1999 p. 11). Daniel Goleman defines emotional intelligence as the other characteristics, the 80% outside of what is displayed through an IQ aptitude test that determines a person’s chances of success. The abilities demonstrated through emotional intelligence include, “…being able to self-motivate oneself and persist in the face of frustrations, to control impulse and delay gratification, to regulate one’s moods and keep
distress from swamping the ability to think; to empathize and hope” (p. 34). Having a multifaceted view of intelligence, using both emotional intelligence and academic intelligence, “...offers a richer picture of a child’s ability and potential for success” (p. 38). Furthermore, the issue of what should be taught in schools, that of a more academic perspective or a more social and emotional perspective, “...should not be framed as a choice between intellectual and social-emotional development, IQ or EQ, or academic and inter-and intra-personal skills. Sound education requires an equivalent focus on EQ and IQ” (Elias 2003, p. 308).

As in the case with the student perspective on what should be included in the curriculum, the skills most desired by parents, teachers, and general citizens include domains of social and emotional learning. Although the general population does not know the specific educational term of social and emotional learning, when asked, “parents and teachers want schooling to support children’s ability to become lifelong learners who are able to love, work, and act as responsible members of the community” (Cohen, 2006, p. 201). Cohen, in his article “Social, Emotional, Ethical, and Academic Education: Creating a Climate for Learning, Participation in Democracy, and Well-Being,” writes on the paradox between the state standards in education and the educational goals of parents. He says,

This paradox is all the more striking because recent studies have shown that research-based social, emotional, ethical, and academic educational guidelines can predictably promote the skills, knowledge, and dispositions that provide the foundation for the capacity to love, work, and be an active community member (Cohen, 2006, p. 202).
Studies such as the 2000 Phi Delta Kappa/Gallup poll have found that Americans consistently stated that the “most important purpose of public schooling was to prepare people to become responsible citizens” (Cohen, 2006, p. 2003). Furthermore, Cohen believes that a democratic society must reflect a respect for others, an ability to collaborate, regard for fairness and justice, concern for the commonwealth, as well as voluntary, active participation in society,” in conjunction with an informed citizenry, (Cohen, 2006, p. 2003).

These educational goals are not always explicitly stated in state curriculum standards. For instance, the Mississippi College and Career Readiness Standards summarize the ninth grade English I standards in this way:

The following standards offer a focus for instruction each year and help ensure that students gain adequate exposure to a range of texts and tasks. Rigor is also infused through the requirement that students read increasingly complex texts through the grades. Students advancing through the grades are expected to meet each year’s grade-specific standards and retain or further develop skills and understandings mastered in preceding grades (Mississippi Department of Education, 2016, p. 107).

Instead, social and emotional skills are taught subtly, if at all. Folsom (2009) argues for a more explicit teaching of social and emotional learning, saying “teachers need to highlight what they are teaching and make the thinking process more transparent” (p. 78). By doing this, students become aware of explicit skills they are developing and how those skills are relevant to life beyond school.
Elements of social and emotional learning

In her book *Teaching for Intellectual and Emotional Learning*, Christy Folsom (2009) asserts that not teaching social and emotional learning to students is “no longer an option” (p. 31) Instead, students need to be taught thinking operations and qualities of character, as shown through Folsom’s TIEL Curriculum Wheel, in order to develop the skills needed to be a productive citizen. As in the case of defining social and emotional learning, there are many different categories and domains that researchers use. One example is provided in Table 1. Other social and emotional learning tables include Michael E. Bernard’s “The twelve positive habits of the mind and the five foundations they support” found in his article “It’s Time We Teach Social-Emotional Competence as Well as We Teach Academic Competence” and Maurice J. Elias’ table, which is information gathered from The Collaborative for Academic, Social, and Emotional Learning’s Essential Skills for Academic and Social-Emotional Learning. This table is found in his article “The Connection between Academic and Social-Emotional Learning. The researcher’s tables are compared below in Table 2 and Table 3 (Bernard, 2006, p. 108 and Elias, 2006, p. 6).

<table>
<thead>
<tr>
<th><strong>Table 2: The Twelve Positive Habits of the Mind and the Five Foundations They Support</strong></th>
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<tbody>
<tr>
<td><strong>Confidence</strong> means knowing that you will likely be successful at many things. It means not being afraid to make mistakes or try something new.</td>
</tr>
<tr>
<td>● Accepting Myself. Not thinking badly about yourself when you make a mistake.</td>
</tr>
<tr>
<td>● Taking Risks. Thinking that it’s good to try something new even though you</td>
</tr>
</tbody>
</table>

might not be able to do it.

- **Being independent.** Thinking that it’s important to try new activities and to speak up even if classmates think you’re silly or stupid.

**Persistence** means trying hard and not giving up when schoolwork feels like it’s too difficult or boring

- I Can Do It. Thinking that you are more likely to be successful than you are to fail.
- Giving Effort. Thinking that the harder you try, the more successful you will be.
- Working Tough. Thinking that in order to be successful in the future, you sometimes have to do things that are not easy or fun in the present.

**Organization** means setting a goal to do your best in your school work, planning your time so that you are not rushed, having all your supplies ready, and keeping track of your assignments’ due dates.

- Setting Goals. Thinking that setting a goal can help you be more successful at a task.
- Planning My Time. Thinking about how long it will take you to do schoolwork and planning enough time to get it done.

**Getting Along** means working well with teachers and classmates, solving problems without getting too angry, and following the rules of the classroom.

- Being Tolerant of Others. Not making overall judgments of people’s character based on their differences or behavior.
- Thinking First. Thinking that when someone treats you badly, you need to think about different ways you can react and the impact of your actions on the other person’s feelings.
- Playing by the Rules. Thinking that by following important school and home rules, you will live in a better world where everyone’s rights are protected.
- Social Responsibility. Thinking that it is important to be caring, honest, and respectful, a good citizen, and to help build a world with fairness and justice for all.
**Emotional Resilience** means knowing how to stop yourself from getting extremely angry, down or worried when something “bad” happens. It means being able to calm down and control your behavior. Emotional resilience skills include:

- Finding someone to talk to
- Finding something fun to do
- Relaxation
- Changing negative to positive Habits of Mind

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**Table 3: The Collaboration for Academic, Social, and Emotional Learning’s (CASEL) Essential Skills for Academic and Social-Emotional Learning**

<table>
<thead>
<tr>
<th>Know Yourself and Others</th>
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<tbody>
<tr>
<td>- Identify feelings - recognizing and labeling one’s feelings</td>
</tr>
<tr>
<td>- Be responsible - understanding one’s obligation to engage in ethical, safe, legal behaviors</td>
</tr>
<tr>
<td>- Recognize strengths - identifying and cultivating one’s positive qualities</td>
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<tr>
<th>Make Responsible Decisions</th>
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<tr>
<td>- Manage emotions - regulating feelings so that they aid rather than impede the handling of situations</td>
</tr>
<tr>
<td>- Understanding situations - accurately understanding the circumstances one is in</td>
</tr>
<tr>
<td>- Set goals and plans - establishing and working toward achievement of specific short and long-term outcomes</td>
</tr>
<tr>
<td>- Solve problems creatively - engaging in a creative, disciplined process of exploring alternative possibilities that leads to responsible, goal-directed action, including overcoming obstacles to plans.</td>
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<th>Care for Others</th>
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<tbody>
<tr>
<td>- Show empathy - identifying and understanding the thoughts and feelings of others</td>
</tr>
<tr>
<td>- Respect others - believing that others deserve to be treated with kindness and</td>
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compassion as part of our shared humanity

- Appreciate diversity - understanding that individual and group differences complement one another and add strength and adaptability to the world around us.

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- Communicate Effectively - using verbal and nonverbal skills to express oneself and promote effective exchanges with others
- Build relationships - establishing and maintaining healthy and rewarding connections with individuals and groups
- Negotiate fairly - achieving mutually satisfactory resolutions to conflict by addressing the needs of all concerned
- Refuse provocations - conveying and following through effectively with one’s decision not to engage in unwanted, unsafe, unethical behavior
- Seek help - identifying the need for and accessing appropriate assistance and support in pursuit of needs and goals
- Act ethically - guiding decisions and actions by a set of principles or standards derived from recognized legal and professional codes or moral or faith-based systems of conduct.

The Collaboration for Academic, Social, and Emotional Learning (CASEL) does not use a table to display their categories of social and emotional learning, but lists them as

- Self-awareness;
- Self-management;
- Social awareness;
- Relationship skills;
- Responsible decision-making (CASEL, 2015, p. 2)
As stated previously, this thesis will use the definition of SEL provided through CASEL, and will explore the categories of SEL that create the basis for their definition. However, in regards to a specific social-emotional learning domains, this thesis will be focusing on Folsom’s (2009) *Teaching for Intellectual and Emotional Learning* (TIEL) Curriculum Design Wheel. The wheel is presented below in Figure 1 (Folsom, 2009, p. 33).
In developing her framework to guide complex teaching and learning, otherwise known as the TIEL Wheel, Folsom (2009) admits, “...the underlying theories that form the TIEL Model are not new...[but] connecting the concepts visually provides a fresh perspective on teaching and learning” (p. 37). The educators in her study found this to be true. Brian, a second grade teacher involved in Christy Folsom’s study, defined theory as a “practical guide” (Folsom, 2009, p. 251) He then went on to explain how the “TIEL framework helped him understand his teaching by stating the why, defining the what, and serving as a guideline for how to make observations in the classroom.” He sees the TIEL Wheel as “representing parts of a ‘singular process’ that were interconnected” (Folsom, 2009, p. 257). When first learning the TIEL Wheel and applying it to a classroom setting, it is important to understand the multiple layers. Therefore, look first at the two main domains: Qualities of Character and Thinking Operations. Folsom (2009) scaffolded these two domains out of “elements from the fields of psychology and educational philosophy,” including “dominant disciplines in the emerging field of critical thinking” (p. 34, as cited in Folsom, 2009, p. 34). The upper portion of the TIEL Wheel is adapted from John Dewey’s writings, with specific focus on the qualities of reflection, empathy, ethical reasoning, mastery, and appreciation” (Folsom, 2009, p. 35). The lower portion of the wheel, which lists thinking operations, “…originate in the structure of intellect theory developed by J.P. Guilford (Folsom, 2009, p. 35). Within these two domains are 5 subdomains, listed below in Table 4 (Folsom, 2009, p. 34)
Within each of the subdomains, there are further explanations of specific depth of knowledge skills that can be used to monitor and assess student understanding of the subdomains. Furthermore, each of the subdomains corresponds with another subdomain in an opposing main domain. For instance, cognition has a direct relationship with the role of reflection. The specific skills and roles of the subdomains will be examined in the next section.

### Relationship between Qualities of Character and Thinking Operations domains:

In a subsection of her book, Teaching for Intellectual and Emotional Learning, titled “A Framework to Guide Complex Teaching and Learning,” Folsom (2009) “defines each of the components of the TIEL Model in more detail, explains the relationship between each intellectual component and the corresponding quality of character or social-
emotional component, and [provides] examples of questions that can assist teachers in planning more complex learning activities” (p. 37). The following paragraphs serves as a reiteration and reflection of the work that Christy Folsom has already developed in to help educators understand complex thinking domains.

**Cognition and Reflection.** Cognition, as defined in a basic understanding by the Merriam Webster Dictionary, is a process “relating to, being, or involving conscious intellectual activity” (“Cognition,” 2018). This, however, is an incomplete definition that lacks complexity in understanding the role of cognition, particularly in regards to its role in social and emotional learning. Guilford, in his 1977 work *Way Beyond IQ*, defines cognition as the process of gathering information, “includ[ing] the skills of observation, research, discovery, knowing, and understanding (as cited in Folsom (2009), p. 38). Additionally, Mary N. Meeker, an educational psychologist, adds to the definition the concepts of “awareness, rediscovery, recognition of information in various forms, and comprehension” (as cited in Folsom (2009), p. 38). Cognition, therefore, refers to the importance of having a complex content that stimulates student thinking from various angles. As asserted by Folsom (2009), teachers need to think beyond a series of activities that contain the content and understanding of a deeper the level the way students fully engage with the content (p. 38). In connecting the role of cognition with reflection, Dewey, in his essay “What Psychology Can Do,” states, “there can not be observation in the best sense of the word without reflection, nor can reflection fail to be an effective preparation for observation” (Dewey, 1964, p. 196). When engaging in reflection, students and teachers expose themselves to the act of “wondering, questioning, and contemplating,” which contributes significantly to the ability to thinking deeply and
complexly about a subject matter. Reflection helps teachers think more holistically and promotes the suspension of judgment in students’ thinking (p. 38).

The specific skills and actions that pertain to the subdomains of Cognition and Reflection are included in Table 5 (Folsom, 2009, p. 34).

<table>
<thead>
<tr>
<th>Cognition</th>
<th>Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Inquiry and questioning</td>
<td>1. Quiet inner thinking</td>
</tr>
<tr>
<td>2. Observation</td>
<td>2. Wondering</td>
</tr>
<tr>
<td>3. Gathering information</td>
<td>3. Awareness</td>
</tr>
<tr>
<td>5. Discovery</td>
<td>5. Insight</td>
</tr>
<tr>
<td>6. Naming</td>
<td></td>
</tr>
<tr>
<td>7. Defining</td>
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</table>

**Memory and Empathy.** Folsom (2009) asserts, “empathy emerges from memory” (p. 39). She elaborates on this statement, writing “it is through remembering experiences of caring, either in reality or sometimes vicariously through observing the experiences of others, that we ourselves learn to be caring individuals” (p. 39). In defining empathetic people, McAllister (2002) describes those “who take on the
perspective of another culture and respond to another individual from that person’s perspective” (p. 433). Moreover, Cuzzon, Larson, Mattson, and McGlasson (2017) write “empathy allows us to determine our own needs, discern the needs of others, building interpersonal relationships that are satisfying, and function effectively in stressful and challenging professional settings” (p. 61). Even Dewey, decades before social and emotional learning was popularized, viewed the development of empathy and caring in students as “an important aim of education” (Dewey, as cited in Folsom, 2009, p. 40). Memory is the psychological process that enables a person to have experiences that develop a person’s identity within a larger context and determines his or her ability to learn and process his or her experience in a multifaceted manner. “Through use of memory we are able to recall, memorize, and make connections, combine information, and recognize relationships,” which are skills that allow a person to develop perspective outside of their own experiences (p. 39). It is important, however, to emphasize that memory should not be taught from the methods of rote recall or low level thinking questions. The technology available for recall questions to be answered via a search engine platform makes this version of memory obsolete. Nevertheless, it remains vital that teacher’s utilize memory in the classroom, but approach the domain from a different perspective. In moving away from low-level recall, teachers are pushed to consider a broader and more complex range of questions that would stimulate both memory and empathy, including, for example, “How can this concept be connected to something that is familiar [and relevant] to the students?” (Folsom, 2009, p. 40). Finally, it is important that educators understand the relationship between memory and empathy and how they build on one another.
The specific skills and actions that pertain to the subdomains of Memory and Empathy are included in Table 6 (Folsom, 2009, p. 34).

<table>
<thead>
<tr>
<th>Table 6: Memory and Empathy</th>
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</thead>
<tbody>
<tr>
<td>Memory</td>
</tr>
<tr>
<td>1. Making connections</td>
</tr>
<tr>
<td>2. Making memories</td>
</tr>
<tr>
<td>3. Recall</td>
</tr>
<tr>
<td>4. Thinking back</td>
</tr>
<tr>
<td>5. Sense of history</td>
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</table>

**Evaluation and Ethical Reasoning.** John Dewey viewed the primary aim of education as being the development of character in children, particularly in how character relates to citizenship. In his view, the purpose of “training...the powers of intelligence” is to “[attain] a certain quality of character” (Dewey, 1964, p. 197). Furthermore, he asserts that education is a science, the science of the formation of character; that character means a measure of mental power, mastery of truths and laws, love of beauty in nature and in art, strong human sympathy, and unswerving moral rectitude; that the teacher is the trainer of mind, a former of character…who applies the science
of education to help another to the full realization of his personality in a character of strength, beauty, freedom - to say this is simply to proclaim that the problem of education is essentially an ethical and psychological problem (italics my own, Dewey, 1964, p. 197).

From the beginning of the widespread progressive educational movement, ethical reasoning was viewed as an important educational goal. Today, ethical reasoning may be attributed to such actions as honesty, maintaining academic integrity, tolerance for others, awareness of bias, respect for others, and fairness. Moreover, Folsom (2009) adds, “for reasoning to be ethical it must be combined with qualities of character that include empathy and appreciation” (p. 41). Ethical reasoning, or, to use Dewey’s definition, “unswerving moral rectitude,” uses evaluation skills alongside the subdomains in qualities of character. Folsom (2009) writes, “ethical decision [-making] requires the same evaluative skills of setting criteria, weighing options, planning, [and/or] evaluating one’s actions” (p. 41). Developing evaluation skills is vital, not only to increase ethical decision making, but also because it contributes to student-based, student-choice learning. According to Teaching for Intellectual and Emotional Learning, “the opportunity to choose motivates, opens opportunities for exploring options, and promotes self-directed learning” (Folsom, 2009, p. 41). Therefore, teaching the evaluation domains provides students with the skills to take more autonomy over their learning. David N. Perkins, a professor of teaching who conducts research on the teaching of thinking skills argues that “...the conscious and explicit use of decision making, planning, and self-evaluation serves as a bridge transferring those same skills to situations in life outside of school” (Perkins, as cited in Folsom, 2009, p. 41).
The specific skills and actions that pertain to the subdomains of Evaluation and Ethical Reasoning are included in Table 7 (Folsom, 2009, p. 34).

<table>
<thead>
<tr>
<th>Evaluation</th>
<th>Ethical Reasoning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Self-management</td>
<td>1. Fairness</td>
</tr>
<tr>
<td>2. Critical Thinking</td>
<td>2. Honesty</td>
</tr>
<tr>
<td>3. Analysis</td>
<td>3. Respectfulness</td>
</tr>
<tr>
<td>4. Stating evidence</td>
<td>4. Thoughtfulness</td>
</tr>
<tr>
<td>5. Setting and using criteria</td>
<td>5. Ethical decision making</td>
</tr>
<tr>
<td>6. Decision making</td>
<td></td>
</tr>
<tr>
<td>7. Planning</td>
<td></td>
</tr>
<tr>
<td>8. Judgment</td>
<td></td>
</tr>
<tr>
<td>9. Assessment</td>
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**Convergent Production and Mastery.** More commonly seen in the disciplines of mathematics and sciences, convergent thinking refers to a form of thinking where one answer is viewed as correct. Folsom (2009) writes, “…convergent thinking is the focused production of information and is also involved in retrieval of items of information from memory” in order to answer questions or solve problems (p. 42). Convergent production
is connected with deductive thinking, in that deductive thinking is “the formation of a conclusion on generally accepted statements or facts” (“Deduction vs. Induction vs. Abduction: learn the difference between these three types of reasoning,” n.d.).

Convergent thinking is a “predominate form of thinking addressed in [the] school systems,” mainly because of the rise of standardized testing, which looks for a specific, “correct” answer (Folsom, 2009, p. 42). When examining the role of standardized testing in the education culture, as well as general classroom assignments and assessments, it makes sense that convergent production would be paired with mastery, in regards to the fact that “mastery is usually perceived as meeting externally imposed requirements” (Folsom, 2009, p. 42). Folsom (2009) warns against this limited view asserting, “teachers need to consider the relationship between mastering school skills and the development of social-emotional characteristics (p. 42). In her view, teachers need to conscientiously help students increase self-confidence in learning, a process she terms “emotional self-mastery.” Emotional self-mastery develops through “the same skills and abilities” as academic master, but through emotional self-mastery, the student can become “empowered as a learner” (Folsom, 2009, p. 43). In expanding the perspectives on the concept of “mastery,” teachers can focus on both traditional views of mastery as well as social and emotional mastery, broadening students’ skills and abilities.

The specific skills and actions that pertain to the subdomains of Convergent Production and Mastery are included in Table 8 (Folsom, 2009, p. 34).
Table 8: Convergent Production and Mastery

<table>
<thead>
<tr>
<th>Convergent Production</th>
<th>Mastery</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Logical thinking</td>
<td>1. Improving basic skills</td>
</tr>
<tr>
<td>2. One right answer</td>
<td>2. Acquiring new basic skills</td>
</tr>
<tr>
<td>3. Following directions</td>
<td>3. Learning subject content</td>
</tr>
<tr>
<td>4. Putting things in order</td>
<td>4. Meeting standards</td>
</tr>
</tbody>
</table>

**Divergent Production and Appreciation.** Mary N. Meeker defines divergent production as “...information that results in generating alternatives with an emphasis on variety and quality of output” (Meeker, as cited in Folsom, 2009, p. 43). Guilford expands the definition by adding words like “inventing, designing, contriving, [and] composing” (Guilford, as cited in Folsom, 2009, p. 43). Therefore the main word that should come to mind in the relationship between divergent production and appreciation is creativity. Folsom views creativity as the underlying concept that holds all of the domains together. She writes, “creative project work provides opportunities for both intellectual skills and social and emotional processes to be developed. When students create a project, they are involved in research, decision making, planning, and self-evaluation” (Folsom, 2009, p. 43). Furthermore, creative projects that require collaboration between two or more people serves to deepen the reliance on the TIEL Wheel domains because of the need for complex problem-solving skills to resolve disagreements between the
collaborators. The role of divergent thinking in education makes sense; however, the subdomain of appreciation is more complex. Folsom (2009) defines appreciation as “the ability to think openly and imaginatively [which] helps students develop appreciation for a world of difference” (p. 44). Appreciation relates to divergent thinking in that divergent thinking allows for “opportunities [for] students to acquire flexibility, risk-taking, and imagination” (Folsom, 2009, p. 44). Moreover, in a school environment that often prioritizes standardized test-based thinking in the form of convergent production, it is important that educators find methods to incorporate opportunities to develop creative thinking skills.

The specific skills and actions that pertain to the subdomains of Divergent Production and Appreciation are included in Table 9 (Folsom, 2009, p. 34):

<table>
<thead>
<tr>
<th>Table 9: Divergent Production and Appreciation</th>
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<tbody>
<tr>
<td>Divergent Production</td>
</tr>
<tr>
<td>1. Creativity</td>
</tr>
<tr>
<td>2. Flexibility</td>
</tr>
<tr>
<td>3. Originality</td>
</tr>
<tr>
<td>4. Risk taking</td>
</tr>
<tr>
<td>5. Seeing options</td>
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</tbody>
</table>
School Culture and its Effects on the Implementation of Social and Emotional Practices

In his piece “My Pedagogic Creed,” John Dewey offers multi perspective commentary on his view of a productive school environment, including the role of the students, the educators, and the broader community. He describes the child as the center for all of education, stating, “education...must begin with a psychological insight into the child’s capacities, interests, and habits” (Dewey, 1897, p. 79). Moreover, he asserts that the educator’s role must be in line with this theory of thinking regarding the child’s role. Dewey writes, “the teacher is not to impose certain ideas or to form certain habits in the child, but is there as a member of the community to select the influences which shall affect the child to assist him in properly responding to these influences” (Dewey, 1897, p. 5). As Dewey does in his works, educators, administrators, education policy writers and general community members need to be engaged in creating an educational environment in which social and emotional development is valued just as much as academic success.

This section will examine the ways in which school culture and administrative implementation affects the success of social and emotional learning in a school. In his article for the School Psychology Review titled “Implementation, Sustainability, and Scaling Up of Social-Emotional and Academic Innovations in Public Schools,” Maurice Elias (2003) admits, “even widely acclaimed, evidence-based approaches to classroom organization and instruction that integrate both academics and SEL are dependent for

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<tbody>
<tr>
<td>6.</td>
<td>Sense of humor</td>
</tr>
<tr>
<td>7.</td>
<td>Curiosity</td>
</tr>
</tbody>
</table>
their success on the delivery systems into which they are embedded” (p. 308).
Implementing a new framework into a culture of a school can be challenging, and it requires all of the teachers to be invested in achieving the end goal. Further, it requires patience and diligence in continuing the project. Part of incorporating social and emotional learning in a school environment is to create change within the school, and any cultural shift requires time. The following figure demonstrates the interconnection between SEL competencies, implementation of an evidence-based SEL program, and its relationship with creating a learning environment for better academic and social-emotional performance.
The relationship between social – emotional skills and academic outcomes [Figure 2] (Elias, 2003, p. 307).
In this graph, it is visible how each component of implementing an evidence-based SEL program is instrumental in guaranteeing its success. In his article “Implementation, Sustainability, and Scaling Up of Social-Emotional and Academic Innovations in Public Schools,” Elias (2003) “describe[s] structural issues and management procedures [as] essential for creating integrated, working systems that can deliver educational innovation and the associated services needed by children” (pp. 308-309). Without a firm commitment by the school district, administrators, and teachers, the implementation of a successful program is unlikely. Furthermore, Elias argues, “experienced administrators recognize that retreating to the seemingly easier, safer, and more straightforward task of focusing on academics may seem like a pragmatic necessity, but it will not yield lifelong success” (Elias p. 308). In order to implement social and emotional learning within the already existing school structure, there needs to be a common understanding among school faculty what the common goal is and what methods and strategies will be utilize to get there. Also, and this one is the most imperative, teachers must be on board with incorporating social and emotional learning into their classroom. If they are unreceptive, then the implementation process could cause unnecessary stress on them, which then will trickle down to the students, causing the opposite reaction to the purpose of implementing social emotional learning methods. The next section will demonstrate research as to why social and emotional learning can have a positive effect on not only students, but also have a profound effect on the professional lives of educators.
Role of Critical Reflection in Teaching Practice:

In a society that is complex and dynamic, educators need to be engaged with the social and emotional part of education in order to effectively confront the many challenges that occur in the secondary-level classroom. This includes monitoring the health of a student from a social, emotional and academic lens, evaluating how authoritative figures such as teachers, administrators, coaches, and parents contribute to a student’s overall health, and surveying how the many things that an educator deals with in a given day is affecting his or her professional performance. Barbara Larrivee, an education professor who researches the role of learning communities on students, writes, “more students are coming to school neglected, abused, hungry, and ill-prepared to learn and work productively” (p. 293). Therefore, it is increasingly important to develop effective teaching practices that meet the needs of a diverse body of students, regardless of the problems they bring with them from their home life. Rychly and Graves, in their writing on the importance of culturally responsive pedagogies, assert, “the American public school system is not meeting the needs of diverse students currently” (Rychly and Graves, 2012, p. 44). While there are several reasons for the systemic struggle within the public school system to educate all its students, one trail of reasoning connects the problem to effective teaching practices.

Characteristics of effective teachers

While there are many avenues in which a teacher can be evaluated, such as content knowledge or skills gained through professional development, the focus of this
section will be on responsive behaviors teachers demonstrate before teaching begins. Specifically, this portion looks at the way that teachers form relationships with students in order to build a positive learning environment. Barbara Larrivee, in both her article “Creating Caring Learning Communities” and her article “Transforming Teaching Practices: becoming the critically reflective teacher,” asserts the needs for teachers to develop “authentic learning communities” for their students by being a “social mediator, learning facilitator, and reflective practitioner” (p. 293). Furthermore, she describes effective teaching practice as “one of [constant] inquiry” with the teachers’ educational decision-making “...being in constant formation and always open to further investigation” (p. 295). Thus, teachers are more mindful of the effect their behavior has on student’s ability to engage in the classroom.

Larrivee’s research examines two modes of effective teaching practices and how they develop methods for the teacher to use to create a more effective learning environment. Larrivee (2000) uses the acronym R.A.T.E, “respect, authenticity, thoughtfulness, and emotional integrity” to describe the “four critical attributes” for teachers to emphasize within their practice (“Creating Caring Learning Communities”). This set of ideals, according to Larrivee (2000), “promote a culture of community” in which the teacher emphasizes that “the quality of relationships [with students are] equally as important as the teaching/learning process” (“Creating Caring Learning Communities”). Descriptions of each part of R.A.T.E help to explain what each word signifies to the teacher and the community. Respect, the first attribute in R.A.T.E, refers to ways in which teachers interact with their students, specifically in “honoring...individual [students’] worth.” Respect is also demonstrated through engaging
in “respectful discourse with students, by not talking at students, [but] rather by talking with students” (“Creating Caring Learning Communities,” 2000). Through this, teachers create a classroom climate in which students “are not afraid to discuss controversial issue” (“Creating Caring Learning Communities,” 2000). By developing a classroom founded on respect, teachers will inherently create bonds of trust with their students that will lead to the student being more invested in the class.

Authenticity and thoughtfulness, the middle two parts of R.A.T.E., are similar in that they directly reference the attributes needed in teachers to effectively form relationships with students. They are so similar, in fact, that Larrivee (2000) even defines authentic teachers as practitioners who “act authentically by speaking the truth with care and thoughtfulness” (“Creating Caring Learning Communities”). Furthermore, authenticity and thoughtfulness refer to the existence of emotional intelligence both in the teacher and the students. Authentic teachers are those who are “clear for what they stand for” and model behavior that encourages students to act according to their own individuality (“Creating Caring Learning Communities,” 2000). While authenticity goes hand-in-hand with individuality, thoughtfulness refers to the concept of mutual consideration in a large-group structure (“Creating Caring Learning Communities,” 2000). As explained by Larrivee (2000), a thoughtful community accepts the authentic individuality of each person within the community.

Finally, the last attribute of R.A.T.E is emotional integrity, not to be confused with emotional intelligence. Whereas emotional intelligence is “…the ability to perceive accurately, appraise, and express emotion,” emotional integrity is defined as “communicating with emotional honesty” (Larrivee, 2000). Another way to look at
emotional integrity is demonstrated when teachers “...model constructive outlets for emotions while providing students with feedback regarding the impact of their behavior” (“Creating Caring Learning Environments”). As with respect, displaying emotional integrity to students also builds trust in the student-teacher partnership.

Larrivee expounds upon the attributes of R.A.T.E in order to put classroom community building into practice. She writes that the cultivation of the classroom based on these ideals “relies on instituting policies, practices, and routines that involved real connections with students that solidify student-teacher alliances” (“Creating Caring Learning Communities”). The following are points that describe how to form dynamic relationships with students:

1. Creating a vehicle for open and ongoing dialogue with students;
2. Getting to know students and their backgrounds by taking an interest in students’ life stories;
3. Infusing the classroom with community building experiences embedded in methods, structures, and content learning;
4. Responding to students with acknowledgement and acceptance rather than defensiveness, judgment, or denial;
5. Creating classroom norms that balance the growth of the individual and the well being of the community (Larrivee, 2000).

These points convey the types of actions taken by a teacher in order to create caring learning communities. Through the formation of student-teacher partnerships, teachers are better able to evaluate and meet the needs of students both academically and socio-emotionally.
Rychly and Graves (2012), in their article “Teacher Characteristics for Culturally Responsive Pedagogy,” offer a slightly different perspective. Because they focus specifically on the constraints of culturally responsive pedagogy, their teaching practices have more emphasis on reflective behaviors that promote inclusive curriculums. In their work, they found the following four teacher practices to be essential for creating inclusive curriculums and classroom environments:

1. That teachers are empathetic and caring;
2. That they are reflective about their beliefs and people from other cultures;
3. That they are reflective about their own cultural frames of reference;
4. That they are knowledgeable about other cultures (Rychly and Graves, 2012, p. 45).

By embracing these qualities and modeling them for students, teachers develop a more engaging relationship with their students because they “feel validated as members of the learning community and...the information presented is accessible to them” (Rychly and Graves, 2012, p. 45). Moreover, teachers who follow this teaching practice engage in critical reflection, a characteristic of effective teachers.

The importance of critical self-reflection in the teaching practice

As described in the previous section, teachers who are aware of the lived experiences of their students and who reflect on the impact of the curriculum in the lives of the students are more likely to have effective teaching practices. Larrivee (2000) emphasizes that effective teachers “engage in dialogue with students,...solicit their opinions, value their ideas” in order to give ownership of their education back to the
students (p. 3). Larrivee (2000) expounds upon the power dynamics in student-teacher relationships in her article “Transforming Teaching Practice: becoming the critically reflective teacher,” when she writes “the teaching profession will need to find ways to create authentic learning communities by adjusting the power dynamics to turn power over into power with learners” (p. 293). In this, she is emphasizing the importance of developing student autonomy over what they learn.

The central path Larrivee provides to shift the classroom power dynamics is through critical reflection. Larrivee (2000) posits “critical reflection is the distinguishing attribute of reflective practitioners” (p. 293). In a situation in which teachers are sometimes called on to serve as “pseudo-parents” in the lives of some students, teachers need to have the skills to engage in critical reflection in order to challenge underlying beliefs (Rychly and Graves, 2012, p. 410). According to Larrivee (2000), “unless teachers develop the practice of critical reflection, they stay trapped in unexamined judgments, interpretations, assumptions, and expectations” (p. 293). These inherent biases can have a detrimental effect on students’ capacity to learn within the classroom. For instance, Larrivee (2000) writes that teachers need to engage in a “conscious consideration of the moral and ethical implications and consequences of classroom practices on students.” (p. 294). Just as Christy Folsom developed the TIEL teaching practice to prioritize teaching “...both intellectual and social-emotional aspects of learning,” teachers must first be able to develop these characteristics in themselves in order to be able to later model them to students (Folsom, 2009, p. 31). In doing so, they can create caring classroom communities that encourage student learning and growth.
In research about the role of reflective teachers, it has been shown that self-reflection causes “teachers [to] become increasingly aware of how they are interactive participants in classroom encounters rather than innocent bystanders” (Larrivee, 2000, p. 293). Teachers must be active role models in the classroom in order to provide the space for effective and inclusive learning.

Furthermore, teachers who are self-reflective and conscientious of their students’ lived experiences are more likely to prepare their students for the world both academically and socio-emotionally. Warren’s (2013) work examines how “empathy is theorized to improve teaching effectiveness” through observations of “four white female high school teachers with their black male students” (p. 395). Ms. Dantley, one of the teachers in Warren’s study, says she learned from “previous experience that yelling was not an effective means of discipline” and therefore she “rarely raise[s] her voice when negotiating behavioral interactions” (Warren, 2013, p. 408). This can also be seen in the case of Ms. Coleman, whose knowledge of her students helped decrease discipline problem. She explained to Warren that she has two bright boys in her class who “are very inquisitive and bring a tremendous amount of energy to the course.” While these students can often derail the class with their energy, she has learned the helpful approach “is to increase the rigor of the class” (Warren, 2013, p. 409) By responding in this way, she has interpreted the boys’ behavior as a result of “being bored and disengaged” and she feels encouraged that they could be leaders when provided proper motivation (Warren, 2013, p. 409). Ms. Coleman’s ability to determine the motivation behind student behavior from an empathetic and logical view demonstrates how Larrivee’s model of critical self-reflection is utilized.
In order for teachers to create classroom environments focused on the ideal of the TIEL model, they must first become critically reflective practitioners. Folsom (2009) reiterates throughout her book that the “TIEL Curriculum Design Model is a valuable tool that teachers can use to help students become more conscious in their thinking and learning.” (p. 53). However, the teachers must first “develop a deeper conscious” to encourage the conscious pedagogy of teaching for critical thinking and socio-emotional learning (p. 53). Furthermore, educators must translate their own social and emotional skills from their critical reflection into their actions within the classroom. Classroom environment, more than any other component within an academic sphere, has a profound effect on not just academic learning, but also students’ social and emotional development. Moreover, researchers have shown that the teachers’ management of a classroom environment and empathetic relationships towards students contribute to the overall success of a student (Jennings & Greenberg, 2009; Bostic, 2014). Look, for instance, at Timothy Bostic’s logic graph displaying the evolution from an educator’s professional performance to the impact it has on student outcomes:

Logic graph connecting teacher characteristics to performance

[Figure 3] (Bostic, 2014, p. 7).
This figure was based on the central question in his study, “Teacher Empathy and Its Relationship to the Standardized Test Scores of Diverse Secondary English Students. These questions include:

1. What is the effect of teacher empathy on students’ academic performance?
2. Is the effect of teacher empathy on student academic performance consistent across all ethnic groups?
3. Is the effect of teacher empathy on student academic performance consistent across academic ability groups (Bostic, 2014, p. 7).

Through his research on teacher empathy and its relationship to student achievement, Bostic attempts to determine the correlation between teacher empathy, the classroom environment, and student achievement. The result of his study will be examined in the following section, Impact of Social and Emotional Learning on Student Outcomes.

Various research conveys the impact specific teacher characteristics, such as empathy and critical reflection, have on student achievement. Furthermore, teacher efficacy is bolstered when teachers feel supported by their co-workers and environment. The central benefit of social and emotional benefit for teachers is the creation of a support environment that fosters productive teaching and encourages student success.

Returning to Bostic’s (2014) study “Teacher Empathy and its Relationship to the Standardized Test Scores of Diverse Secondary English students” mentioned at the end of the previous section, he found not indication that “empathy is related to student performance,” despite “...prior research indicat[ing] that a caring school environment not only affects academic performance, but also reduces anti-social behavior.” (p. 5 and 12). Therefore, his hypothesis that “empathy...has an impact on learning both cognitively and
affectively” cannot be conclusively proven. Bostic (2014) goes on to say that “this fact created some consternation,” since “teacher characteristics which in past research studies have had a relationship to test scores, such as years of experience and self-efficacy beliefs about managing classroom behavior, also did not have a relationship to the VSOL, Reading/English scores” (p. 13). He attributes his research results to the study limitations, including the method and instrument used to measure empathy (Bostic, 2014, p. 12). Despite what he perceives to be limitations in objectively measuring the impact of empathy on student achievement, he writes that his study “should not dissuade researchers from continuing to explore and research the connection between caring and academic achievement” (Bostic, 2014, p. 14). In his conclusion Bostic reasserts his view that empathy does play a role in student achievement, even if it is incapable of being measured. He writes:

However, it is important to note that teachers who work with students in remedial sections of English eight and eleven had higher mean empathy scores than those working with students in honor and regular sections of English. This finding seems to illustrate the reciprocal nature of the relationship between students and teachers because teachers working with these types of students may be better able to understand their students’ perspectives (Bostic, 2014, p.13).

Bouton (2016), in her research “Empathy Research and Teacher Preparation Benefits” details the lack of long-standing research in the field of moral education with a focus on empathy and social emotional learning. In her research, she details that “the latest review of the literature published in July 2011 which asked the question, “Can empathy be taught?”’, appeared to be an exhaustive review and found only 29 usable studies (Lam,
Kolmoitro, & Alamparambil, 2011 as cited in Button, 2016, p. 22). Furthermore, “only nine of the 29 were conducted in the last ten years (Lam, Kolmoitro, & Alamparambil, 2011 as cited in Button, 2016, p. 22). Despite the ultimate findings in Bostic’s research, research conducted by the Collaboration for Academic, Social, and Emotional Learning (2015), Elias (2003) Bouton (2016), Larrivee (2000), Folsom (2009), show that the implementation of social and emotional learning pedagogy has a profound effect on both student and teacher outcomes.

Impact of Social-Emotional Learning on Student Outcomes:

At its core, social and emotional learning pedagogy is student-oriented. The main focus of social and emotional learning according to the Collaboration of Academic, Social, and Emotional Learning is to teach emotional intelligence as “...youth [at the adolescent stage] are going through rapid physical, emotional, and cognitive changes” (CASEL, 2015, p. 6). Moreover, other important attributes of social and emotional learning that it outlines includes the “...importance of promoting both academic and personal development,” as well as evidence from longitudinal studies that have “shown...increased social and emotional competence is related to reductions in a variety of behaviors including aggression, delinquency, substance use, and dropout (CASEL Guide, 2015, p. 2, 6). Although research is still limited in span, the impact of social and emotional learning within schools are well documented.

Jennings and Greenberg’s (2009) research, “The Prosocial Classroom: Teacher Social and Emotional Competence in Relation to Student and Classroom Outcomes” goes in depth into the impact social and emotional learning pedagogy has on students. In their
research, Jennings and Greenberg (2009) write, “multiple surveys indicate that educators, parents, and the public recognize for a broad educational agenda to not only improve academic performance but also to enhance students’ social-emotional competence, character, health, and civic engagement” (p. 491). Mindfulness around creating a future of civically minded and civically engaged students is a common trend of support towards the more widespread implementation of social and emotional learning. In *Teaching for Intellectual and Emotional Learning*, Christy Folsom (2009) writes “schools need to prepare individuals who [are] able to exercise self-discipline, self-government, and self-control” (p. 10). These self-regulatory behaviors are heavily taught within a social and emotional learning curriculum. Furthermore, Jennings and Greenberg (2009) write that the agenda of social and emotional learning

...focuses on helping students interact in social skilled and respectful ways; practice positive, safe, and healthy behaviors; contribute ethically and responsibly to their peer group, family, school, and community; and posses basic competences, work habits, and values as a foundation for meaningful employment and engaged citizenship (p. 491).

The desire for social and emotional learning exists across the different groups invested in education - parents, teachers, administrators, students, and community members - and is implemented in small ways in most schools. However, a broader, more mainstream focus that highlights social and emotional learning with student learning will result favorably in regards to student outcomes.
Conclusion

Through this literature review, social and emotional learning has been examined from multiple angles, including providing an overview of its pedagogical history, the impact it has on teachers and mitigating the burnout rate, and impact it has on increasing both students’ social and emotional development and academic outcomes. Furthermore, the purpose of social and emotional learning is to create students and teachers who are self-reflective. Christy Folsom’s *Teaching for Intellectual and Emotional Learning*’s Curriculum Wheel effectively conveys how social and emotional learning domains can effectively relate to thinking processes. By using this Curriculum Wheel as the main cornerstone for this literature review, alongside supplemental social and emotional competencies from other studies, demonstrates how implementation of social and emotional learning corresponds with increased critical thinking skills.
Chapter III: Curriculum Design

As part of my examination in social and emotional learning, particularly Folsom’s method of *Teaching for Intellectual and Emotional Learning* curriculum mapping, I have developed a curriculum design that showcases an example of implementing social and emotional learning. In my literature review, I synthesized research that focused on the history of social and emotional learning pedagogy, the impact it has on teacher effectiveness, and the implications social and emotional learning can have on student achievement. The curriculum design demonstrates how an educator or educators can take research and theory and apply it practically within the classroom environment.

The curriculum design is formatted in four units, with each unit examining an aspect of identity. The order of the units are as follows: “Self and Identity”, “Self and Community”, “Self and Society”, and “Finding Your Voice, Raising Your Voice”. The curriculum design is meant to serve as an overview for a unit. Each unit will consist of an overview with standards, objectives, and literary and informational text options. Following the overview, there will be three sample lesson plans and a reflection on how each unit incorporates social and emotional learning. As stated in my literature review, I will specifically be applying elements of social and emotional learning through Christy Folsom’s Teaching for Intellectual and Emotional Learning (TIEL) wheel.

Although numerous texts can be applied to the unit themes, I have chosen to examine specific texts, in order to provide cohesiveness and depth to the curriculum design. For the “Self and Society” unit, the central text is Ray Bradbury’s *Fahrenheit 451*.
with supportive texts including Kurt Vonnegut’s “Harrison Bergeron,” Plato’s “Allegory of the Cave” and William Stafford’s poem “Burning a Book.” In this unit, identity and individuality will be examined within the context of an authoritarian and dystopian society. Student will contemplate the ways people develop identity through examining a society where people are socialized to behave in a specific manner. In the second unit, “Self and Community,” students will be ask to examine the way one’s personal identity is formed in relationship to the community in which they live. This unit will examine this theme through the characters in Sherman Alexie’s novel *The Absolutely True Diary of a Part-Time Indian.* In particular, students will reflect on the ways that poverty, social class, race, addiction, and disability within a community impact individual identity.

While the first two units are a more insular approach to the examination of identity, units three and four examine identity developing from a broader view that focuses on society at large and how individuals can take control of their own destiny. Furthermore, the second half of the unit focuses more on reflection and empathy due to the majority of the literature being categorized within the memoir genre. Unit three, “Self and Society” examines the development of self within the context of massive political and social upheaval - the period of World War II and the Holocaust. In this unit, students will have the most literary choice. They will be given the option to read *Parallel Journeys* by Eleanor Ayer, *The Children of Willesden Lane: Beyond the Kindertransport: a memoir of music, love, and survival* by Mona Golabek and Lee Cohen, and *Night* by Elie Wiesel. Through their literature circle groups, students will analyze the experiences of the characters in their chosen novel and then compare the stories of their novel with the other groups. Through this, student will be exposed to various experience and
narratives of youth that lived through the Holocaust. In “Finding Your Voice, Raising Your Voice,” students will cement their understanding of identity and self-hood by exploring the ways individuals courageously and confidently spoke up for themselves, even during periods of conflict. In this unit, the class will read the memoir *I Am Malala* by Malala Yousafzai. However, the larger part of the unit will consist of the students learning and researching youthful voices that enacted change and creating a project where they present on their “Everyday Hero.”

Although each unit has specific College and Career Readiness standards that it will focus on, throughout the curriculum design there are four priority standards. Priority standards refer to the standards that will be taught in every unit and are deemed fundamental within the curriculum. Beyond the priority standards, each unit will have focus standards. These are the standards that most correlate with specific assessments or work that students will be completing during the unit. For this curriculum the priority standards are as follow:

**CCRS.RL.9.1**: Cite strong evidence through textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CCRS.RL.9.2**: Determine the theme(s) or central idea(s) of a text and analyze in detail the development over the course of the text, including how details of a text interact and build on one another to shape and refine the theme(s) or central idea(s); provide an accurate summary of the text upon analysis.

**CCRS.RL.9.10**: By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9-10 text complexity band proficiently, with scaffolding as needed in the high end of the range.
CCRS.W.9.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

a) Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

b) Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concerns.

c) Use words, phrases and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

CCRS.SL.9.1: Initiate and participate effectively in a range of collaborative discussion (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively. (Mississippi Department of Education, 2016, p. 107 - 113).

All readings, activities, assignments, and assessments will be working towards student mastery in the Mississippi College and Career Readiness Standards.

The purpose of this curriculum design is to show the practical ways that social and emotional learning can be implemented into a standard ninth grade English Language Arts curriculum. Therefore, I, as the designer, will be critically reflective of my choices for student learning activities within the unit and I will explain my reasoning and how they utilize elements of social and emotional learning. Specifically, the discussion session
at the end of the curriculum design will provide connections between the units and Folsom’s (2009) *Thinking for Intellectual and Emotional Learning*. Finally, all graphic organizers, literary and informational texts that are fewer than ten pages, assignment instructions, and assessment rubrics will be including in the appendix.
Unit 1: Self and Identity

Overview:

Within the realm of dystopian fiction, the theme of self-identity and rebellion in the face of systematic abuse is prevalent. In this unit, students will examine the protagonist of *Fahrenheit 451*, Guy Montag, and observe the minute and micro ways that he revolts against the societal system. Furthermore, students will explore how his actions contribute not only to his identity within the novel, but also how the students, as readers, approach Montag’s character. Alongside literary analysis, the students will gain an elementary understanding of postmodernism, censorship, and the rise of dystopian fiction as a medium during the post-World War II era. Students will also compare the main text of *Fahrenheit 451* to supplemental short stories, news articles, informational texts, poetry, video clips, comics, and works of art. The students will be assessed throughout the unit via both summative and formative assessments, including class discussions, Socratic seminars, journal entries, creative writing and media assignments, and a culminating literary analysis essay.

Unit Focus Standards:

**CCRS.RL.9.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone)

**CCRS.W.9.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level and concern.

c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

**CCRS.W.9.9:** Draw evidence from literary or informational texts to support analysis, reflection, and research.

**CCRS.SL.9.1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

**CCRS. SL.9.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
Essential Questions:

- What is the importance of books? Why read?
- How do people engage in social protest?
- How does the events in the story affect individuality and the concept of self-identity?
- What role does society have in shaping our identities?
- How do the environments in which we are raised affect our behaviors and decisions?
- What societal anxiety (or anxieties) does Fahrenheit 451 comment on?
- Fahrenheit 451 describes an authoritarian American state in the year XX. In what ways does the book parallel ideas, settings, objects, etc. in our world today? Think specifically about technologies.
- Why was there such a rise in the dystopian fantasy/science fiction genre during the 1950s and 1960s? What specific political, economic, religious, intellectual, social, and cultural events were occurring?
- What is equality? How does it look like in the context of the American Dream?
- How does literary devices such as symbolism and allusion impact the readers’ understanding of plot development, setting, and characterization?

Topics covered:

- Political, social, and political events of the 1950s
- Censorship
- Figurative language - allusions, symbolism, imagery
• Characterization

• Themes:
  ○ Individuality (identity) versus the State
  ○ Technology
  ○ Censorship
  ○ Knowledge versus ignorance
  ○ The meaning of freedom

**Student Objectives:**

• The students will define the terms utopia, dystopia, and anti-dystopia and the difference in the terms in connection to *Fahrenheit 451* (DOK 1).

• The students will identify patterns in Ray Bradbury’s use of allusions and symbols (DOK 2).

• The students will analyze how the allusions and symbols add meaning to the plot.

• The students will examine and research social, political, and cultural events of the 1950s (DOK 3, 2).

• The students will formulate connections of events occurring in the 1950s to situations in *Fahrenheit 451* (DOK 2).

• The students will recall information about the First Amendment from prior knowledge learned in social studies courses (DOK 1).

• The students will interpret the right to free speech and discuss the importance of this right (DOK 3).
• The students will assess the multiple reasoning for banning Fahrenheit 451 (DOK 3).

• The students will assess the genre of dystopian literature within the context of “Harrison Bergeron” (DOK 3).

• The students will examine the use of irony, imagery, symbolism, and characterization and how those elements contribute to the broader theme. (DOK 3).

• The students will state the theme of “Harrison Bergeron” (DOK 1).

• The students will use textual evidence to formulate their response to the fishbowl/writing prompt (DOK 3).

• The students will engage in analysis and criticism through the fishbowl discussion (DOK 4)

• TSW synthesize themes across various works including poetry, informational text, short stories, and the novel (DOK 4).

• TSW analyze figurative language, word choice, imagery, symbolism, and author’s purpose in the first passage of Fahrenheit 451 (DOK 4).

Suggested Works:

Literary Texts

• Fahrenheit 451 by Ray Bradbury (1953)

• “Harrison Bergeron” by Kurt Vonnegut (1961)

• “The Machine Stops,” by E.M. Forster (1909)

• “The Allegory of the Cave” by Plato (360 B.C.)

*Informational Texts*

● Kurt Vonnegut’s Powerful 1973 Letter to the Man Burning his Books (Parrish, n.d)

● The Bismarck Tribune Article: “Book Burning: 40 years later, the resentment still smolders”


● American Library Association’s Banned and Challenged Classics Lists and Reasonings (“Banned and Challenged Classics,” American Library Association)

*Media*

● Original Cover Art from Fahrenheit 451

● Nazi Regime book burnings: photography

● “We’re building a dystopia just to make people click on ads” (Tufekci, 2017)

*Summative and Formative Assessments*

*Journal Prompts:*

● How does propaganda influence our thinking? What are some examples of propaganda that you may see today? How does propaganda relate to the current anxiety around the proliferation of fake news?

● Expand on the history of the firefighters as detailed by Captain Beauty on page 54. How do you think this dystopian world came into existence? In what ways is Fahrenheit 451’s history different from our understanding of history?

● If you could only save one book, what would it be and why?
- Do you think our society has become too dependent on technology? Why or why not?

*Socratic Seminar Questions:*

- Respond to the following quote by Ray Bradbury from the Introduction of Fahrenheit 451: “Why do we need the things in books? The poems, the essays, the stories? Authors disagree. Authors are human and fallible and foolish. Stories are lies after all; tales of people who never existed and the things that never actually happened to them. Why should we read them? Why should we care?”

- Are there any circumstances where censorship might play a beneficial role in society? Are there some books that should be banned?

- Montag says, “We need to be really bothered once in a while. How long is it since you were really bothered? About something important, about something real?” (Bradbury, 1953, p. 52). What are some ways being “really bothered” can make a person better or inspire a person to action? Does being bothered help you put things into perspective? In what ways does society try to limit itself from feeling bothered or seeing disturbing things?

- Montag turns to books to rescue him; instead they help demolish his life—he loses his wife, job and home; he kills a man and is forced to be a nomad. Does he gain any benefits from books? If so, what are they?

- Clarisse describes why she doesn't go to school: “Being with people is nice. But I don't think it's social to get a bunch of people together and not let them talk, do you?” (Bradbury, 1953, p. 29). Can Clarisse really be more social than someone who goes to school? What do you think Clarisse would observe about our current
“plugged in” society? Are we truly that different from the social scene she describes in *Fahrenheit 451*?

*Creative Writing/Media:*

- Explore one of the more minor characters in *Fahrenheit 451*. How to they view the world around them? In what ways are they conforming or nonconforming? Focus on incorporating characterization elements in your writing.
- Write a transcript of one of “the parlour” shows. What is the parlour family talking about? Is it a talk show, a soap opera, a made for TV movie? Be creative, but make sure you think through the way the government in *Fahrenheit 451* use the parlour as a method of control and incorporate elements of propaganda.

*Independent Reading:*

- The students will pick a novel of their choice from a select group of challenged and banned books. They will read the book and do some research on the reasons why it was challenge and/or banned. Then, the students will write an argumentative speech using textual evidence from the novel and their research. Students will present their novels within the context of playing “Survivor,” with one book winning. The students will be judging their peers based off of their ability to defend their book against censorship.

*Informative/Explanatory Writing:*

- Literary Analysis Essay Prompt #1, Characterization Focus: Write a well-organized essay in which you analyze the development of Guy Montag’s character. In your analysis, you may wish to consider specific literary elements, including, but not limited to, imagery, allusions, and symbolism.
● Literary Analysis Essay Prompt #2, Language Focus: Write a well-organized essay in which you examine the way Ray Bradbury uses allusions and symbols to add meaning to the story. In your analysis, you may want to consider specific literary elements, including, but not limited to, setting, plot progression, and characterization.

● Literary Analysis Prompt #3, Theme Focus: “Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values” (AP Literature Exam, 2007 Form B). In Fahrenheit 451, analysis Mildred’s portrayal of Montag. Why does she make the decision to report him? What impact does this have on him breaking out of the authoritarian and censored society? Write a well-organized essay in which you analyze the nature of the betrayal and show how it contributes to the meaning of the book.

Oral Presentation:

● Censorship Independent Reading Project (see Appendix B)

● 1950s Culture Research Project (see Appendix B)

Research and Informative/Explanatory Writing:

● The students will each pick a political, economic, social, religious, intellectual, or culturally significant event from the 1950s and examine how that event would have influenced Ray Bradbury’s novel Fahrenheit 451.
Sample Lesson #1

Topic: “Harrison Bergeron” by Kurt Vonnegut

Objectives:

● The students will assess the genre of dystopian literature within the context of “Harrison Bergeron” (DOK 3)
● The students will examine the use of irony, imagery, symbolism, and characterization and how those elements contribute to the broader theme. (DOK 3)
● The students will state the theme of “Harrison Bergeron” (DOK 1).
● The students will use textual evidence to formulate their response to the fishbowl/writing prompt (DOK 3)
● The students will engage in analysis and criticism through the fishbowl discussion (DOK 4)

Learning Procedures:

1) The teacher will pass out copies of Kurt Vonnegut’s short story “Harrison Bergeron” to all students. Students will be arranged in small groupings (2-3 people)
2) The students will read “Harrison Bergeron” independently, looking for specific devices:
   A. Irony
   B. Characterization
   C. Symbols
   D. Themes
3) After reading, the students will collaborate with their groups, working through group-specific questions.

4) Upon completing the questions, the class will shift into a whole-class discussion, with each group presenting their findings. The discussion will take place in the form of a fishbowl discussion.

5) The teacher will provide index cards to all students. On the index card, the students will write a thought statement or question in response to the reading.

6) A representative from each group will always be discussing some topic within the lead fishbowl table; the groups on the outside will listen. Students will tag each other out in order to contribute to the discussion, but they can only tag out members of their group.

7) To start the fishbowl discussion, the teacher will present the following question:

   A. The United States has often been called the land of opportunity. This suggests that individuals are free to pursue their dreams to the best of their abilities, which may differ greatly. At the same time, our Declaration of Independence states that all people are created equal. How does Vonnegut use characterization and word choice to warn his readers of the potential drawbacks of a truly “equal” society?

8) As their post-class discussion reflection, the students will submit a written response to the initial discussion prompt:

   A. The United States has often been called the land of opportunity. This suggests that individuals are free to pursue their dreams to the best of their abilities, which may differ greatly. At the same time, our Declaration of
Independence states that all people are created equal. How does Vonnegut use characterization and word choice to warn his readers of the potential drawbacks of a truly “equal” society? Support your claims with valid reasoning and relevant and sufficient evidence from the text, including direct quotes and page numbers.

B. The students will complete this assignment as homework.

**Differentiated Instruction**

*Advanced:*

- Encourage the students to pick another short story by Kurt Vonnegut, or a short story by Ray Bradbury, and have them compare the dystopian elements.
- Have the students expand the story in an independent writing project.

*Struggling:*

- Provide students the time to reread the short story and the opportunity to listen to it as an audio recording.
- Provide copies that can be annotated, so as to help the student pick out information through a visual means (highlighting and underlining)
- Have the students rewrite the story in their own words.
Sample Lesson #2

Topic: Passage Analysis, Allusions, and Symbolism

Objectives:

- The students will analyze and interpret Plato’s “The Allegory of the Cave” and apply that knowledge to the events in Fahrenheit 451.
- The students will analyze the opening passage of Fahrenheit 451 using annotating strategies.
- The students will identify allusions and symbolism and make observations about what they contribute to the deeper meaning in the text.

Learning Procedures:

I. The teacher will pass out copies of Plato’s “The Allegory of the Cave” to all students

II. The students will read the allegory silently, underlining parts that seem significant or areas that they are confused by. The teacher will also tell the students to find vocabulary that they do not know.

III. Before going through the piece, the teacher will review the challenging vocabulary with the students.

   A. Allegory (n.): the expression by means of symbolic fictional figures and actions of truths or generalizations about human existence (Merriam Webster)

IV. The teacher will show the following video to provide a visual narration for Plato’s “The Allegory of the Cave” (Hans Wilhelm) Retrieved from https://www.youtube.com/watch?v=qokHiOrLm74
V. After showing “The Allegory of the Cave” video, the teacher will tell the students to reread the story and write a summary about the story. This summary will be used as an informal assessment.

VI. The teacher will model how to annotate passages. The following passage will be annotated as a group: “What would the liberated prisoner now prefer?” section

[Socrates] “Do you think the one who had gotten out of the cave would still envy those within the cave and would want to compete with them who are esteemed and who have power? Or would not he or she much rather wish for the condition that Homer speaks of, namely, “to live on the and [above ground] as the paid menial of another destitute peasant?” Wouldn’t he or she prefer to put up with absolutely anything else rather than associate with those opinions that hold in the cave and be that kind of human being?

[Glaucon] “I think that he would prefer to endure everything rather than be that kind of human being” (Sheehan, p. 4, https://web.stanford.edu/class/ihum40/cave.pdf)

VII. In small groups, the students will analyze and annotate the rest of the story following the guidelines laid out by the teacher.

VIII. When the students have completed that task, the teacher will pass out the “Literary Devices - Allusions and Symbolism in Fahrenheit 451” graphic organizer to the class.

IX. The teacher will then read the following passage aloud to the class.

A. Excerpt from Fahrenheit 451:

“It was a pleasure to burn.
It was a special pleasure to see things eaten, to see things blackened and *changed*. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

Montag grinned the fierce grin of all men singed and drive back by flame.

He knew that when he returned to the firehouse, he might wink at himself, a minstrel man, burnt-corked, in the mirror. Later, going to sleep, he would feel the fiery smile still gripped by his face muscles, in the dark. It never went away, that smile, it never ever went away, as long as he remembered.” (Bradbury pp. 3-4)

X. In groups, the students will annotate the passage, looking specifically for imagery, symbolism, and/or allusions.
XI. Then, for the rest of the class period students will fill out the “Literary Devices - Allusions and Symbolism in Fahrenheit 451” graphic organizers with the allusions and symbols that they have come across. Throughout the unit they will continue to fill out the organizer.

**Differentiated Instruction:**

*Advanced:*

- Have students brainstorm other allusions to Plato’s “ Allegory of a Cave” in media they have seen or read (ex. The Matrix)
- Have student draw a book cover based on their interpretation of this passage. Then, have students look a prior book covers to Fahrenheit 451 and have them analyze their symbolism and audience appeal.

*Struggling:*

- Students will be assigned in mixed-ability groups; therefore peer groups will aid struggling learners.
- The teacher will read passages aloud to the student or the student can read while following along to an audio version.
Sample Lesson #3

Topic: Characterization and Identity

Objectives:

- The students will define the difference between static and dynamic characters (DOK 1)
- The students will cite textual evidence of characterization, focusing specifically on the protagonist Guy Montag (DOK 3)
- The students will analyze the role characterization plays in contributing to other elements of the novel, such as the setting and plot development (DOK 4)
- The students will use textual evidence to examine the characterization of the protagonist Guy Montag and how his characterization develops his identity which determines his actions

Learning Procedures:

I. The teacher will display a passage on the board. For their bellringer, the student will describe what they know or can infer about the character in their journals.

II. The students will discuss what they wrote down.

III. The teacher will teach a mini-lesson on characterization, focusing on the following terms that make up types of characters seen in fiction:

   A. Dynamic: a character that changes over time, usually as a result of resolving a central conflict or facing a major crisis.

   B. Static: a character who does not change over time; his or her personality does not transform or evolve.
C. Round: a character with a complex personality; he or she is often portrayed as one conflicted and contradictory person.

D. Flat: the opposite of a round character; this literary personality is notable for one kind of personality trait or characteristics.

E. Protagonists: the central person in a story, and is often referred to as the story’s main character. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g., an anti-hero); nevertheless she or he must command involvement on the part of the reader, or better yet, empathy.

F. Antagonist: the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.

G. Anti-Hero: A major character, usually the protagonist, who lacks conventional nobility of mind, and who struggles for values not deemed universally admirable.

H. Foil: any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.

I. Symbolic: any major or minor character whose very existence represents some major idea or aspect of society. (“Types of Characters in Fiction”, 2017).
IV. The teacher will then pass out a characterization graphic organizer and explain the instructions to the students

V. The students will complete the work independently or in pairs.

Differentiated Instruction:

Advanced:

- Write a paragraph of two from the perspective of a character that influences Montag (ex. Clarisse, Captain Beatty, Faber, Mildred). How do they see him? Add character details to the character you chose to write about in your writing.
- Draw an illustration of Montag based on information found in the textual evidence providing characterization details.

Struggling:

- Struggling students will be pair with a more high-achieving student, to assist with working through the graphic organizer.
- Provide the student with specific page numbers of sections where characterization of Montag is prevalent.
Unit 2: Self and Community

Overview:

“I draw because I want to talk about the world. And I want the world to pay attention to me...I draw because I feel like it might be my only real chance to escape the reservation. I think the world is a series of broken dams and floods, and my cartoons are tiny little lifeboats” (Alexie, 2007, p. 6). With this, we enter into the life of Junior, a Spokane Indian trying to find his place in the world, and realizing the challenges that exists when trying to exist in two different realities. In this unit, Self and Community, student will examine how ones immediate community - their family, their neighborhood, their religious affiliation, their school - impacts who they are and who they will become.

Through The Absolutely True Diary of a Part-Time Indian, students will examine the role disability, poverty, addiction, minority status, mental health struggles play in creating identity. Students will also study current problems facing America’s indigenous populations, including the debate over school mascots. The students will be assessed throughout the unit via both summative and formative assessments, including class discussions, Socratic seminars, journal entries, creative writing and media assignments, and an argumentative/research essay.

Unit Focus Standards:

CCRS.RL.9.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a literary text, interact with other characters, and advance the plot or develop the theme.
CCRS.RL.9.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

CCRS.W.9.8: Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

CCRS.RI.9.2: Determine central idea(s) of a text and analyze in detail the development over the course of a text, including how details of a text interact and build on one another to shape and refine the central idea(s); provide an accurate summary of the text based upon this analysis.

CCRS.RI.9.7: Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account).

CCRS.W.9.1: Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCRS.W.9.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequence

CCRS.W.9.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
Topics Covered:

- Native American/Indigenous cultures
- Group Identity
- Characterization
- Themes:
  - Minority status
  - Disability
  - Poverty
  - Addiction
  - Individuality versus Group Mentality
  - Bildungsroman

Essential Questions:

- How do internal and external expectations manifest themselves in our lives?
- How can societal and familial expectations impact our identities?
- What tribe do I belong to?
- How do stereotypes affect people?
- Should a person’s responsibility to their family, tribe, or community take precedence over their individual goals?
- Is it offensive for sports teams to use Native American names and mascots? Why?
- Does your opinion change if the team in question serves a large Native American population, like Haskell Indian Nations University, or if a specific tribe gives its
approval for a name, like the Seminole tribe did for the Florida State Seminoles? Why?

- Does using Native American images and names in professional, collegiate, and high school sports teams reinforce and perpetuate stereotypes?
- What does it mean to be part of a group?
- What securities are offered when you are part of a group?

Student Objectives:

- The students will watch Chimamanda Ngozi Adichie TedTalk “A Danger of A Single Story” and make observations about the content of her talk, referring to terms such as ethos, pathos, and logos (DOK 3).
- The students will analyze the ways that single stories create stereotypes by listing stereotypes they have of Native American peoples and culture (DOK 4).
- The students will read Sherman Alexie’s short story “Superman and Me” and connect the story to Chimamanda Ngozi Adichie’s TedTalk (DOK 4).
- The students will analyze the text using a multi-faceted perspective (DOK 4)
- The students will use evidence to develop a logical argument in response to the question: “Does using Native American images and names in professional, collegiate, and high school sports team reinforce and perpetuate stereotypes? State your position in your argument and provide a multi-perspective approach in your response.
Suggested Works:

Literary Texts

- *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie
- “Elegy for the Forgotten Oldsmobile” by Adrian C. Louis
- “Superman and Me” by Sherman Alexie

Informational Texts

- “Sorry for not being a stereotype” (Pyrillis, 2004).
- “Sorry, redskins fans: Native American mascots increase racial bias” (Justin Angle, 2016).
- “Native American Mascot Controversy and Mass Media Involvement: How the Media Play a Role in Promoting Racism through Native American Athletic Imagery” (Locklear, n.d.)
- “Seminole Tribe gives blessing to Florida State” (South Florida Sun-Sentinel, 2005).
- “Amid Rising Discord Over Indian Images, F.S.U Has Harmony” (Tierney, 2013)
- “Tribe Supports Native American Mascots” (Lukas, 2013).

Media

- The Danger of a Single Story (Adichie, 2009).
- “America’s native prisoners of war” (Huey, 2010).
• Portraits from the Standing Rock Protests (Seaman, 2016).
• Teen Vogue, 6 Misconceptions about Native American people, debunked (Picardi, 2016).
• Cartoons depicting Native American issues

Summative and Formative Assessments

Journal Prompts:

• What other "single stories" have you heard? Where do you hear them?
• Why do people believe single stories?
• What is the relationship between single stories and stereotypes? Why are they so ubiquitous?
• How do we combat against single stories?
• What single stories have you heard about yourself?
• What single stories have you told about yourself (or others close to you)?
• What did you dream of becoming when you were young? How have your dreams stayed the same and/or changed?

Creative Writing/Media:

• Poetry Prompt: Write a free form poem describing what tribes you belong to. You can follow the example as seen in The Absolutely True Diary of a Part-Time Indian or use a different form. However, if you follow the novel’s form, you must include more writing than just a list of your various tribes. Be creative!
  ○ Junior’s Tribes, page 217:
“I realized that, sure, I was Spokane Indian. I belonged to that tribe. But I also belonged to the tribe of American immigrants. And to the tribe of basketball players. And to the tribe of bookworms.

And the tribe of cartoonists.

And the tribe of chronic masturbators.

And the tribe of teenage boys.

And the tribe of small-town kids.

And the tribe of Pacific Northwesterners.

And the tribe of tortilla chips-and-salsa lovers

And the tribe of poverty.

And the tribe of funeral-goers.

And the tribe of beloved sons.

And the tribe of boys who really missed their best friends.

It was a huge realization.

And that’s when I knew that it was going to be okay.” (p. 217).

- Drawing: Draw a cartoon image or illustration to add to your writing piece “Who I am because someone believed in my dreams” (Appendix B).

*Argumentative Writing:*

- Does using Native American images and names in professional, collegiate, and high school sports team reinforce and perpetuate stereotypes? State your position in your argument and provide a multi-perspective approach in your response.

*Explanatory/Informative Writing:*

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• Literary Analysis Essay Prompt: Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole. (“AP English Literature and Composition 2012 Free-Response Questions”)

• Literary Analysis Essay Prompt: It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from [The Absolutely True Diary of A Part-Time Indian]. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character’s values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character’s values and provides a deeper understanding of the meaning of the work as a whole. (“AP English Literature and Composition 2014 Free-Response Questions”)

• Literary Analysis Essay Prompt: In Kate Chopin’s The Awakening (1899), protagonist Edna Pontellier is said to possess “that outward existence which conforms, the inward life which questions” (“AP English Literature and Composition 2005 Free-Response Question”). Examine how Junior manages living two separate identities, and balances the expectations of both cultures he exists in. Analyze how this tension contributes to the overall theme of the novel.
Sample Lesson #1

**Topic:** “The Danger of a Single Story,” Internal and External factors contributing to culture

**Objectives:**

- The students will watch Chimamanda Ngozi Adichie TedTalk “A Danger of A Single Story” and make observations about the content of her talk, referring to terms such as ethos, pathos, and logos (DOK 3).
- The students will analyze the ways that single stories create stereotypes by listing stereotypes they have of Native American peoples and culture (DOK 4)
- The students will read Sherman Alexie’s short story “Superman and Me” and connect the story to Chimamanda Ngozi Adichie’s TedTalk (DOK 4).

**Learning Procedures:**

I. The students will respond in their journals to the following writing prompt:

   “Reflect on the phrase “the danger of a single story.” What comes to mind when you hear that phrase? Connect you response to a personal experience or something you have observed in the world.

II. The teacher will provide the students with ample time to write a complete reflection.

III. The students will then share their responses through a Think-Pair-Share exercise.

IV. The teacher will pass out “The Danger of a Single Story questions handout” to all the students and provide them with an overview of author Chimamanda Ngozi Adichie.

   A. She’s of Nigerian descent
B. She’s an author of X number of six books; most famously *We Should All Be Feminists, Purple Hibiscus, Half of a Yellow Sun, and Americanah.*

C. She’s the speaker in Beyoncé’s song “flawless”

V. The teacher will then play “The Danger of a Single Story” TedTalk.

VI. The students will be expected to follow along with the video by responding to the questions in their handout.

VII. The teacher and students will go over the answers to the handout questions and start a general forum for a classroom discussion on the video. In the classroom discussion, talk about:

   A. Stereotyping
   
   B. Flat versus Round Characters
   
   C. Storytelling

VIII. After the discussion, the teacher will open a “Poll Everywhere” where students will answer the following prompt: “List whatever comes to mind when you hear the word Native Americans.”

   A. The teacher will discuss the responses to the word cloud, focusing on the stereotypes.

IX. For the final part of class, the teacher will pass out Sherman Alexie’s piece “Superman and Me”

X. The students will silently read the piece, annotating parts they find significant.

XI. In Think-Pair-Share groupings, students will discuss “Superman and Me” and relate it to “The Dangers of a Single Story” TedTalk.
XII. The students will complete the exit ticket prompt: “Explain what Sherman Alexie means when he says, “I am trying to save our lives.” How is he trying to save their lives? And by what means is his doing it? Do you think he will be/is successful in this endeavor?”

**Differentiated Instruction:**

*Advanced:*

- Make a list of other times you overgeneralize (create a single story) about a person, place, or thing.
- Write a letter response to Sherman Alexie about his short story “Superman and Me.” What did you appreciate about the text? What more would you like to know?

*Struggling:*

- Provide the transcript of “The Danger of A Single Story” TedTalk
- Allow students to listen to an audio recording of “Superman and Me,” or the teacher can read allow the passage to students.
Sample Lesson #2

**Topic:** Read “How to Fight Monsters” chapter, discussion and debate on stereotypes and Native American sports mascots

**Objectives:**

- The students will make observations about the cartoon shown for bellwork and record their response in their journals (DOK 3, 1)
- The students will read the chapter “How to Fight Monsters” in *The Absolutely True Diary of a Part-Time Indian* (DOK 2).
- The students will apply what they read in the chapter “How to Fight Monsters” to their informational text reading on the debate over Native American sports mascot. (DOK 4)
- The students will develop a logical argument stating their position, providing a multi-faceted perspective, and citing evidence as they answer the question “Does using Native American images and names in professional, collegiate, and high school sports teams reinforce and perpetuate stereotypes?” (DOK 3)
- The students will engage in a Socratic seminar where they will synthesize the information they have learned in order to completely investigate the issue (DOK 4, 3)

**Learning Procedures:**

Day 1:

1. For bellwork the teacher will project the following cartoon on the screen for the
students to view. The students will be asked to respond in their journals to the following prompt: “What do you observe is happening in this cartoon? What does the cartoonist want you to question? Can you relate this to a larger debate happening in our nation? If so, what is the debate over and what are your views? You should write a 5-6-sentence response in order for it to be considered complete.

II. The teacher will provide time for the students to share their responses as a whole class.

III. When finished with bellwork, the teacher will instruct students to open The Absolutely True Diary of a Part Time Indian to page 54.

IV. The teacher will read the chapter “How to Fight Monsters,” page 54 -66, aloud the class.

V. After completing the reading, the students and teacher will respond to the following questions:

A. What are Junior’s fears/worries as he starts at Reardan High School?

B. Why does Junior think Reardan High School is racist? What specific reason is he offended? Do you think his reaction is appropriate?

1. “So what was I doing in racist Reardan, where more than half of every graduating class went to college?”

C. Look at the graphic on page 57. What is it telling us about how Junior views the divide between Reardan and the Rez? What stands out to you?

D. “My name is Junior,” I said. “And my name is Arnold. It’s Junior and Arnold. I’m both. I felt like two different people inside of one body” (p.
60-61). What is significant or symbolic about this quote? What does it tell us about the conflict or theme of the novel?

E. Talk about hidden rules. What hidden rules do you have in your family or culture that someone outside of that community may not know? Think about hidden rules through the context of Junior’s “Unofficial and Unwritten Spokane Indian Rules of Fistfights”

F. How does Junior feel when he realizes that he does not know the hidden rules? Have you ever found yourself in a situation where you did not know the cultural norms?

1. “I felt like somebody had shoved me into a rocket ship and blasted me to a new planet. I was a freaky alien and there was absolutely no way to get home” (page 66).

VI. The teacher will then introduce the class to the class mini-research project and debate.

VII. The teacher will play the introductory video clip “Savage Country: American Indian Sports Mascots Part One” and encourage the students to take notes during it.

VIII. The teacher will pass out a graphic organizer titled “Indian Sports Mascot Debate” for students to organize their research and thinking.

IX. The teacher will check the completion of the graphic organizer at the end of class as an informal assessment grade.
Differentiated Instruction:

**Advanced:**

- Connect the debate over Indian symbols to the current debate over Confederate symbols and statues in the South.

- Write a letter to the owner of the team or President or Chancellor of one of the universities still using Indian mascots. State your opinion of the issues and argue for or against the team/school keeping the mascot. Provide specific details of to support your argument.

**Struggling:**

- Provide alternative article options for students reading at a lower lexile score
Sample Lesson #3

**Topic:** “Who [insert person] would have been if somebody had paid attention to their dreams;” poetry analysis.

**Objectives:**

- The students will define the term “self-fulfilling prophecy” and relate it to the picture on page 12: “Who my parents would have been if somebody had paid attention to their dreams.” (DOK 1).
- The students will analyze Adrian C. Louis’ poem “Elegy for a Forgotten Oldsmobile” looking figurative language, theme, and tone (DOK 4).
- The students will apply their understanding of the poem “Endless Seas” in order to add their own creatively written stanza to the piece (DOK 4).

**Learning Procedures:**

I. The teacher will instruct the students to respond to the follow prompt as their bellringer: “Think about when you were a child. In your journal, write about what you wanted to be when you grew up. Is this still true today? If not, what is it now? Do the people closest to you encourage this dream? Are there any obstacles that might get in the way of realizing that dream?”

II. Through a Think-Pair-Share, the students will share their responses

III. The teacher will the pass out a handout titled “Poetry Analysis” containing the “Who my parents would have been if somebody had paid attention to their dreams” picture on page 12 and the poem “Elegy for a Forgotten Oldsmobile” by Adrian C. Louis.
IV. The teacher will have the students focus first on the picture.
   A. What is most impactful about the picture, in your opinion?
   B. How does Junior view his parents?
   C. Do you think this picture shows an underwhelming dream?
      1. Ex.) “the fifth-best jazz sax player west of the Mississippi” (p. 12)

V. The students will then look through the novel search for textual evidence that
displays either:
   A. Junior’s sense of dry hopelessness about his family and tribe’s
circumstances
   B. Conflict between individual expectations and community expectations.

VI. As a class, the students and teacher will review their findings. The students should
relate this exercise to providing them with a better understanding of Junior’s
characterization and an understanding of one of the main themes in the novel.

VII. The teacher will shift the students’ focus to Adrian C. Louis’ poem “Elegy to the
Forgotten Oldsmobile”

VIII. The students will be instructed to read the entire poem silently to themselves,
annotating where they find it necessary or significant.

IX. When students have finished reading the poem, the teacher will then read the
poem aloud to the students. The teacher will encourage the students to simply
listen to the flow of the poem and write down images the come to mind when
hearing it read aloud.

X. In groups, students will dissect the poem, stanza by stanza.
A. A central question students should focus on: Why was this poem so influential to Sherman Alexie’s writing career?

B. Students should follow the questions in their “Poetry Analysis” handout as a basic guide, but will be encouraged to extend their thinking beyond the handout’s questions.

XI. As part of their exit ticket, students will add a stanza or two to the poem “Endless Seas.” Students will also be encouraged to incorporate a drawing like what they have seen in *The Absolutely True Diary of a Part-Time Indian*

**Differentiated Instruction:**

*Advanced:*

- Have students make illustration for the poem “Elegy for the Forgotten Oldsmobile,” or creative interpret the poem in another medium.

*Struggling:*

- The teacher will read the poem aloud for students, or find an audio version for them to listen to.
- Make mixed ability groups to encourage collaboration.
Unit 3: Self and Society

Overview: Nobel Peace Prize recipient, author, and Holocaust survivor Elie Wiesel once said, “We must always take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented” (Wiesel, 1986). In this unit, covering the topic of the Holocaust from an historical and literature lens, students will examine the role of individuality when influenced by society. The students will have a choice of two memoirs, Night and The Children of Willesden Lane, and one historical account/partial memoir, Parallel Journeys to read. They will be placed in literature circles based on their chosen book. The will examine the Holocaust from a multi-perspective lens, including literature written by victims, survivors, journalists, and former Nazi Youth members. Furthermore, they will explore through role of scapegoating and the dehumanization of identity through short stories and informational texts. In this unit, students will be assessed using various mediums, including journal prompts, Socratic seminars, creative writing and projects, literary writing, and presentations.

Unit Focus Standards:

CCRS.RL.9.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise).

CCRS.RL.9.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
CCRS.RI.9.6: Determine an author’s point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

CCRS.RI.9.7: Analyze various accounts of a subject told in different mediums (e.g., a person’s life story told in both print and multimedia), determining which details are emphasized in each account.

CCRS.W.9.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

CCRS.W.9.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

CCRS.SL.9.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

CCRS.SL.9.4: Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

Topics Covered:

- Nazi Regime during World War II
- The Final Solution and Holocaust
- Elements of a short story
• Perspective, purpose, and point of view
• Memory preserved through memoir
• The Human Conditions versus dehumanization
• Themes
  ○ Displacement
  ○ Death
  ○ Individual identity versus society
  ○ Grief/loss
  ○ Loss of innocence
  ○ Totalitarianism and war
  ○ Oppression

Essential Questions:
• How does mainstream culture influence how we create an identity for ourselves?
• What does it mean to be a nonconformist?
• What does it mean to be “from” a place? How does where we are from influence our identities?
• How do people make distinctions between “us” and “them”? Why do they make these distinctions?
• What is community? How are decisions made about who belongs and who is excluded?
• How do we reconcile a history of genocide? What role does memory play in reconciliation?
• How can individuals and societies remember and commemorate difficult histories?

• Under what conditions are most people likely to feel more responsible for helping others? What factors reduce feelings of personal responsibility?

**Student Objectives:**

• The students will be able to define the terms scapegoat, bystander, perpetrator, rescuer (DOK 1)

• The students will examine the concept of the human condition and brainstorm attributes of that condition.

• The students will make observations about the text and hypothesize about the story beyond the text (DOK 2, 3)

• The students will connect “The Ones Who Walk Away From Omelas” to questions about the human condition (DOK 4)

• The students will analyze Elie Wiesel’s speech “The Perils of Indifference” for ethos, pathos, and logos.

**Suggested Works:**

*Literary Texts*

• *Night* by Elie Wiesel

• *The Children of Willesden Lane: Beyond the Kindertransport, a memoir of music, love, and survival* by Mona Golabek and Lee Cohen

• *Parallel Journeys* by Eleanor Ayer
• *I never saw another butterfly: Children’s Drawings and Poems from Terezin Concentration Camp, 1942 - 1944*

• “The Lottery” by Shirley Jackson

• “The Ones Who Walk Away From Omelas” by Ursula K. Le Guin

• “We and They” by Rudyard Kipling

*Informational Texts*

• “Elie Wiesel, Auschwitz Survivor and Nobel Peace Prize winner, Dies at 87” (Berger, 2016)

• “The World Must Not Forget” (Denny, 1945)

• “Getting Facts Wrong on the Holocaust” (Astor, 2018)

• “The Child in the Basement” (Brooks, 2015)

*Media:*

• “I'm Still Here: Diaries of Young People Who Lived During the Holocaust” (njad 3, 2013).

• Oprah Winfrey and Elie Wiesel Interview (Faust, 2014)

• “The Perils of Indifference” Elie Wiesel Speech (AmericanRhetoric.com).

*Summative and Formative Assessments:*

*Journal Prompts:*

• “All the people like us are we, and all else is they (“We and They”, Rudyard Kipling). How do you see an “us versus them” mentality at school? What “group” do you feel like you belong to? Do the groups get along with each other?
● Read the poem “First they came for the socialists” by Martin Niemoller. What does it make you think about? How does it apply to the Holocaust? What other events can we apply this poem to? How does it apply to your life?

● Write a response to the art you have seen about the holocaust. What is it depicting? How does it make you feel?

● If you could speak with someone who survived this historical moment, what questions would you want to ask?

**Creative Writing/Media:**

● What does it mean to be human? TedTalk speech (see Appendix B)

● Write a letter to one of the characters you have been introduced to during this unit.

● Found Poetry assignment (see Appendix B)

**Explanatory/Informative Writing:**

● Create a timeline of important historical events observed in your reading. Write an informative paragraph that provides factual, researched information about the event and its significant within the story and history.

● Literary Analysis Essay Prompt: Literary critic Roland Barthes has said, “Literature is the question minus the answer.” Choose a novel or play and, considering Barthes’ observation, write an essay in which you analyze a central question the work raises and the extent to which it offers any answers. Explain how the author’s treatment of this question affects your understanding of the work as a whole (“AP Literature and Composition 2004 Free-Response Question”).
• Literary Analysis Essay Prompt: One of the most tragic themes in Holocaust literature the way that atrocities and cruel treatment can make decent people into brutes. Explore the role dehumanization has in your selected book and how characters overcome or succumb to their treatment. Use specific events to convey your opinion.

Oral Presentations:

• TedTalk presentation (see above).
Sample Lesson #1

**Topic:** “The One Who Walk Away from Omelas” Analysis; “The Perils of Indifference”

**Speech**

**Objectives:**

- The students will define the terms scapegoat, bystander, perpetrator, rescuer (DOK 1)
- The students will make observations about the text and hypothesize about the story beyond the text (DOK 2, 3)
- The students will connect “The Ones Who Walk Away From Omelas” to questions about the human condition (DOK 4)
- The students will analyze Elie Wiesel’s speech “The Perils of Indifference” for ethos, pathos, and logos.

**Learning Procedures:**

I. The teacher will open the class with the following passage from philosopher William James: “One could not accept a happiness shared with millions if the condition of that happiness were the suffering of one lonely soul.”

II. The students will respond to the following quick write question: Do you agree with his statement. Provide examples when you respond yes or no. Do you think the greater world follows James’ statement? How or how not?

III. The students will share their interpretations of William James’ quote and share their quick write responses.
IV. The teacher will explain the terms scapegoating, bystander, perpetrator, rescuer to the students

V. The students will engage in a small class discussion about the words and how they see them in the context of their everyday lives.

VI. The teacher will pass out copies of “The Ones Who Walk Away From Omelas” to the students

VII. The teacher will instruct the students to read the short story silently and completely.

VIII. After reading, the teacher will instruct the students to write the main adjective they think of when thinking about “The One Who Walk Away From Omelas”

IX. The students will share their answers
   A. Predicted answers include upsetting, disturbing, sad, dehumanizing, etc.

X. The teacher will pass out index cards to all the students and instruct them to write 1-2 thought-provoking questions about the text.

XI. The students will then engage in a class discussion for 20 to 30 minutes; the teacher will provide a “kick off” question: How would you describe the city of Omelas? What do we know about it from the opening pages?

XII. The students will discuss the text and use textual evidence to back up their comment. When not talking, the students will demonstrate active listening skills.

XIII. As the student discuss dies down, the teacher will become a more active facilitator in the discussion, leading students to reflect and respond to the following questions:
A. Why does the narrator seem to doubt that we will believe in and accept the description of “the festival, the city, the joy?”

B. What is the “function” of the suffering child?

C. Why do the people of Omelas understand that the child “has to be there?”

D. How and when do they explain the suffering child to their children? How do the children respond?

E. What “terrible paradox” must those who observe the suffering child face? Why do they come to accept the child’s confinement as “the terrible justice of reality?”

F. Who are the ones who walk away from Omelas? Why do they leave? And why go alone? Is it a brave act or something else?

G. Why do some people stay? What do you think of those who stay?

H. Have you ever made a decision to walk away from Omelas? What happened?

I. How does Omelas resemble our current society, if at all? Do we have a “suffering child” on whom our lives depend? (Center for Civic Reflection, 2012).

XIV. After fully analyzing “The Ones Who Walk Away From Omelas,” the teacher will shift the classroom to connection that text to Elie Wiesel’s speech “The Perils of Indifference.”

XV. The teacher will either teach a mini lesson or review, depending on the class needs, rhetoric, including ethos, pathos, and logos

XVI. The teacher will play the video.
XVII. The students will watch the speech and have a printed copy available to read along with or annotate on.

XVIII. The students will complete a handout evaluating the rhetorical devices used in “The Perils of Indifference, as well as general comprehension questions.

XIX. The students will collaborate in groups to complete this handout.

XX. When all groups are finishing, the class will share their responses.

Note: Depending on the class, this lesson may be taught in one day or split up over a series of days. Students should be provided ample time to reflect over the pieces and have collaborative discussion.

Differentiated Instruction

Advanced:

- Encourage students to write thought-provoking questions to ask in the discussion that relate the text to the world around them or some greater theme in understanding the human condition.

- Have students write a sequel to “The Ones Who Walk Away From Omelas” where they explore what happens to those who leave.

Struggling:

- Provide students with the short story prior to class so that have the opportunity to acquaint themselves with the story. Also, provide students with graphic organizers of the questions that will be discussed in class. (Common Core, 2011)

- Re/reread select passages to the students and/or allow students to listen to an audio version of the text. (Common Core, 2011)
Sample Lesson #2

Topic: Literature Circles

Objectives:

- The student analyze their selected book in collaborative literature circle groupings (DOK 4)
- Specifically, the students will examine the theme of displacement and how their leaving of home, forcibly or by choice, contributes to their identity and coming of age (DOK 3)
- The students will organize their collaborative work into a visual presentation (DOK 2)

Learning Procedures:

I. The students will be instructed to sit with their literature circle group. The teacher has pre-assigned roles to each of the group members. These roles include:

   A. The Discussion Director: The Discussion Director serves as the facilitator of the conversations, making sure to provide thought-provoking questions and that all students are contributing to the conversation. At time, they will have to balance out the quieter students who are more adept at listening with the louder students who want to talk all the time. They will be responsible for creating at least 5 of their own original questions to kick-start a discussion. Some example questions to frame their thinking include:

      1. Why do you think the author structured the plot they way that he/she did?
2. How are the characters similar or different?
3. What themes are portrayed in the novel?
4. Is there a particular character that you connect with or relate to?
   Why do you feel a connection to him or her?

B. The Historian: As the historian, the student will examine the story within
   the frame of history. They should use the following questions as a
   framework for their thinking:
   1. What is the time period of the book?
   2. What are local, national, and international events occurring during
      the time frame of this book?
   3. Are these events having a direct or indirect effect on the narrative
      arc of the story?
   4. Find passages that connect the book to its historical time period.
   5. Do some research on the author of the book.
   6. What is the genre of the book? Is it inspired or based on real
      people or events?
   7. Is the author’s life at all connected to the writing? Find passages
      that may reflect the author’s life or interests.

C. Wordsmith: This role focuses on vocabulary enrichment and descriptive
   language. They should focus on how specific vocabulary and language
   choices add depth to the reading, especially words from a different era or
   different language. They will also maintain a Wordsmith graphic
   organizer, to keep track of where he or she finds the vocabulary words.
1. What is unique about this writer’s style? Find a passage that demonstrates this.

2. Does this author use figurative language? How does the use of figurative language enhance the reading?

3. Is the imagery strong in this novel? Elaborate on your response or find a passage that supports your answer.

4. What is the tone of the novel? Find a passage that supports your ideas.

5. Find a passage that helps to establish the mood of the novel and explain why you chose this particular passage.

6. Find a passage that you find thought provoking. Why did you choose this passage? Did it introduce you to a new idea? Was it funny? Was it making a point with which you strongly agree or disagree?

7. Find a passage that describes or paints a picture of the protagonist. How does the author use language to develop the characters in the novel? Is direct or indirect characterization used? A mixture of both?

D. The Poet Laureate: The Poet Laureate will find a poem or song that pairs well with the section of the book discussed. He or she should write a reasoning for his or her choice of the poem or song, and provide and annotate analysis of the chosen piece.
E. The Artist-in-Residence: The artist-in-residence may pick an artistic work (painting, sculpture, photography, other medium) that’s representative of the time period or the subject matter discussed, or he or she can choose to create his or her own creative work that encapsulates the discussion themes. If the artist-in-residence picks an existing artistic work, they must cite the artist and provide a reasoning for his or her choice of the piece(s).

II. Each student is responsible for recording specific details applicable to their roles. However, students must engage in conversation about the whole section, not just passages applicable to their roles.

III. The teacher will tell the students that in the specific passages and sections they are discussing, they will be examining the theme of displacement and how that contributes to the characters identity. The teacher will have provided information and instruction on this class day prior to the lesson, so students will have come to class prepared for discussion.

IV. Each group will have a thematic passage that the teacher provided to start their discussion, if that is where they wish to start.

A. Night: Chapter 1: “In those days it was still possible to buy emigration certificates to Palestine. I had asked my father to sell everything, to liquidate everything, and to leave.

“It was only after the war that I found out who had knocked that night. It was an inspector of the Hungarian Police, a friend of my father’s. Before we entered the ghetto, he had told us, “Don’t worry. I’ll warn you if there is danger.” Had he been able to speak to us that night, we might still have been able to flee… but by the time we succeeded in opening the window, it was too late. There was nobody outside” (Wiesel, 1958, p. 14).

B. Parallel Journeys: “Immediately after the ceremony, Helen and Siegfried began making plans to leave Germany” (Ayer, 1998, p. 14)

“For the Jews still left in Germany, the future looked very grim. Many had fled, like Helen and Siegfried, after the first ominous rumblings from Hitler’s government. But thousands still remained. These people simply refused to believe that conditions could get any worse. They thought the plight of the Jews would improve, if only they were patient. Helen’s father was among them” (Ayer, 1998, p. 32)

“Parades that summer were full of the joy of marching and singing. The ominous darkness that hung over much of the world seemed not to affect the Hitler Youth. Few of them realized that this summer would be the last of their peaceful childhoods. Although he was only eleven, Alfons, like most other young Germans, would soon be thrown into adulthood” (Ayer, 1998, p. 38)
C. *The Children of Willesden Lane*: Chapters 3 - 5; “We have made a decision,” her mother said. “We are sending you to England. We would like to send all of you, but we are forced to choose only one. You are strong, Lisa. You are strong and you have your music to guide you...We will send you first. As soon as we can find enough money, we will send your sisters.” Then Malka began to cry” (Golabek and Cohen 2002, p. 23)

“When the crowd became too dense, the Jura family stopped for their final good-byes. It had been decided that Rosie, Sonia, and Abraham would say good-bye first, then Lisa’s mother would walk her to the train. Abraham had been carrying the small suitcase for his daughter. When he stopped and handed it to her, Lisa could only clutch the handle and stand froze. She felt that if anyone moved from her side, she would fall to pieces like a broken china figurine” (Golabek and Cohen, 2002, p. 27).

V. The teacher will remind the students that, at its core, Socratic seminars focus on three questions, as framed by Mortimer Adler: “What does it say? What does it mean? Is it true?” (Moeller & Moeller, 2002, p. 20)

**Differentiated Instruction**

*Advanced:*

- The student will be encouraged/assigned more challenging literature circle leadership roles such as facilitating the conversation.
- The
Struggling:

- The literature circles will be mixed ability, providing the opportunity for peer support
- The student will be provided
Sample Lesson #3

**Topic:** Purpose, Perspective, and Point of View

**Objectives:**

- The students will define the literary terms purpose, perspective, and point of view (DOK 1).
- The students will examine the role of perspective in how they interpret the stories they are reading for their literature circles, as well as supplemental material on the Nazi Regime (DOK 3).
- The students will connect various medias to analyze the role purpose, perspective, and point of view of memoirs and poetry written about adolescents who experience Nazi Germany and the Holocaust (DOK 4).

**Learning Procedures:**

I. The teacher will show the “Clarify Purpose versus Point of View versus Perspective” video to the students.

II. The students should take notes during the video and make sure they have defined the terms purpose, perspective, and point of view.

III. The teacher will pass out copies of the Foreword of “...I never saw another butterfly….: Children’s Drawings and Poems from Terezin Concentration Camp, 1942-1944” written by Chaim Potok and read it, or passages of it, allowed to the class.

IV. The students will annotate on their copies as the teachers reads.
V. The teacher will introduce the film that the video excerpts will be taken from and pass out the poems. The teacher will also pass a graphic organizer flow chart to organize their work.

VI. The teacher will play the Dawid clip from “I'm Still Here: Diaries of Young People Who Lived During the Holocaust”

VII. The students will take notes on it and connect it to the poem “It all depends on how you look at it” (Valokova, 1993, p. 13)

VIII. The teacher will play the unknown writer (3/18/1942) clip from “I'm Still Here: Diaries of Young People Who Lived During the Holocaust”

IX. The students will take notes on it and connect it to the poem “Tears” and “Fear” (p. 74, 55)

X. The teacher will have the students select 5 more poems from the compilation to add to their perspective graphic organizer. They can choose to connect the poem to the characters in the film or characters they have read in their books. Selected poems include:

A. “I am a Jew” (p. 57)

B. “Homesick” (p. 47)

C. “The Little Mouse” (p. 40-41)

D. “The Butterfly” (p. 39)

E. “Terezin” (p. 20)

XI. The students will work in partners or small groups to complete the graphic organizer.
XII. The teacher will instruct the student to respond to a quick write as an exit ticket:

“In what ways do the children in your books, in this film, and in the poems cement their identity in history? How would you describe their identity? What is their legacy? In what ways was their identity defined by the society and environment that they were in? Were there any examples of them speaking out against the injustice facing them?

Differentiated Instruction

_**Advanced:**_

- Have students write a poem in response to one of the poems that touched them
- Create a perspective poster by writing a comparison/contrast response that analyzes two or three different perspectives (voices).

_**Struggling:**_

- Arranged partner groups to be mix ability, allowing for peer assistance
- Provide students with more scaffolded questions to help them better look for and evaluate perspective
Unit 4: Raising Your Voice, Using your Voice

Overview: Students will examine the theme of Raising Your Voice, Using Your Voice through the story of Malala Yousafzai, a young, Pakistani, female advocate for education who survived an assassination attempt by the Taliban in 2012(?) for her outspokenness. She went on to be the youngest recipient of the Nobel Peace Prize. In this unit, students will examine the theme of student/youth empowerment through reading about people who defied the odds and became prominent figures advocating for justice. Specifically, the students will read Malala Yousafzai’s memoir *I am Malala: How One Girl Stood Up for Education and Changed the World* or *I am Malala: How One Girl Stood Up for Education and Changed the World: young readers edition*, depending on student reading levels. The students will compare this book with various informational texts, poetry from Middle Eastern poets, and excerpts from *Persepolis* by Marjane Satrapi. This unit will be very project-based, with students examining Pakistani life, writing personal narratives and memoirs, and interviewing and presenting on their “Everyday Hero.”

Unit Focus Standards:

**RL.9.6:** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature

**RI.9.3:** Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

**W.9.1:** Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
**W.9.3:** Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

**W.9.7:** Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

**SL.9.4:** Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Topics Covered:**

- Freedom of speech and education
- Gender equality
- Understanding diverse cultures
- Empowerment and everyday heroism
- Research skills
- Writing poetry
- Memoir as both literature and a way to tell history
- Themes:
  - Coming of Age
  - Democracy
  - Freedom (to be educated)
  - Empowerment
  - Heroism
○ Tolerance
○ Justice

**Essential Questions:**

- What does heroism look like in our modern day world?
- For what will you sacrifice everything?
- How are people formed by their experiences and environment?
- How does this experience and environment encourage advocacy?
- What does it mean to be an advocate? An ally? A student leader?
- What techniques do speakers and writers use to convince the viewer or reader of the validity of their positions?
- How does the nature of memoir impact our view and understanding of the story?

**Student Objectives:**

- The students will engage in independent research to investigate social, political, religious, intellectual, technological, economic, educational, and cultural issues that make up the nation of Pakistan (DOK 3)
- The students will appropriately cite textual evidence from various sources in their project (DOK 3)
- The students will synthesize information gathered from various sources and mediums into a cohesive and creative project (DOK 4)
- The students will define terms and devices used in rhetorical analysis (DOK 1)
- The students will use rhetorical devices to analyze Malala Yousafzai’s Nobel Peace Prize Acceptance Speech (DOK 3)
● The students will cite textual evidence to support their analysis (DOK 3)

● The student will create a bio poem to start their thinking of their identity and place in the world (DOK 4)

● The student will recognize elements of a memoir, including XXX (DOK 1)

● The students will make observations about elements of a memoir demonstrated in Sandra Cisneros’ piece “My Name,” an excerpt from her book *The House on Mango Street* (DOK 2)

● The students will connect the excerpt text to pages 13-15 in *I Am Malala* (DOK 4)

● The student will create a six-word poem as their culminating task of the lesson (DOK 4).

**Suggested Works:**

*Literary Texts*

● *I am Malala* by Malala Yousafzai

● “My Name” by Sandra Cisneros, taken from *The House on Mango Street*

● *Persepolis* by Marjane Satrapi

● Selected poetry by Rumi

*Informational Texts*

● “Malala Yousafzai ends her 1st Pakistan visits since shooting” (Ahmed, 2018).

● “Malala and Investing in Pakistan’s Breakthrough Generation, From the Classroom to the Workplace” (Stone, 2018).

● “Malala: The girl who was shot for going to school” (Husain, 2013)
Media

- Ted Talk: Dare to Educate Afghan Girls (Basij-Rasikh)
- “Expanding access to education for Pakistan’s poorest children” (PBS News Hour, 2013).
- “Islam, the Quran, and the Five Pillars of All Without Flamewar: Crash Course World History #13 (Green, 2012).

Summative and Formative Assessments:

Journal Prompts:

- How does Malala’s passion for education shape her life? Do you have a particular cause that you care deeply about? (Yousafzai, 2013, p. 15).
- Have you dealt with a traumatic or life-changing experience? How did you react in the aftermath of that incident? In what ways do you relate to or admire Malala’s resilience? (Yousafzai, 2013, p. 15)
- Malala demonstrates incredible courage in the face of adversity. Discuss how Malala reacts to the challenges she faces, as well as the challenges to Swat and Pakistan. How do her peers react? What gives them strength? (Yousafzai, 2013, p. 15).
Creative Writing/Media:

- Craft a letter to send to Malala during a critical period of her life (when she was in the hospital, when she was awarded the Nobel Peace Prize, etc.). What more would you like to know about her? Discuss something that you are passionate in and how you fight for it.
- Create an illustrated map of the Swat Valley region and describe places and areas significant to Malala, her family, and her story.
- Personal Narrative/Memoir Writing (see Appendix B)

Explanatory/Informative Writing:

- Pakistani Culture Research Project (see Appendix B)

Oral Presentations:

- Everyday Hero Interviews and Presentation (see Appendix B)
- Create QR codes
Sample Lesson #1

**Topic:** Pakistani Culture Research Project

**Objectives:**

- The students will engage in independent research to investigate social, political, religious, intellectual, technological, economic, educational, and cultural issues that make up the nation of Pakistan (DOK 3)
- The students will appropriately cite textual evidence from various sources in their project (DOK 3)
- The students will synthesize information gathered from various sources and mediums into a cohesive and creative project (DOK 4)

**Learning Procedures:**

*Note:* This project serves as both a pre-reading scaffold and a post-reading assessment.

For the context of this lesson, it is the pre-reading side of the project. See the Appendix for further details.

I. As the bellringer, the teacher will flash a series of words on the board and instruct students to record their first response in their journals. This activity is designed to show student bias to particular words and to examine places, people, and/or ideas that students have not been exposed to. Examples of the words include:

A. Pashtun
B. Malala Yousafzai
C. Pakistan
D. Hajib
E. Islam
F. Swat

G. Taliban

H. Benazir Bhutto

II. The teacher will show the students a journalistic film that examines education inequality in Pakistan

III. The students will react to the video through quick write: What surprised you about this video? Provide specific details from the video.

IV. The class will discuss the video and their reactions to it.

V. The teacher will present the Pakistani Culture Research Project

VI. The teacher will go thoroughly through the rubric and set expectations

VII. The students will be provided time to ask any questions they may have about the project

VIII. The students will select their project topic and let the teacher know what their topic is.

IX. After selecting topics, the teacher will explain to the students how to conduct long-term research, specifically the role and importance of an annotated bibliography. This is the first part of their project that will be due.

X. For the remainder of the class period, the students will independently research their topics and work on their annotated bibliography.

**Differentiated Instruction:**

*Advanced:*
● Encourage students to pick more complex topics, such as understanding the geopolitical landscape or examining the life of a specific, lesser-known individual.

● Have students interview an “expert” on their subject. For example, if they are examining Islam, they can interview an Imam.

**Struggling:**

● Provide students with a list of resources and websites to aid their research

● Provide the students with a detailed planning guide to keep them on track with their research.
Sample Lesson #2

**Topic:** Rhetorical Devices; Nobel Peace Prize speech

**Objectives:**

- The students will define terms and devices used in rhetorical analysis (DOK 1).
- The students will use rhetorical devices to analyze Malala Yousafzai’s Nobel Peace Prize Acceptance Speech (DOK 3).
- The students will cite textual evidence to support their analysis (DOK 3).

**Learning Procedures:**

I. The teacher will show the students the short video “How to use rhetoric to get what you want”

II. The teacher will lecture on rhetorical devices, using various mediums to provide examples. The lecture will focus on:

   A. A Review of Ethos, Pathos, Logos

   B. Modes of Argument: the way an argument is presented

      1. Exemplification: provides specific examples to support the assertion
      2. Enumeration: organizes by listing categories or details (There are three basic principles that govern....)
      3. Analogy: making direct comparisons between the subject and similar circumstances
      4. Cause to Effect: presents the source that led to the problem
      5. Effect to Cause: presents the problem and then what caused it
      6. Process: organized is a step-by-step order
C. Rhetorical devices: linguistic techniques used to engage or arouse the attention of the audience and increase the effectiveness of a message.

1. Repetition: the conscious and purposeful replication of words or phrases in order to make a point

2. Anaphora: the repetition of a word or phrase at the beginning of successive phrases, clauses, or lines

3. Antimetabole: figure of emphasis in which the words in one phrase or clause are replicated, exactly or closely, in reverse grammatical order in the next phrase or clause (ex. “And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country”)

4. Epizeuxis: figure of emphasis in which the same word is repeated two or more times over in immediate succession.

III. The teacher will show the students a video recording of Malala Yousafzai Nobel Peace Prize acceptance speech; students will have a hard copy of the speech to read along with and annotate on.

IV. The class will discuss the speech, ruminating on the following questions.

V. Then, in collaborative groupings, the students will apply the concepts of rhetorical devices and their uses to Malala’s speech. The students will be instructed to

A. Identify the thesis and purpose of the speech

B. Circle and define vocabulary words that they do not understand

C. Note and star passages that seem significant and provide a one to three keyword reasoning for why it’s significant
D. Highlight and identify specific rhetorical devices being used.

VI. As they annotate the speech, the students should constantly be thinking through the question: why is this passage or use of words significant to the broader idea Malala is trying to promote?

**Differentiated Instruction**

*Advanced:*

- Have students write a response to Malala’s Nobel Peace Prize speech. Are they in support of her view or in opposition? If in support, how will they contribute to her vision? If in opposition, what methods would they use to continue to oppose ideal for universal education?

- Instruct student to create and TEDtalk-style speech about an issue that they believe in, using Malala’s speech as an example.

*Struggling:*

- Provide students with specific passages in the speech to analyze.

- Provide students with a graphic organizer so that students can to order their annotations

- Give students specific examples of literary devices as used within the context of Malala’s speech.
Sample Lesson #3

**Topic:** Writing Day, elements of a memoir

**Objectives:**

- The student will create a bio poem to start their thinking of their identity and place in the world (DOK 4).
- The student will recognize elements of a memoir, including XXX (DOK 1).
- The students will make observations about elements of a memoir demonstrated in Sandra Cisneros’ piece “My Name,” an excerpt from her book *The House on Mango Street* (DOK 2).
- The students will connect the excerpt text to pages 13-15 in *I Am Malala* (DOK 4).
- The student will create a six-word poem as their culminating task of the lesson (DOK 4).

**Learning Procedures:**

I. As there bellringer activity, students will write a bio poem.
   
   A. The students will be instructed to read and follow the following instructions: “A Bio Poem is all about you. It is a way for you to introduce yourself to others. Take some time to think about yourself- you thoughts, feelings, and beliefs. Then, use the template and example below to write your own Bio Poem.

   Line 1: Your first name

   Line 2: Three or four descriptive traits

   Line 3: Important relationship (daughter of…, mother of…, etc.)
Line 4: Two or three things, people, or ideas that the person loved

Line 5: Three feelings you experienced

Line 6: Three fears you experienced

Line 7: Accomplishments (who composed…, who discovered…, etc.)

Line 8: Two or three things you wanted to see happen or wanted to experience

Line 9: Where you are from or a significant place to you

Line 10: Your last name (or choose another name to describe yourself)

Example:

*Rosa*

*Determined, brave, strong, loving*

*Wife of Raymond Parks, mother of all children*

*Who loved equality, freedom, and the benefits of a good education*

*Who hated discrimination, loved to stand up for her beliefs, and loved to help others*

*Who feared that racism would continue, feared losing the opportunity to make a difference, and feared that young people might lose opportunities to develop strength and courage*

*Who changed history as she accomplished great strides for equality and encouraged excellence for all*

*Who wanted to see love triumph and see an end to all bias and discrimination in a world in which respect is freely given to all*

*Born in Alabama and living in Detroit*

*Parks.*

II. In their collaboration groups, students will share their poems. The teacher will then provide the opportunity for students to share their poems with the whole class.

III. The teacher will then lecture for a short amount of time, encouraging students to take notes on the elements of writing a memoir. The notes will include:

   A. Purpose
   B. Narrative Structure
   C. Point of View
   D. Style (use of stylistic devices such as imagery, metaphor, sentence variety, etc.)
   E. Scope (length of time treated within the story, actual length of story, relationship of one memoir to a collection of memoirs)
   F. Similarities/differences between memoir and autobiography

IV. The students will be expected to write these notes down in their journal.

V. The teacher will pass out copies of “My Name” by Sandra Cisneros

VI. The students will read the passage silently

VII. The students will then connect the writing elements they see in the “My Name” excerpt to the passage of pages 13-15 where Malala Yousafzai talks about her name.

   A. They students will write these connections using either a Venn Diagram or by making a list

VIII. The teacher will pass out a Memoir Writing - Brainstorming graphic organizer to help students get started writing personal narratives.
IX. In the Memoir-Writing - Brainstorming graphic organizer, students will respond to the following questions with a short response. Then, they will adapt their responses into a broader personal narrative.

A. Do you know why your parents chose your name? Who chose it? Were you named after a particular person? Why were you named after him or her? Are you like that person or different from him or her? How?

B. Does your name have a nickname? What is it? How do you feel about it? Do you use it? Why?

C. Do you use your middle name instead of your first name? If so, explain why.

D. Has anyone ever commented on your name? What did he or she say? How did that comment make you feel?

E. Do you think your name causes people to treat you in a particular way? How? Cite an example or two.

F. Would you change your name if you could? Why or why not? What would you change it to? Why did you select this name? Would changing your name make you feel different than you feel now? How? Why?

X. The majority of the class period will be dedicated to independent brainstorming and writing time.

XI. Towards the end of class (with 10 - 15 minutes left) the teacher will direct the students’ attention to the front of the classroom to give them their exit ticket activity.

XII. As their exit ticket, the students will complete a six-word memoir.
A. They should think of this six-word memoir in the context of the narratives they were just working on.

B. The six-word memoir can be the ending of the narrative they worked on today or the start to another part of their narratives.

C. The teacher will encourage the students to write what comes to mind. If they are struggling, they can look through the submissions on the website sixwordmemoirs.com.

XIII. The students will turn their six-word memoir poem in at the end of class.

**Differentiated Instruction:**

*Advanced:*

- Conference with the students individually on their writing, offering direct feedback
- Encourage experimentation in writing by instructing students to try a different style or go about their writing from a different or unpredictable angle

*Struggling:*

- Conference with the students individually on their writing, offering direct feedback.
- Provide a student example from a prior year.
Curriculum Design Reflection:

As stated in the introduction of chapter 3, the Curriculum Design is meant to show an overview of what curriculum can look like when social emotional learning takes precedent in planning. However, when looking solely at the unit overview and sample lessons, they look like ordinary lesson plans. In this reflection, I will connect the lesson plans to teaching with a social and emotional learning perspective. Remember, teaching social and emotional learning, as covered in the literature review in chapter 2, has more to do with the way teachers engage and interact with their students than specific content. Furthermore, according to Folsom (2009), “teachers need to highlight what they are teaching and make the thinking processes more transparent” to students” (p. 78). Teacher should be teaching social and emotional learning domains at all times, regardless of the content being taught or the unit theme.

At the forefront of this curriculum design is the importance of student-choice and project-based learning, two components vital for the successful implementation of an applicable social and emotional learning curriculum. Christ Folsom (2009), author of Teaching for Intellectual and Emotional Learning, writes “student-centered classrooms focus on student interests, feature more choices, and include a variety of hands-on project work” (p. 179). These elements serve not only to get students more engaged in what they are learning, but also help to foster an environment of collaboration. Fostering this environment is vital to social and emotional learning because through collaborative group work, “...students develop empathy for each other in their learning” (Folsom, 2009, p. 86). Furthermore, collaborative classroom environment also contributes to the academic growth of low-scoring students by creating a community in which all parts of the group
need to be achieving so the entire group succeeds (Collaborative for Academic, Social, and Emotional Learning, 2015). This environment creates a community of learning where students’ success is assessed holistically, from a social, emotional, and academic perspective.

There first foundation of developing a social and emotional learning classroom environment occurs by creating a space where all students feel safe to contribute their answers, thoughts, questions and opinions. In Warren and Lessner’s article “Who has Family Business: Exploring the role of Empathy in Student-Teacher Interactions” she describes the importance of developing positive student interactions that create a classroom environment built on empathy. Warren and Lessner (2014) write the “family business [method] is a concrete example of the abstract concept of using empathy to negotiate student-teacher interactions” (p. 130) Creating an engaging environment in which students feel safe to discuss both safe and controversial subjects is imperative in order to also provide a space that can work to increase student emotional intelligence. In my curriculum design student are consistently be asked to engage in the world around them and connect it into the classroom. Furthermore, they are expected to engage in classroom discussion and Socratic seminars.

In my teaching practice, I expect to have a classroom where students engage in classroom discussions and debates. Therefore, in my curriculum design there are a lot of examples of both basic classroom discussions and more complex Socratic seminars. While general classroom discussions are a good way to begin developing a culture of classroom engagement and participation, Socratic seminar are a more dynamic and thoughtful method for participation because they are student-led and facilitated.
Furthermore, as defined by Victor J. Moeller and Marc V. Moller in their book *Socratic Seminars and Literature Circles for Middle and High School English*, the Socratic method of teaching is “an exercise in “reflective thinking” that, according to John Dewey has two elements: *doubt* - a problem about meaning that initiates it - and *an act searching* for a solution(s) to solve that problem (Moeller and Moeller, 2002, p. 16). Therefore, the act of engaging in a Socratic style discussion or seminar is to work towards solving, or coming to an agreement of, a complex problem. The ability to actively participate in such a dynamic and thoughtful exercise requires students to have a firm foundation in social and emotional domains as they apply to thinking; for example, those exemplified in the TIEL Wheel.

Next in the foundation is building an understanding that student learning will exist in a complex, pluralistic fashion. Not all students will be learning or doing the same assignment as the same time. The classroom needs to have an environment where pluralism in work can thrive, so as to meet the needs of all students. Christy Folsom advises teachers to be straightforward with their students when creating dynamic student-choice assignments. Folsom (2009) writes, “fostering an environment in the classroom that helps each student know that the teacher plans specifically for his or her learning helps students understand when differences in instruction occurs” (p. 89). In the curriculum design, there are multiple areas were the lesson plans, assignments, and/or assessments are differentiate. Simply seen, at the end of each sample lesson there is a section called “differentiated instruction” which provides two ideas for advanced learners and two examples for struggling learners. Furthermore, differentiation can be seen in the project-learning side of the curriculum. Choice is always heavily provided, as seen in the
1950s Cultures Research Project in Unit 1, the Censorship “Survivor” Independent Reading Project in Unit 1, the Multi-genre Project in Unit 2, the Pakistani Research Project in Unit 4, and the Everyday Heroes Interviews and Presentation in Unit 4.

Then, teachers need to incorporate into the classroom the vocabulary surrounding social and emotional learning. This is where it is critically for teachers to have down the research into social and emotional learning, and, in this case, fully comprehend the TIEL Wheel, as depicted in Figure 1. Folsom describes, in chapter 3 “Consciousness of Thinking and Social-Emotional Processes” in her book *Thinking for Intellectual and Emotional Learning*, the case of Ted, a third grade teacher in her research study. Ted, she describes, “was an accomplished veteran teacher;” however, “he was not fully aware of what was already in place that could help him teach students thinking and social-emotional skills more explicitly” (Folsom, 2009, p. 54). This leads Folsom to reflect on the importance of teacher consciousness and understanding of thinking and emotions. She writes,

Teacher awareness leads to student awareness. Just as Ted needed a vocabulary of thinking and social-emotional learning, the student also needed the vocabulary to help them see that the thinking skills of setting criteria, planning, and self-evaluating that they need in their reading and writing projects were the same skills involved in the social studies project (Folsom, 2009, p. 55).

In order to completely implement social and emotional learning, explicit teaching of the thinking and character domains of the TIEL WHEEL, including cognition and reflection, memory and empathy, evaluation and ethical reasoning, convergent production and mastery, and divergent production and appreciation, need to be taught.
This can be achieved by ensuring that students understand the thinking process underlying the classroom content, assignments, and assessments. Too often, teachers presume that students can understand their academic growth through scores and grades they make on assessments. While students do tend to understand growth in terms of this numerical value, they, along with many teachers, lack a depth in knowledge for how their grade applies to their increased thinking processes. In this area of social and emotional learning, the domains of evaluation and reflection are very important. Folsom (2009) writes that Ted “recognized that if self-evaluation is to be accomplished successfully, the skill of reflection must be taught. He realized that as the teacher, he must teach it” (p. 75). Moreover, the best way to begin to teach evaluative skills is to “…purposefully design learning experiences that help students develop their self-organization skills” (Folsom, 2009, p. 77). In Appendix C, handouts of self-evaluation and reflection forms are available to show how simple tasks can encourage increased, cognizant use of these social and emotional learning domains on the part of the student.

Despite the perceived challenge to implement social and emotional learning into the curriculum, educators should remember this statement by Christy Folsom: “When teachers take full advantage of opportunities to teach thinking and social-emotional skills, they empower students as learners (Folsom, 2009, p. 53). Through incorporating student-choice and project-based learning, teachers not only make learning more engaging for the students, but also provide ways through collaboration and other methods to incorporate social and emotional learning in the classroom.
Chapter IV: Conclusion

Despite evidence showing that social and emotional learning has profound effects on teacher performance and student achievement, it is still not implemented comprehensively in all school districts. Despite this, the Collaborative for Academic, Social, and Emotional Learning writes in their 2015 Guide of SEL programs, “...there is increasing evidence that social and emotional competence is critical to academic engagement and long-term academic achievement” (p. 2). In order to prepare adaptive students capable of succeeding in a changing, modern economy, schools need to create rigorous and relevant curriculum that focus on both the academic and social and emotional needs of students.

The best way to approach this shift is to move curriculum and teaching away from a “sage on a stage” mentality to a “guide on the side” mentality. In order to do this, teachers must be fearless in shifting the responsibility of learning back onto the students. Through student-choice and project-based learning, students will be re-engaged in the classroom and take back control over their own learning. Once this environment and culture has been set, teachers can then begin to focus on teaching social and emotional learning domains, as depicted in Folsom’s (2009) *Teaching for Intellectual and Emotional Learning* (TIEL) Curriculum Design Wheel (p. 33, see Figure 1 on page 14). By teaching both qualities of character and thinking processes, the curriculum becomes less about rote content and moves towards application of thinking through the content. For instance, the way Folsom connects qualities of character domains with thinking
operations domains show both students and teachers alike that these concepts are interrelated and interdependent. Just as empathy requires one to care for his or herself, others, and their work, memory also requires the use of empathy in order to make meaningful connections. The domain pairs work both ways. Empathy requires the ability to use memory to make connections. It is through these meaningful connections that empathy is constructed. The domains work hand in hand facilitating deep thinking. Teaching students about their thought processes not only makes them more cognizant of how they think academically, but it also serves to make them aware of the thoughts that impact their social and emotional outlook.

Beyond developing complex and dynamic thinking in the classroom, social and emotional learning pedagogy plays a critical role in improving teacher and student interactions with each other, with their peers, and with their school environment on a whole. According to Jennings and Greenberg (2009), “when teachers experience mastery over these social and emotional challenges, teaching becomes more enjoyable, and they feel more efficacious (p. 495). When this occurs, teachers a more able and more willing to put further energy in developing strong relationships with students. These relationships are what make social and emotional learning successful. Through implementation of social and emotional learning in classrooms, teachers push education towards a direction of holistically learning, even in the age of standardized testing.

Finally, the curriculum design serves to show how social and emotional learning practices can be incorporated into a standard, and even pre-existing, curriculum. By no means does this pedagogy require teachers to reinvent the wheel. Instead, it encourages teachers to think creatively and dynamically to produce authentic learning experiences
that engage students with the content, their thinking, and their social and emotional competency. The implementation of the social and emotional learning comes more in the presentation, and less in the actual content. For instance, shifting the classroom structure away from lectures and to collaborative project-based learning and student choice sets the foundation for incorporating more social and emotional learning. Beyond the terms and vocabulary, social and emotional learning is about providing an environment in which students can engage in meaningful conversations, problem solving, and projects with their peers. Therefore, the teacher must provide authentic learning experiences so that student can develop and grow their social and emotional learning competencies.

This thesis set out to examine the role social and emotional literacy has in the average American public school classroom. The overarching conclusion found is that social and emotional learning can have a tremendous impact on improving school culture and the classroom environment when it is implemented consistently and well. It not only prevents the student drop out rate, mental health problems, stress, feelings of isolation, and complacency in students, but also helps to prevent teacher burnout by providing social and emotional support to all members of the school. This in turn, serves to produce more compassionate citizens and community members who are adaptive to change and self-aware.
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Allusions and Symbolism in *Fahrenheit 451* (Unit 1, Lesson 2)

**Instructions:** As you read, identify allusions in the text. Categorize the type of allusion; quote where it appears, and then research the allusion to better understand how that specific reference contributes to the overall themes of *Fahrenheit 451*.

**Types of Allusions:**
1. **Biblical:** a biblical allusion is a very quick or indirect reference to something in the Bible, such as a particular scripture, character or story. For example, parables in the New Testament.
2. **Classical:** a classical allusion is a reference to a particular event or character in classical works of literature, such as ancient Roman or Greek works. For example, Greek or Roman mythology.
3. **Historical:** an historical allusion is a brief and indirect reference to a person, place, thing or idea of historical significance. For example, the French Revolution.
4. **Literary:** a literary allusion is a brief and indirect reference to a person, place, thing or idea of literary significance. For example, referencing Shakespeare.
5. **Topical (Cultural/Political):** a topical allusion is a brief and indirect reference to a person, place, thing or idea of cultural or political significance. For example, referencing topics like the “Red Scare” during the Cold War.

**Part 1: The Hearth and the Salamander** (pages 1 – 68)

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### Part 2: The Sieve and the Sand (pages 69 – 110)

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### Part 3: Burning Bright (pages 111 – 165)

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**Symbolism:** An object, action, or event that represent something, or creates a range of associations, beyond itself (Hamilton, 2017, p. 93).

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### Fahrenheit 451 Character Organizer (Unit 1, Lesson 3)

**Instructions:** Complete the following organizer examining the characters in *Fahrenheit 451*. Focus on finding text evidence relevant to each character’s characterization, focusing on a variety of quotes that shows the characters’ change.

<table>
<thead>
<tr>
<th>Character</th>
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<th>Descriptive Traits</th>
<th>Text Evidence</th>
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<td>Mildred Montag</td>
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<td>Clarisse McClellan</td>
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<td>Captain Beatty</td>
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1. Adiche says that her college roommate had “a single story of Africa: a single story of catastrophe.” What does she mean by this?

2. In what ways did the books of her childhood shape Adichie’s early view of her identity?

3. What was the “unintended consequence” of reading only American and British literature?

4. What specific object changed Adichie’s view of Fide’s family?

5. What stereotypes did Adichie’s American roommate place on her?

6. How does she compare her initial view of Fide’s family to the United States’ view of Africa? Do you think it is a fair comparison?
7. How does our environment condition us to fall prey to “a single story” narrative?

8. In what ways does the media shift our views of an event, place, or people?

9. What does Adiche assert is the role of power in creating a single story for one situation and multiple stories for another? Refer to the question asked of her by an American University student.

10. What does Adiche say is the problem with stereotypes? → “Not that they are untrue, but that they are incomplete”

11. What does she state is the consequence of a single story?

12. What happens when you add “and” to a single story?”
Indian Sports Mascot Evidence Builder  (Unit 2, Lesson 2)

**Research Question:** Elizabeth A. Locklear, author of “Native American Mascot Controversy and Mass Media Involvement: How the Media Play a Role in Promoting Racism through Native American Athletic Imagery,” writes,

> For approximately 30 years, there has been a nationwide dispute as to whether school and professional sports teams should use Native American imagery as their mascots, nicknames, and/or logos. At a minimum, there are two conflicting viewpoints:
> (1) Keeping this imagery honors Native American people, supports nostalgic feelings, and saves funding; and
> (2) Keeping this imagery is offensive and degrading because it is sacred to Native Americans and perpetuates negative stereotypes (Locklear, n.d., p. 152).

Which viewpoint do you agree with? How do you think the situation should be handled by secondary, collegiate, and professional teams? Are you more in favor of removal, contextualization, or no response? In your research, evaluate the two conflicting viewpoints and contemplate answers to the above questions. Then, formulate an opinion using textual evidence.

**Instructions:** Complete the graphic organizer below. Of the six article options provided by the teacher, you may chose 3-4. Analyze the articles and then research two more articles that support your argument.

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<th>Textual Evidence:</th>
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Main Idea:

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Main Idea:

Websites for articles chosen:
1. 
2. 
3. 
4. 
5. 
6. 
Debate: After finishing your research, the class will have a civilized and factual debate on this topic. In this section, write your opinion on the topic, your argumentative thesis statement, and list evidence to back up what you will say. During the debate avoid opinion-only statements. Opinion is fine, but only when backed up with evidence.

Opinion: ________________________________________________________________

Argumentative (thesis) statement: __________________________________________

________________________________________________________________________

Evidence synthesis:

Pros: ___________________________________________________________________

Middle Ground: __________________________________________________________

Cons: ___________________________________________________________________

Debate points (minimum 10 points):
  •
  •
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Poetry Analysis Handout (Unit 2, Lesson 3)

**Instructions:** Analyze the poem stanza by stanza using the SWIFT method. Highlight any vocabulary or references that you do not understand and write down what they mean.

- **S:** structure
- **W:** word choice and tone
- **I:** imagery
- **F:** figurative language
- **T:** theme

**Vocabulary to know (define the terms):**
- Elegy:
- Metaphor:
- Allusions:
- Imagery:
- Tone:

---

**Stanza #1:**
July 4th and all is Hell.  
Outside my shuttered breath the streets bubble  
with flame-loined kids in designer jeans  
looking for people to rape or razor.  
A madman covered with running sores  
is on the street corner singing:  
O beautiful for spacious skies…  
This landscape is far too convenient  
to be either real or metaphor.  
In an alley behind a 7-11  
a Black pimp dressed in Harris tweed  
preaches fidelity to two pimply whores  
whose skin is white though they aren’t quite.  
And crosstown in the sane precincts  
of Brown University where I added rage  
to Cliff Notes and got two degrees  
bearded scientists are stringing words  
outside the language inside the guts of atoms  
and I don’t know why I’ve come back to visit.
Stanza #2:
O Uncle Adrian! I’m in the reservation of my mind.
Chicken bones in a cardboard casket meditate upon the linoleum floor.
Outside my flophouse door stewed and sinister winos snore in a tragic chorus.

Stanza #3:
The snowstorm t.v. in the lobby’s their mother.
Outside my window on the jumper’s ledge
ice wraiths shiver and coat my last cans of Bud
though this is summer I don’t know why or where
the souls of Indian sinners fly.
Uncle Adrian, you died last week—cirrhosis.
I still have the photo of you in your Lovelock letterman’s jacket—two white girls on your arms—first team All-State halfback in ’45, ’46.

Stanza #4:
But nothing is static. I am in the reservation of my mind. Embarrassed moths unravel my shorts thread by thread asserting insectival lust.
I’m a naked locoweed in a city scene.
What are my options? Why am I back in this city?
When I sing of the American night my lungs billow Camels astride hacking appeals for cessation.
My mother’s zippo inscribed: “Stewart Indian School—1941” explodes in my hand in elegy to Dresden Antietam and Wounded Knee and finally I have
come to see
this mad fag nation is dying.
Our ancestors’ murderer is finally dying
and I guess
I should be happy and dance with the
spirit or project
my regret to my long-lost high school
honey
but history has carried me to a place
where she has a daughter older than we
were
when we first shared flesh.

Stanza #5:
She is the one who could not marry me
because of the dark-skin ways in my
blood.
Love like that needs no elegy but
because
of the baked-prick possibility of the
flame lakes of Hell
I will give one last supper and sacrament
to the dying beast of need disguised as
love
on deathrow inside my ribcage.
I have not forgotten the years of
midnight hunger
when I could see how the past had
guided me
and I cried and held the pillow, muddled
in the melodrama of the quite immature
but anyway, Uncle Adrian…
Here I am in the reservation of my mind
and silence settles forever
the vacancy of this cheap city room.
In the wine darkness my cigarette coal
tints my face with Geronimo’s rage
and I’m in the dry hills with a
Winchester
waiting to shoot the lean, learned fools
who taught me to live-think in English.

Stanza #6:
Uncle Adrian…
to make a long night story short,
you promised to give me your
Instructions: Respond to the following questions using full and complete sentences:

1. Having now read and analyzed the poem, why do you think Adrian C. Louis’ poem was so influential in beginning Sherman Alexie’s literary career?

2. How do some of the themes found in this poem relate to small and large themes in *The Absolutely True Diary of a Part-Time Indian*?

3. Look again at the first line of the second stanza: “O Uncle Adrian! I am in the reservation of my mind.” What does the author mean by this phrase? How does this relate to what you know about Sherman Alexie’s life and the themes in *The Absolutely True Diary of a Part-Time Indian*?
“The Perils of Indifferences” rhetorical devices handout (Unit 3, Lesson 1)

**Step 1:** Watch Elie Wiesel’s 1999 Speech “The Perils of Indifference” and highlight on your printed copy of the speech.

Look for:
- Ethos, pathos, and logos
- Repetition
- Alliteration
- Allusions

**Step 2:** Complete the following comprehension questions:

1. Early in his speech, Wiesel says, “…gratitude is what defines the humanity of the human being.” What do you think he means by that? What do you think defines the humanity of the human being and why?

2. What does Wiesel say is the impact of indifference?

3. What does “peril” mean? Why use that specific word? What impact does it have on the over rhetoric of the speech?

4. Who are the “muselmanner(s)?” What is significant about them?

5. Wiesel says indifference is more dangerous that hatred? Do you agree with that? Why or why not? (*Please provide examples from history or current events to support your answer*)
6. What types of words does he use when defining indifference? (*list some examples*).

**Step 3:** Find passages in Wiesel’s “The Perils of Indifference” speech that exemplify the rhetorical devices of ethos, pathos, and logos. Then, in the table below, write out the passage, label the device, and analyze the purpose of the device in furthering Wiesel’s point.

<table>
<thead>
<tr>
<th>Textual Evidence</th>
<th>E/P/L</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
</tbody>
</table>
Annotated Bibliography Organizer (Unit 4, Lesson 1)

**Instructions:** Fill in the graphic organizer using the information found through your Pakistani Culture Research.

- **Research Topic and Question:**

- **What do I already know about this topic?**

- **What types of information do I need for this topic?**

- **What do I need to know about this topic?** *(Phrase these as questions)*

- **What is the relevant vocabulary for this topic?**
#1 Source

Author: 
Title: 
Type of Source: 
Date of Publication: 
Date of Access: 
Website Link *(if applicable)*: 
Write Full Citation: 

What is the main idea of this article:  

What information in this source is relevant to your specific research topic?  

Quote textual evidence relevant to your research topic *(at least 3)*?  

What bias, if any, does the author have and how can you tell?  

---

#2 Source

Author: 
Title: 
Type of Source: 
Date of Publication: 
Date of Access: 
Website Link *(if applicable)*: 
Write Full Citation: 

---
What is the main idea of this article:

What information in this source is relevant to your specific research topic?

Quote textual evidence relevant to your research topic (at least 3)?

What bias, if any, does the author have and how can you tell?

#1 Source
Author:
Title:
Type of Source:
Date of Publication:
Date of Access:
Website Link (if applicable):
Write Full Citation:

What is the main idea of this article:

What information in this source is relevant to your specific research topic?
<table>
<thead>
<tr>
<th>Quote textual evidence relevant to your research topic (at least 3)?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>What bias, if any, does the author have and how can you tell?</td>
</tr>
</tbody>
</table>
Step 1: Venn Diagram Comparison of “My Name” by Sandra Cisneros and pages 13-15 of *I Am Malala*:

Step 2: Questions to get you starts in your writing:
1. Do you know why your parents chose your name? Who chose it? Were you named after a particular person? Why were you named after him or her? Are you like that person or different from him or her? How?

2. Does your name have a nickname? What is it? How do you feel about it? Do you use it? Why?

3. Do you use your middle name instead of your first name? If so, explain why.
4. Has anyone ever commented on your name? What did he or she say? How did that comment make you feel?

5. Do you think your name causes people to treat you in a particular way? How? Cite an example or two.

6. Would you change your name if you could? Why or why not? What would you change it to? Why did you select this name? Would changing your name make you feel different than you feel now? How? Why?

**Step 3:** Use the space below to begin brainstorming, outlining, or writing out your memoir/personal narrative on your name and how it defines you. You can create a bubble word map, a detailed outline, creating visual pictures or charts, and/or free writing.
APPENDIX B
Assignments and Rubrics

Name: ________________________________ Date: ______________
Class/Section: __________________________

Independent Reading/Censorship Project (Unit 1)

“And when the war’s over, someday, some year, the books can be written again, the people will be called in, one by one, to recite what they know and we’ll set it up in type until another Dark Age, when we might have to do the whole damn thing over again. But that’s the wonderful thing about man; he never gets so discouraged or disgusted that he gives up doing it all over again, because he knows very well its is important and worth the doing” (Bradbury, 1953, p. 153).

Instructions: Pick a book from the American Library Association’s Banned Book Lists (either ALA’s 100 Most Frequently Challenged Books or Frequently Challenged Books by decade) as your independent reading book. This project has two parts. First, write a persuasive essay in which you examine the question: “Are any instances in which schools and public libraries should restrict or censor books in their collections?” Think about this question in regards to your specific book. Then, create a visual presentation (PowerPoint, Prezi, iMovie, etc.) covering book, and the reason for it being questions and/or banned, and your argument in your persuasive essay.

Some suggested book options:

- To Kill a Mockingbird by Harper Lee
- Lord of the Flies by William Golding
- The Glass Castle: a memoir by Jeannette Walls
- The Hate U Give by Angie Thomas
- The Outsiders by S.E. Hinton
- The Perks of Being a Wallflower by Stephen Chobsky

Assignment Requirements:

- Persuasive Essay
  - MLA format
  - 4-6 pages
  - Has an interesting introduction that draws in the reader
  - Clear thesis statement
  - Uses textual evidence, taken from both the book and research done on the book’s banned/questioned status
  - Has an effective conclusion

- Visual/Oral Presentation
  - Includes visual and media elements (ex, pictures, graphs, video)
  - Effectively organized
  - Engaging oral presentation (makes eye contact, enunciates, etc.)
<table>
<thead>
<tr>
<th>Persuasive Essay Rubric</th>
<th>Incomplete (0)</th>
<th>Developing (1-2)</th>
<th>Proficient (3)</th>
<th>Accomplished (4)</th>
<th>Exemplary (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Development of Topic and Detail</td>
<td>Did not follow the prompt or instructions; Inadequate material in which to evaluate; little or no apparent effort.</td>
<td>No thesis, underdeveloped or vague thesis, theme or topic. Few or no relevant details.</td>
<td>Adequate development of thesis, theme or topic. Conclusion is more than a summary. Details are adequate, accurate, relevant; demonstrates some elaboration.</td>
<td>Consistent and fully developed thesis, theme or topic; draws a conclusion, details are specific and enhance the development of the essay.</td>
<td>Clearly and fully developed original and insightful thesis, theme, topic, and conclusion; uses rich supporting details the fully elaborate upon and enhance the essay development.</td>
</tr>
<tr>
<td>Information Integration: using textual evidence and quotations</td>
<td></td>
<td>No evidence of understanding the subject or content. No connection between subject or content and task.</td>
<td>Adequate understanding of subject or content; demonstrates an emerging understanding of the connection between the content and the task.</td>
<td>Clear understanding of the content and how that understanding relates to the writing task.</td>
<td>In depth analysis of subject or content; insightful connections between subject or content information and task.</td>
</tr>
<tr>
<td>Organization</td>
<td>Lacks focus and organization or unclear organizational strategy.</td>
<td>Maintains a clear and appropriate focus. Demonstrates a logical progression of ideas with transitions, although there are some inconsistencies.</td>
<td>Clear focus with logical organization throughout; uses appropriate transitions, while not being formulaic.</td>
<td>Clear focus; effective use of transitions; writer expresses a relationship between ideas through careful organization.</td>
<td></td>
</tr>
<tr>
<td>Word Choice, Sentence Variety and Structure</td>
<td>Poor sentence structure, no sentence variety, limited vocabulary.</td>
<td>Demonstrates deliberate sentence variety, effect use of vocabulary.</td>
<td>Sentence variety enhances the style and effect; uses varied and precise word choice.</td>
<td>Complex sentence variety enhances style and effect; uses sophisticated language.</td>
<td></td>
</tr>
<tr>
<td><strong>Visual/Oral Presentation</strong></td>
<td>Incomplete (0)</td>
<td>Developing (1-2)</td>
<td>Proficient (3)</td>
<td>Accomplished (4)</td>
<td>Exemplary (5)</td>
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<tr>
<td><strong>Content</strong></td>
<td>Did not follow the prompt or instructions; Inadequate material in which to evaluate; little or no apparent effort</td>
<td>The student has only a basic understanding of the content</td>
<td>The student shows a basic understanding of the content</td>
<td>The student demonstrates a firm grasp of the content</td>
<td>The student demonstrates an in-depth understanding of the content</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Presentation is not sequential or logical and it may be hard for the audience to understand the purpose</td>
<td>Presentation may not be sequential or logical but the audience understands the purpose</td>
<td>Presentation is sequential, logical and audience understands the purpose</td>
<td>Presentation is sequential, logical and effectively conveys the meaning and purpose to the audience</td>
<td></td>
</tr>
<tr>
<td><strong>Visual Elements</strong></td>
<td>The graphics and content are too small and unclear; graphics are not relevant to the topic</td>
<td>Most graphics relate to the topic and add to the content.</td>
<td>Graphics and content clear and cohesive to the overall assignment; they make the content easier to understand</td>
<td>Graphics are seamlessly integrated with the content of the assignment; adds depth to the topic</td>
<td></td>
</tr>
<tr>
<td><strong>Presentation Delivery</strong></td>
<td>Presenter was uncomfortable, displayed not confidence, did not make eye contact or speak clearly</td>
<td>Presenter displayed some confidence, made some eye contact and enunciated some words</td>
<td>Presenter was confident in their presentation, spoke clearly and at a level pace; made eye contact</td>
<td>Presenter was confident and engaged in their presentation, spoke boldly with eye contact</td>
<td></td>
</tr>
</tbody>
</table>
| **Research, formatting, and Mechanics** | The project reflects adequate research, information is formatted effectively, few grammatical errors | The project has a diverse array of research, information is cohesive and effective, limited grammatical errors | The project uses research from various sources, presentation of information is highly effective, no grammatical errors.
1950s Culture Research Project (Unit 1)

**Instructions:** You will pick a person, place, or event significant to the 1950s, and examine how your chosen person, place, or event influence, or was influenced, by the decade. Topics will be chosen out of 6 categories, including social, political, cultural, intellectual, technological, and economic. Then create a visual aid, such as a poster or infographic, in which you organize your research in a creative, visually appealing, and creative way. Note: you can choose a topic from the list below, or pick your own topic.

**Possible Topics:**

**Social:**
- Murder of Emmett Till
- Brown vs. Board of Education
- Rise of “suburbia,” Levittowns

**Political:**
- Senator Joseph McCarthy and the rise of McCarthyism
- Korean War
- Spies: Julius and Ethel Rosenberg
- “In God We Trust” Adopted as National Motto

**Cultural:**
- “I Love Lucy” television show
- Rock and Roll and Elvis Presley
- Disneyland opens
- McDonald’s opens

**Intellectual:**
- Post-modernism
- First-wave feminism

**Technological:**
- Launch of “Sputnik,” space race begins
- TV color broadcasting, television becomes a middle-America commodity
- UNIVAC first commercial computer

**Economic:**
- Postwar Economic boom
- Labor unions

**Assignment Requirements**
- Visual aid, such as a poster or infographic
- Uses, at minimum, 3 sources
- Creative Title
- Includes visual elements such as pictures, charts, graphics, maps, etc.
- Cite sources according to the MLA guidelines.
<table>
<thead>
<tr>
<th>Research Project/Presentation</th>
<th>Incomplete (0)</th>
<th>Developing (1-2)</th>
<th>Proficient (3)</th>
<th>Accomplished (4)</th>
<th>Exemplary (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Thinking</td>
<td>Did not follow the prompt or instructions; Inadequate material in which to evaluate; little or no apparent effort.</td>
<td>Misinterprets data/information; gives unjustified arguments</td>
<td>Usually justifies results and offers reasons</td>
<td>Identifies relevant arguments, justifies results, offers reasons</td>
<td>Thoughtfully and accurately interprets results, shows in-depth understanding of major ideas</td>
</tr>
<tr>
<td>Quality of Information/Sources</td>
<td>Lacks essential information, does not incorporate outside sources and research</td>
<td>Includes most essential information, details are somewhat lacking; marginal sources</td>
<td>Includes essential information, includes supporting details from a minimum of three sources.</td>
<td>Covers topic thoroughly, includes details that support the topic, and diverse and plentiful sources</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Not organized, topics are not cohesive</td>
<td>Some organization, topics jump around, conclusions are unclear</td>
<td>Organized, some topics are out of logical order, conclusions are generally clear</td>
<td>Well organized and coherent, topics are in logical sequence, includes clear introduction and conclusions</td>
<td></td>
</tr>
<tr>
<td>Visual Presentation</td>
<td>Text is very difficult to read, layout is cluttered and confusing</td>
<td>Text is sometimes hard to read, sometimes graphics or special effects distract from understanding</td>
<td>Visually attractive, text is easy to read, colors enhance readability, graphics and special effects do not distract from understanding ideas</td>
<td>Visually appealing, clean simple layout, text is easy to read, graphics enhance understanding of ideas</td>
<td></td>
</tr>
<tr>
<td>Oral Presentation</td>
<td>Not clear, not understandable; does not make eye contact or enunciate words</td>
<td>Clear and understandable, uses limited delivery techniques</td>
<td>Engages audience, fluid delivery, uses different approach other than simply reading screen, invites questions</td>
<td>Well prepared, speaks clearly, makes eye contact with audience, delivers with ease, invites questions</td>
<td></td>
</tr>
</tbody>
</table>
Prompts:

Unit 1:
- Characterization Focus: Write a well-organized essay in which you analyze the development of Guy Montag’s character. In your analysis, you may wish to consider specific literary elements, including, but not limited to, imagery, allusions, and symbolism.
- Language Focus: Write a well-organized essay in which you examine the way Ray Bradbury uses allusions and symbols to add meaning to the story. In your analysis, you may want to consider specific literary elements, including, but not limited to, setting, plot progression, and characterization.
- Theme Focus: Works of literature often depict acts of betrayal. Friends and even family may betray a protagonist; main characters may likewise be guilty of treachery or may betray their own values” (CollegeBoard, 2007, p. 4). In *Fahrenheit 451*, analysis Mildred’s portrayal of Montag. Why does she make the decision to report him? What impact does this have on him breaking out of the authoritarian and censored society? Write a well-organized essay in which you analyze the nature of the betrayal and show how it contributes to the meaning of the book.

Unit 2:
- Choose a novel or play in which cultural, physical, or geographical surroundings shape psychological or moral traits in a character. Then write a well-organized essay in which you analyze how surroundings affect this character and illuminate the meaning of the work as a whole (CollegeBoard, 2012, p. 4).
- It has often been said that what we value can be determined only by what we sacrifice. Consider how this statement applies to a character from *The Absolutely True Diary of A Part-Time Indian*. Select a character that has deliberately sacrificed, surrendered, or forfeited something in a way that highlights that character’s values. Then write a well-organized essay in which you analyze how the particular sacrifice illuminates the character’s values and provides a deeper understanding of the meaning of the work as a whole. (CollegeBoard, 2014, p. 4).

- In Kate Chopin’s *The Awakening* (1899), protagonist Edna Pontellier is said to possess “that outward existence which conforms, the inward life which questions” (CollegeBoard, 2005, p. 4). Examine how Junior manages living two separate identity, and balances the expectations of both cultures he exists in. Analyze how this tension contributes to the overall theme of the novel.

Unit 3:
- Literary critic Roland Barthes has said, “Literature is the question minus the answer.” Choose a novel or play and, considering Barthes’ observation, write an
essay in which you analyze a central question the work raises and the extent to which it offers any answers. Explain how the author’s treatment of this question affects your understanding of the work as a whole (CollegeBoard, 2004, p. 4)

- One of the most tragic themes in Holocaust literature the way that atrocities and cruel treatment can make decent people into brutes. Explore the role dehumanization has in your selected book and how characters overcome or succumb to their treatment. Use specific events to convey your opinion.

**Assignment Requirements:**
- Minimum of four pages
- An engaging introduction
- A clear thesis statement
- Strong topic sentences
- Effective, well integrated evidence from the text
- Development of analysis
- Avoidance of summary
- An effective conclusion that wraps off the essay.
<table>
<thead>
<tr>
<th><strong>Literary Analysis Rubric</strong></th>
<th>Incomplete (0)</th>
<th>Developing (1-2)</th>
<th>Proficient (3)</th>
<th>Accomplished (4)</th>
<th>Exemplary (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Development of Topic and Detail</strong></td>
<td>Did not follow the prompt or instructions; Inadequate material in which to evaluate; little or no apparent effort.</td>
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<td>Clearly and fully developed original and insightful thesis, theme, topic, and conclusion; uses rich supporting details the fully elaborate upon and enhance the essay development.</td>
</tr>
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<td><strong>Information Integration: using textual evidence and quotations</strong></td>
<td>No evidence of understanding the subject or content. No connection between subject or content and task.</td>
<td>Adequate understanding of subject or content; demonstrates an emerging understanding of the connection between the content and the task.</td>
<td>Clear understanding of the content and how that understanding relates to the writing task.</td>
<td>In depth analysis of subject or content; insightful connections between subject or content information and task.</td>
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<td><strong>Organization</strong></td>
<td>Lacks focus and organization or unclear organizational strategy.</td>
<td>Maintains a clear and appropriate focus. Demonstrates a logical progression of ideas with transitions, although there are some inconsistencies.</td>
<td>Clear focus with logical organization throughout; uses appropriate transitions, while not being formulaic.</td>
<td>Clear focus; effective use of transitions; writer expresses a relationship between ideas through careful organization.</td>
<td></td>
</tr>
<tr>
<td><strong>Word Choice, Sentence Variety and Structure</strong></td>
<td>Poor sentence structure, no sentence variety, limited vocabulary.</td>
<td>Demonstrates deliberate sentence variety, effective use of vocabulary.</td>
<td>Sentence variety enhances the style and effect; uses varied and precise word choice.</td>
<td>Complex sentence variety enhances style and effect; uses sophisticated language.</td>
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</tbody>
</table>
Prompt: Design a multigenre project that reflects on the following Unit 2 essential questions as they relate to characters, themes, and events in The Absolutely True Diary of a Part Time Indian:

- How do internal and external expectations manifest themselves in our lives?
- How can societal and familial expectations impact our identities?
- Should a person’s responsibility to their family, tribe, or community take precedence over their individual goals?

Using these questions, create an overarching idea (thesis statement) that brings cohesion to your project. Then, pick 5 different genres in which to evaluate these questions. Of your 5 genres, you must have at least one informational (research based), one expository writing piece, and one creative (in the category of sub-genre) See the table below for example genres.

What is a multigenre project?
Rather than a single, extended perspective on a topic as seen in a traditional research project, a multigenre project series of writing segments written in a variety of themes that look at the different angles of the same question, topic, or theme. A multigenre paper is personal, creative, and can’t be copied from some other source. It involves you, as a writer, making conscious decisions about what information is important and how it should be presented to the reader.

What types of genres can be used?
Any of them! However, you want to make sure you create a cohesive project. Therefore, you should have diversity in your genres but you genres must connect to inform your project’s thesis. Take a look at the list of genres below:

1. Major Genres:
- Fiction (short story)
- Nonfiction (report writing, academic writing, informational)
- Poetry (free verse or structured)
- Drama (short play, dialogue with characters, monologue)

2. Sub Genres:

<table>
<thead>
<tr>
<th>Autobiography</th>
<th>Business Report</th>
<th>Critical Analysis</th>
<th>Eulogy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertisement</td>
<td>Campaign Speech</td>
<td>Description</td>
<td>Informative Essay</td>
</tr>
<tr>
<td>Announcement</td>
<td>Character Sketch</td>
<td>Diary entry</td>
<td>Narrative Essay</td>
</tr>
<tr>
<td>Book Jacket</td>
<td>Collage (visual or word)</td>
<td>Encyclopedia Entry</td>
<td>Persuasive Essay</td>
</tr>
<tr>
<td>List</td>
<td>Interview (real or imagined)</td>
<td>Letter</td>
<td>Memo</td>
</tr>
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</tr>
<tr>
<td>Menu/recipe</td>
<td>Movie Review</td>
<td>Newspaper article</td>
<td>Obituary</td>
</tr>
<tr>
<td>Personal Commentary/Opinion</td>
<td>Rhetorical Analysis</td>
<td>Stream of consciousness</td>
<td>Song/ballad/rap</td>
</tr>
</tbody>
</table>

3. **Visual Genres:**
   - Cartoon or comic strip
   - CD or Movie Cover
   - Graph/Table/Chart
   - Illustration
   - Photographs
   - Map
   - Poster

**Assignment Requirements:**
- Page length: 10 pages, not including title page, Table of Contents or Works Cited page.
- The paper must have a title page and the title should be a significant clue about what the paper is about; there is no page number on this page.
- The paper must have a Table of Contents where genres are listed with their corresponding pages.
- Number of genres: at least five different genres, including an informational piece, an expository piece, and a creative piece.
- Diversity in genres chosen
- Incorporation of visual elements and media.
- The project must follow the MLA style guidelines as it pertains to any research done (ex. for the informational genre) and for the Works Cited page.
- The paper must have a Works Cited page and the sources must be cited in MLA format including in text citations.

**Format:**
- Title Page
- Table of Contents
- Letter explaining the elements of your project (1 – 2 pages)
- Body of the project (minimum 5 genres)
  - Informational
  - Literary
  - Functional
- Works Cited Page
<table>
<thead>
<tr>
<th>Multigenre Project Rubric</th>
<th>Incomplete (0)</th>
<th>Developing (1-2)</th>
<th>Proficient (3)</th>
<th>Accomplished (4)</th>
<th>Exemplary (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content:</strong></td>
<td>Did not follow the prompt or instructions</td>
<td>Demonstrates serious misconceptions about the text.</td>
<td>Shows basic understanding but little critical thinking; Responds to the text in a generic way; Contains several inaccuracies; Uses a few specific details relevant to the text’s plot and/or main themes; Shows minimal personal engagement with the text.</td>
<td>Shows sound understanding and critical thinking; Contains minimal inaccuracies; Uses multiple specific details in responding to the text’s plot and/or main themes; Shows personal engagement with the text.</td>
<td>Shows a high level of understanding and critical thinking; Skillfully uses multiple specific details (examples, images, anecdotes, etc.) to show insight into the text’s plot and/or main themes; Shows a high degree of personal engagement with the text.</td>
</tr>
<tr>
<td><strong>Organization:</strong></td>
<td>Rendering of elements of the text is unclear or confused.</td>
<td>Provides a rendering of elements of the text that is mostly clear. Is fairly easy to follow.</td>
<td>Provides a clear interpretation of elements of the text. Is easy to follow.</td>
<td>Provides a clear and precise interpretation of elements of the text. Is engaging and easy to follow.</td>
<td></td>
</tr>
<tr>
<td><strong>Style:</strong></td>
<td>Demonstrates a weak ability to communicate clearly. Includes multiple major errors in use of standard written English.</td>
<td>Demonstrates an inconsistent ability to communicate clearly. Includes multiple errors in use of standard written English.</td>
<td>Demonstrates a sound ability to communicate clearly. Follows the conventions of standard written English, with minor errors in grammar and usage.</td>
<td>Demonstrates a superior ability to communicate with clarity and flair. Is fluent, varied, precise, and vivid in expression. Follows the conventions of standard written English.</td>
<td></td>
</tr>
<tr>
<td><strong>Creativity and Presentation:</strong></td>
<td>Demonstrates little or no genuine effort to be creative.</td>
<td>Interprets the text with some creativity, but may lack accuracy or clarity.</td>
<td>Interprets the text with some creativity, without sacrificing accuracy or clarity.</td>
<td>Interprets the text with a high degree of creativity, without sacrificing accuracy or clarity.</td>
<td></td>
</tr>
</tbody>
</table>
“Who I am having believed in my dreams” (Unit 2)

Read the following passage:
“Seriously, I know my mother and father had their dreams when they were kids. They dreamed about being something other than poor, but they never got the chance to be anything because nobody paid attention to their dreams. Given the change, my mother would have gone to college...Given the chance, my father would have been a musician...But we reservation Indians don’t get to realize our dreams. We don’t get those chances. Or choices. We’re just poor. That’s all we are.” (page 11-13)

Prompt: How has your life situation contributed, or been detrimental, to your ability to achieve your dreams? Do you believe that you have been afforded opportunities to help you pursue your interests and dreams? If so, what were these opportunities? (ex. Family, social capital, education, a mentor, etc).

Instructions: Draw a cartoon illustration similar to the “Who my parents would have been if somebody had paid attention to their dreams” cartoon on page 12. However, you should flip the theme of the cartoon to “Who I am/will be having believed in my dreams.” Then, in a minimum of 3 paragraphs response, write about the opportunities that have contributed to your dreams. See the prompt above for specific questions to spark your writing.

Assignment Requirements:
- Minimum of 3 paragraphs written response
- Cartoon drawing depicting your dreams
- Vivid descriptions and details in your illustration and writing
- Cohesion between illustration and written response; explain the visual details in your illustration in your writing.
“My Tribe” Poem

Junior’s Tribes:
“I realize that, sure, I was Spokane Indian. I belonged to that tribe. But I also belonged to the tribe of American immigrants. And to the tribe of basketball players. And to the tribe of bookworms.
And the tribe of cartoonists.
And the tribe of masturbators.
And the tribe of teenage boys.
And the tribe of small-town kids.
And the tribe of Pacific Northwesterners.
And the tribe of tortilla chips-and-salsa lovers.
And the tribe of poverty.
And the tribe of funeral-goers.
And the tribe of beloved sons.
And the tribe of boys who really missed their best friends.
It was a huge realization.
And that’s when I knew that it was going to be okay” (Alexie, 2007, p. 217).

Instructions: Use Junior’s list of his tribe to inspire your own list of “tribes.” Write a free verse poem in which you describe your various tribes. Note: Do not simply copy the quote and write a list. You must include descriptive details. One way to think about writing this would be to have each stanza focused around one tribe.

Assignment Requirements:
- Use the medium of poetry.
- Must have a minimum two stanza and 10 lines; however to have an exemplary score on this, you should go beyond the minimum requirements.
- Shows creativity in the title and verse
- Incorporate at least two types of figurative language
- Include at least two types of sound devices, such as alliteration, repetition, onomatopoeia, etc.
Prompt: What does it mean to be human?

Instructions: Examine this question in the context of what you have been reading in the Holocaust literature unit and from your own life experience. Then, pick a specific topic to talk about. For example, it can be a lesson your grandmother taught you, an experience you have been through, an observation you have made, or a critical analysis of themes regarding humanity and identity that you have explored so far in English class. You will compose a speech and deliver it in a Ted Talk style presentation.

Perspectives on the idea of humanity (think through these quotes to get you brainstorming on what you want to write on):

"You must not lose faith in humanity. Humanity is an ocean; if a few drops of the ocean are dirty, the ocean does not become dirty" (Mahatma Gandhi).

“A human being is not one thing among others; things determine each other, but man is ultimately self-determining. What he becomes - within the limits of endowment and environment- he has made out of himself. In the concentration camps, for example, in this living laboratory and on this testing ground, we watched and witnessed some of our comrades behave like swine while others behaved like saints. Man has both potentialities within himself; which one is actualized depends on decisions but not on conditions” (Viktor E. Frankl, Man’s Search for Meaning).

“Being human means asking the questions of one’s own being and living under the impact of the answers given to this question. And, conversely, being human means receiving answers to the questions of one’s own being and asking questions under the impact of the answers” (Paul Tillich).

Assignment Requirements:

- Ted Talk should be between 5 – 10 minutes
- A written paper (3-4 pages) in which you thoroughly examine your topic of choice
- A speech adapted from this written paper
- Speech should include:
  - Ethos, pathos, and logos,
  - Rhetorical devices such as alliteration, repetition, etc.
- Effective and engaging presentation skills (including eye contact, body language, and enunciation.)
<table>
<thead>
<tr>
<th><strong>Speech Rubric</strong></th>
<th>Incomplete (0)</th>
<th>Developing (1-2)</th>
<th>Proficient (3)</th>
<th>Accomplished (4)</th>
<th>Exemplary (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td>Did not follow the prompt or instructions Inadequate material on which to evaluate; little or no apparent effort.</td>
<td>Lacks a development of topic and details; Demonstrates minimal personal engagement with the text.</td>
<td>Shows basic understanding but little critical thinking; Use details relevant to the topic</td>
<td>Shows sound understanding and critical thinking; Uses multiple specific details in responding to the topic</td>
<td>Shows a high level of understanding and critical thinking; Skillfully uses details to show insight into the topic; shows a high degree of personal engagement with the text.</td>
</tr>
<tr>
<td><strong>Organization</strong></td>
<td>Not organized, topics are not cohesive</td>
<td>Some organization, specific details jump around</td>
<td>Organized, some details are out of logical order,</td>
<td>Well organized and coherent, details are in logical sequence</td>
<td></td>
</tr>
<tr>
<td><strong>Word Choice, Sentence Variety and Structure</strong></td>
<td>Poor sentence structure, no sentence variety, limited vocabulary and rhetorical devices</td>
<td>Demonstrates deliberate sentence variety, effective use of vocabulary and rhetorical devices</td>
<td>Sentence variety enhances the style and effect; uses varied and precise word choice as well as plentiful rhetorical devices</td>
<td>Complex sentence variety enhances style and effect; uses sophisticated language and advanced rhetorical devices</td>
<td></td>
</tr>
<tr>
<td><strong>Oral Presentation</strong></td>
<td>Not clear, not understandable; does not make eye contact or enunciate words</td>
<td>Clear and understandable, uses limited delivery techniques</td>
<td>Engages audience, fluid delivery, uses different approach other than simply reading notes, invites questions</td>
<td>Well prepared, speaks clearly, makes eye contact with audience, delivers with ease, invites questions</td>
<td></td>
</tr>
<tr>
<td><strong>Creativity and Style</strong></td>
<td>Demonstrates little or no genuine effort to be creative. Demonstrates a weak ability to communicate clearly.</td>
<td>Interprets the topic with some creativity, but may lack accuracy or clarity. Demonstrates an inconsistent ability to communicate clearly.</td>
<td>Interprets the topic with some creativity, without sacrificing accuracy or clarity. Demonstrates a sound ability to communicate clearly.</td>
<td>Interprets the topic with a high degree of creativity, without sacrificing accuracy or clarity; Demonstrates a superior ability to communicate with clarity and flair.</td>
<td></td>
</tr>
</tbody>
</table>
Pakistani Culture Project (Unit 4)

Prompt: Pick a specific topic within the categories, or own of your choice, and examine the role it has in Pakistani culture and society.

Instructions: You will pick a person, place, or event significant to Pakistan, and examine how your chosen person, place, or event influence, or was influenced, by the decade. Topics will be chosen out of 4 categories, including social, political, cultural, and economic. Then, write an expository essay examining your chosen topic and the role it plays in Pakistani culture. Note: you can pick a topic from the list below or pick your own topic.

Possible Topics:
Social:
- Access to education
- Access to healthcare
- Problems with terrorism (Taliban)

Political:
- Indian-Pakistan tensions
- Assassination of Benazir Bhutto
- Democracy versus military control

Cultural:
- Muslim-majority country
- Ramadan and Eid celebrations
- Folk dances of Punjab
- Purdah (of women) segregation or seclusion; wearing the veil (hijab)
- Pashtuns

Economic:
- Lack of employment opportunities
- Energy crisis/infrastructure problems

Assignment Requirements:
- Minimum 3 pages
- Use MLA formatting guidelines
- Creative title
- Has an interesting introduction that draws in the reader
- Clear thesis statement
- Uses textual evidence taken from research
- Has a minimum of 3 sources
- Has an effective conclusion
MLA formatted Works Cited page
<table>
<thead>
<tr>
<th>Research Project/Presentation</th>
<th>Incomplete (0)</th>
<th>Developing (1-2)</th>
<th>Proficient (3)</th>
<th>Accomplished (4)</th>
<th>Exemplary (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Critical Thinking</td>
<td>Did not follow the prompt or instructions; Inadequate material in which to evaluate; little or no apparent effort.</td>
<td>Misinterprets data/information; gives unjustified arguments</td>
<td>Usually justifies results and offers reasons</td>
<td>Identifies relevant arguments, justifies results, offers reasons</td>
<td>Thoughtfully and accurately interprets results, shows in-depth understanding of major ideas</td>
</tr>
<tr>
<td>Quality of Information/Sources</td>
<td>Lacks essential information, does not incorporate outside sources and research</td>
<td>Includes most essential information, details are somewhat lacking; marginal sources</td>
<td>Includes essential information, includes supporting details from a minimum of three sources.</td>
<td>Covers topic thoroughly, includes details that support the topic, and diverse and plentiful sources</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Not organized, topics are not cohesive</td>
<td>Some organization, topics jump around, conclusions are unclear</td>
<td>Organized, some topics are out of logical order, conclusions are generally clear</td>
<td>Well organized and coherent, topics are in logical sequence, includes clear introduction and conclusions</td>
<td></td>
</tr>
<tr>
<td>Visual Presentation</td>
<td>Text is very difficult to read, layout is cluttered and confusing</td>
<td>Text is sometimes hard to read, sometimes graphics or special effects distract from understanding</td>
<td>Visually attractive, text is easy to read, colors enhance readability, graphics and special effects do not distract from understanding ideas</td>
<td>Visually appealing, clean simple layout, text is easy to read, graphics enhance understanding of ideas</td>
<td></td>
</tr>
<tr>
<td>Oral Presentation</td>
<td>Not clear, not understandable; does not make eye contact or enunciate words</td>
<td>Clear and understandable, uses limited delivery techniques</td>
<td>Engages audience, fluid delivery, uses different approach other than simply reading screen, invites questions</td>
<td>Well prepared, speaks clearly, makes eye contact with audience, delivers with ease, invites questions</td>
<td></td>
</tr>
</tbody>
</table>
Everyday Hero Interviews/Presentations (Unit 4)

**Project Overview:** The “Everyday Hero” assignment is a multi-step project that includes interviewing, writing, creating visual elements, and oral presentation skills. You will pick a person who is significant to your life. This could be a family member, a religious leader (Rabbi, Minister, Imam), a friend, or a local leader (such as a police officer or director of a charity), etc. The project will be divided into 3 steps, as detailed below, and then each of you will present on your chosen hero. The Everyday Heroes will be invited guests to the presentation.

**Step 1: Interviewing**
Create a list of a minimum of 15 – 20 interview questions to ask your “Everyday Hero.” These questions should cover basics such as where they are from, what they do for a living, etc. as well as more in depth and personal questions such as what they were feeling during a certain situation. I would recommend recording the interview using your phone or computer and writing down brief notes. After the interview, listen to the recording and transcribe the interview to turn in.

**Step 2: Writing Prompt**
Respond to the following prompt as part of your written element. In ancient Greek mythology, a hero is described as X. In Shakespeare, a hero is seen as X. To use a more modern day example, heroes are described as X.” How would you define a hero? In what ways does your chosen “Everyday Hero” emulate these characteristics and values.

**Step 3: Oral/Visual Presentation**
Create a visual presentation in the form of a PowerPoint, Prezi, iMovie, etc. to go along with your speech about your chosen “Everyday Hero.” Be creative! Incorporate multimedia elements, including, but not limited to, photography, video, and music.

**Assignment Requirements:**
- Create interview questions and conduct an interview
- Submit the interview transcript
- Write a reflection of your Everyday Hero. Then, use this reflection to develop your speech.
- Develop a visual presentation using Powerpoint, Prezi, or iMovie.
- The visual presentation should include:
  - Visual elements (pictures, graphics, etc.)
  - Limited writing – include bullet pointed text when necessary
- Speech should be between 8 – 12 minutes long
<table>
<thead>
<tr>
<th><strong>Everyday Hero Rubric</strong></th>
<th>Incomplete (0)</th>
<th>Developing (1-2)</th>
<th>Proficient (3)</th>
<th>Accomplished (4)</th>
<th>Exemplary (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality of Information/ Interview</td>
<td>Did not follow the prompt or instructions; Inadequate material in which to evaluate; little or no apparent effort.</td>
<td>Interview lacks essential information, details lacking in the interview</td>
<td>Includes most essential information, details lacking in the interview</td>
<td>Includes essential information, detailed interview</td>
<td>Covers topic thoroughly, with an exceptionally detailed interview.</td>
</tr>
<tr>
<td>Content</td>
<td>Lacks a development of topic and details; Demonstrates minimal personal engagement with the text.</td>
<td>Shows basic understanding but little critical thinking; Use details relevant to the topic</td>
<td>Shows sound understanding and critical thinking; Uses multiple specific details in responding to the topic</td>
<td>Shows a high level of understanding and critical thinking; shows a high degree of personal engagement with the text.</td>
<td></td>
</tr>
<tr>
<td>Organization</td>
<td>Not organized, topics are not cohesive</td>
<td>Some organization, topics jump around, conclusions are unclear</td>
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<td>Well organized and coherent, topics are in logical sequence, includes clear introduction and conclusions</td>
<td></td>
</tr>
<tr>
<td>Oral Presentation</td>
<td>Not clear, not understandable; does not make eye contact or enunciate words</td>
<td>Clear and understandable, uses limited delivery techniques</td>
<td>Engages audience, fluid delivery, uses different approach other than simply reading screen, invites questions</td>
<td>Well prepared, speaks clearly, makes eye contact with audience, delivers with ease, invites questions</td>
<td></td>
</tr>
<tr>
<td>Creativity and Style</td>
<td>Demonstrates little or no genuine effort to be creative. Demonstrates a weak ability to communicate clearly.</td>
<td>Interprets the topic with some creativity, but may lack accuracy or clarity. Demonstrates an inconsistent ability to communicate clearly.</td>
<td>Interprets the topic with some creativity, without sacrificing accuracy or clarity. Demonstrates a sound ability to communicate clearly.</td>
<td>Interprets the topic with a high degree of creativity, without sacrificing accuracy or clarity; Demonstrates a superior ability to communicate with clarity and flair.</td>
<td></td>
</tr>
</tbody>
</table>
Memoir Writing (Unit 4)

The Assignment: A memoir is an account of a personal, emotional experience that attempts to allow the reader to feel what the writer felt in that moment. Your task is to write your own memoir.

Prompt: Major life events like a new job, a new home, the birth of a sibling, or the death of someone we love can have a profound impact on us. Describe a major event in your life and what it taught you about yourself or others. (Learning Express, 2014, p.90)

Assignment Requirements:
- 3-5 pages, MLA format
- Original, creative, and engaging title
- Focus on ONE specific memory. Be careful not to ramble into tangents. Your goal is not to describe an entire year of your life (unless you want to write a book!) The action in this memoir should have a short time span. Quickly explain the context of the incident, and then focus on the experience itself.
- Be written in first person (“I”)
- Have an exciting beginning that draws the reader in. Start in an interesting place and hook your reader in the first sentence. You can use action, a vivid description, or dialogue, for instance.
- Explain the memory in detail and be told in logical order
- Use vivid, detailed description full of imagery
- Make sure the reader can empathize with you, can understand how you felt and experience the emotions you felt at the time you are describing
- Include a short reflection paragraph that reflects on the memory and explains to the reader why this is significant. By the end of the story, the message, or “SO WHAT?” should be clear: the reader should know why you wrote this and what he/she is supposed to learn from it.
<table>
<thead>
<tr>
<th>Memoir</th>
<th>Incomplete (0)</th>
<th>Developing (1-2)</th>
<th>Proficient (3)</th>
<th>Accomplished (4)</th>
<th>Exemplary (5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative Structure</td>
<td>Did not follow the prompt or instructions; Inadequate material on which to evaluate; little or no apparent effort.</td>
<td>No clearly defined narrative structure.</td>
<td>Rudimentary narrative structure</td>
<td>Conflict, rising action, climax, and resolution included</td>
<td>Sophisticated narrative structure that include central conflict, climax, and resolution</td>
</tr>
<tr>
<td>Organization</td>
<td></td>
<td>Crafts an incomplete and disorganized story.</td>
<td>Narrative is plan, but some details confusing</td>
<td>Well-planned narrative with cohesive ideas</td>
<td>Carefully-organized narrative with a smooth sequencing of ideas.</td>
</tr>
<tr>
<td>Clarity of Expression</td>
<td></td>
<td>Difficult to understand the narrative because of grammar or mechanical errors.</td>
<td>Some of the sentences or paragraphs are somewhat unclear, but as a whole the story is comprehensible.</td>
<td>Narrative is free from grammatical and mechanical errors. Sentences structure does not impede understanding.</td>
<td>Ideas are clearly expressed. Sentence variety enhances readability of the narrative. The work contains no grammatical or mechanical errors. The message is clearly conveyed through imagery and theme.</td>
</tr>
<tr>
<td>Point of View</td>
<td></td>
<td>Point of view changes within the memoir. First person point of view is not used</td>
<td>First person point of view remains consistent throughout the memoir.</td>
<td>First person point of view remains consistent throughout the memoir. The reader is able to identify a clear voice</td>
<td>First person point of view remains consistent throughout the memoir. The voice of the narrator clearly demonstrates personality.</td>
</tr>
<tr>
<td>Descriptive Language/Imagery</td>
<td></td>
<td>Tells what is happening, but does not use imagery to help the reader/viewer, listener “see” the story.</td>
<td>Uses minimal imagery to help describe the setting, characters, etc. Imagery that is used is sometimes cliché.</td>
<td>Uses imagery to show instead of tell. The images enhance the story by giving it a unique feel.</td>
<td>Uses vivid imagery to make the work aesthetically appealing. Reader/viewer/listener is drawn in and can clearly “see” the scene. Images used are novel and work well with the writer’s personal style.</td>
</tr>
</tbody>
</table>
APPENDIX C
TIEL Reflection and Self-Evaluation Handouts

Name: _______________________________ Date: ____________
Class/Section: ____________________________

Presentation Self-Evaluation #1

Performance Criteria:

Mark the correct box to show how well it was met | 1 | 2 | 3

| Engaged with the audience | | |
| Consistently made eye contact | | |
| Demonstrated understanding of the content presented | | |
| Speaks at an appropriate vocal level | | |
| Enunciates words, is understandable | | |
| Effectively uses visual aids | | |
| Fluency (does not use “like” or “uh”) | | |
| Hand and arm gestures, with no fidgeting | | |

What did you do to prepare for today?

What did you do during your presentation to make sure the listeners were engaged in your presentation?

What would you like to do differently next time?

(based off of Folsom, 2009, p. 227)
**Instructions:** Tell how you used each kind of thinking in this project. Use complete sentences and try to be explicit.

<table>
<thead>
<tr>
<th>Cognition:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Observing, naming, discovery, gathering facts, knowing</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Memory:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Remembering, making connections, historical context</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Evaluation:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Analyzing, planning, making decisions, using criteria</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Convergent Production:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Putting information in order, one right answer, one right way</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Divergent Production:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Creative thinking, imagination, taking risks, many possibilities</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Emotions:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Expressing care, appreciation, reflection</em></td>
</tr>
</tbody>
</table>

*(based off of Folsom, 2009, p. 228)*
Writing Self-Reflection Letter

**Instructions:** Before turning in an essay, or similar writing assignment, you will write a letter to your teacher reflecting on your work. This about what you felt you did successfully and what you struggled with.

**General Format:**
- At least 1 page
- Professional, academic writing
- Provides specific examples by referring to lines in your essay
- Refers to previous writing assignments and reflects on how you have improved your writing skills.

**What it should look like:**

Dear [insert teacher’s name],

Begin your letter with a description of what your essay covers. Explain what the unit was about and why you chose the essay prompt that you did. Were you inspired by something specifically in the unit?

In the next paragraph discuss your prewriting and writing process. What does brainstorming, outlines, and organizing your thoughts look like? Are you prone to procrastinating writing? How many different thesis statements did you work through? Do you think you have a strong thesis statement? How did you incorporate textual evidence (if needed) and details? Did they seamlessly contribute to the thesis statement? Provide examples.

In the next paragraph discuss your general strengths and weaknesses as a writer. How did you address your strengths and weaknesses in this essay? What areas do you think you did very well and in what sections did you struggle? Provide examples.

In the next paragraph, discuss the revising process. Did in-class revision time help you? In what ways did peer revising help (or did not help) you? Would you like to continue having peer revising time during class? In what ways did you independently revise your essay? Approximately how much time did you spend revising?

In this paragraph, conclude your letter and provide any other miscellaneous details about your writing process.

Sincerely,

[Your name]
Writing Peer Review

Name of person who wrote the paper: ____________________________
Name of person reviewing the paper: ____________________________

1. The essay has a clear purpose statement.    Y      N
   Explain how to fix: ____________________________

2. The essay has an introduction that makes you want to read on.    Y      N
   Explain how to fix: ____________________________

3. The piece contains a minimum of 2 details in every paragraph.    Y      N
   Ideas to insert: ____________________________

4. The piece contains a minimum 2 examples of textual evidence in every paragraph.    Y      N
   Explain how to fix: ____________________________

5. The piece has an effective conclusion:    Y      N
   Explain how to fix: ____________________________

8. The piece has transitions between every paragraph:    Y      N
   Explain where to add: ____________________________

9. Wonderful   OK   Needs Work
   Word Choice
   Grammar
   Spelling

10. Overall, I would rate this piece 4 3 2 1 because: ________________

   Things that were good about this piece: ____________________________

   Things that need work in this piece: ____________________________
APPENDIX D

Miscellaneous Unit Resources

Unit 1:


Unit 2:


Lukas, Paul. (2013, February 20). Tribe supports Native American mascots. ESPN. Retrieved from


Unit 3:


Denny, Harold (1945, May 6). “The world must not forget:” what was done in the German prison camps emphasizes the problem of what to do with a people who
are morally sick. *The New York Times.* Retrieved from


Jackson, Shirley. (1948). *The lottery.* *Middlebury College.* Retrieved from

Kipling, Rudyard. (1926). “We and They.” *The Kipling Society.* Retrieved from
http://www.kiplingsociety.co.uk/poems_wethey.htm

*Unit 4:*

Ahmed, Munir. (2018, April 2). Malala Yousafzai ends her 1\textsuperscript{st} Pakistan visit since shooting. *Chicago Tribune.* Retrieved from

https://www.ted.com/talks/shabana_basij_rasikh_dare_to_educate_afghan_girls

Green, John. [Crash Course]. (2012, April 19). Islams, the quran, and the five pillars all without a flamewar: crash course world history #13. [Video File]. Retrieved from
https://www.youtube.com/watch?v=TpcbfxtdoI8


