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To: Principals of Public and Nonpublic High Schools
From: Roseanne DeFabio and Jim Butterworth

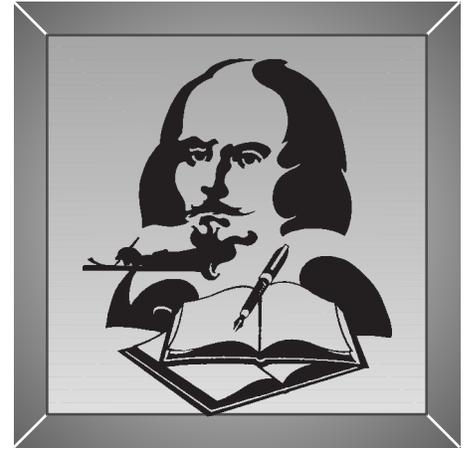
Enclosed is the first of three installments of *Closing the Gap—Teacher to Teacher: Instructional Units from High School English Teachers*. Each installment will contain a collection of instructional units developed by high school English teachers for use with their eleventh- and twelfth-grade students who are facing the challenge of the English Regents examination.

This installment contains the following three instructional units:

- Realism and the Frontier—1865 - 1915
- Personal Reading History
- Launching Book Clubs

Each unit contains descriptions of activities/tasks, assessment strategies, and the connections to the English language arts standards and core competencies. In addition, the editor has provided introductory comments as well as notes and suggestions throughout the unit. Teachers may want to use all or most of a unit, or select activities that will best support their students' learning. Teachers may also use the format to develop instructional units of their own.

Please be sure that this packet reaches the staff who are working with students who will be taking the English regents. You may make as many copies as necessary. If you prefer to purchase additional copies, they are \$3.00 each plus a shipping and handling charge of \$3.00 for the first five copies and \$1.00 for every 10 copies thereafter. These copies may be obtained by sending a check made payable to the New York State Education Department to Publications Sales Desk, Third Floor Education Building, Washington Avenue, Albany, NY 12234.



Closing the Gap— Teacher to Teacher

Instructional Units from High School English Teachers

Installation I:

Realism and the Frontier—1865 - 1915
Personal Reading History
Launching Book Clubs

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CONTENTS

Acknowledgments	I-vi
Introduction	I-viii
Realism and the Frontier—1865 - 1915	I-1
Editor's Introduction	I-2
Teacher-to-Teacher Letter	I-3
Attachments	I-17
Personal Reading History	I-21
Editor's Introduction	I-22
Teacher-to-Teacher Letter	I-23
Editor's Attachment	I-35
Launching Book Clubs	I-37
Editor's Introduction	I-38
Teacher-to-Teacher Letter	I-39

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Introduction

In summer 1999, seven high school English teachers came together for a week in Albany to develop and refine instructional units that they had used with their own students. These teachers were selected, in coordination with NYSUT, because their schools had shown an outstanding increase in the number of students passing the English language arts Regents examination.

These units are offered by teachers to their colleagues, who are also facing the challenge of helping high school students to achieve the English language arts standards at the commencement level and to successfully meet the challenge of the English Regents. The units may be used exactly as they are written, or they may be modified to meet particular student needs or accommodate available resources.

The instructional units include the following information:

- A unit overview including connections to the standards and Regents tasks, learning objectives, and recommended duration
- Instructional tasks, activities, and strategies
- Alignment with English language arts standards, purposes for language use, and core competencies
- Assessment strategies
- A teacher-to-teacher letter from the teacher author.

In addition, a teacher editor has reviewed each unit and added comments that provide additional guidance to the user.

The format that was used for the development of these units is one that can be used by districts or school buildings in their own curriculum development. The process of writing curriculum and identifying the connection to the English language arts standards and assessments is a powerful professional development activity that also results in a usable product.

Realism and the Frontier—1865 - 1915

*Charlene Hahn—
Cohoes High School*

Editor's Introduction

This instructional unit was selected to be the first of a series of units because it contains many examples of a teacher integrating the Regents tasks within the regular curriculum. Charlene weaves three of the Regents tasks into this unit and addresses all of the English language arts standards and many of the competencies within each standard.

It is not necessary to address every Regents task and every standard in all of your units. Most teachers incorporate one or two Regents tasks in each unit. Look for natural ways to fit them into the quality lessons you now have. Ask yourself how each unit you currently use can better align with the standards.

You can use this learning unit in many ways. If you are just beginning to build the Regents tasks and standards into your lessons, you may want to use all or most of this unit. If you prefer, select individual activities. You may also use the unit as a model for planning units of your own by looking closely at how Charlene has built her lessons. She has included many opportunities for students to develop the skills necessary to meet the commencement-level standards. Look for the ways she supports her students. Throughout this unit Charlene has built in opportunities for students to read, write, respond, and discuss. Note the pre-reading and prewriting activities, the uses of a notebook and a journal, and the ways she incorporates graphic organizers. She helps students develop strategies for responding to the Regents tasks by breaking each task into small steps. This provides a scaffold that the students can utilize during the exam.

Charlene benefited as much from compiling this unit as you will from reading and using it. Whenever you take the time to reflect upon what you are teaching and how your instruction helps your students move toward reaching the English language arts standards, you grow in understanding and teaching skill.

Teacher-to-Teacher Letter

Dear Colleague,

Does it sometimes seem that preparing students for the new English Regents exam is a daunting task? Are you looking at a somewhat traditional curriculum (and/or textbook) that uses a chronological approach to American literature? Well, I've been in that situation and so I want to share with you a unit called "Realism and the Frontier." I particularly like to use this unit just before I do *The Adventures of Huckleberry Finn* because it gives students a solid background on realism. Even if you're not reading *Huck Finn*, this unit has substance.

I've included a variety of writing assignments in an attempt to help students write for different audiences. Knowing one's audience and writing for a specific audience are critical for success on the English Regents examination. That's why I ask students to do reflective journal writing, critical writing, and technical writing.

I believe strongly that students are most successful in units or lessons in which we can tap into their prior knowledge. This is how I connect them to the literature and the experiences of the characters. For the stories in this unit, such as "The Open Boat" and "To Build a Fire," when students may not have prior knowledge or life experiences involving survival in nature, I use activities that are designed to help them imagine themselves in the places of the characters. Usually the activities work, and the students come away with some sense of the man vs. nature conflict that realism presents.

How do we prepare for the various specific tasks on the Regents exam? I grabbed an American history textbook and scoured it for a chart or information on the time period 1865 - 1915. Sample textbooks and sample supplementary materials are great for this purpose. Make a friend in the social studies department; you'll be glad you did!

I hope you and your students find success with this unit and success on the new assessment.

Charlene Hahn

Realism and the Frontier—1865 - 1915

Standards Addressed:

- Standard 1—Students will read, write, listen, and speak for information and understanding.
- Standard 2—Students will read, write, listen, and speak for literary response and expression.
- Standard 3—Students will read, write, listen, and speak for critical analysis and evaluation.

Regents Tasks:

- Task II - Reading and Writing for Information
Task III - Genre Analysis and Comparison
Task IV - Critical Lens

Learning Objectives (what students need to know and/or be able to do to succeed):

- to view the time period 1865 - 1915 from the literary, historical, social, and cultural perspectives
- to understand the characteristics of realism, local color, naturalism, and regionalism
- to develop speaking, listening, reading, and writing skills
- to examine the ways various genres present and interpret the “West” and the “Wild West”
- to develop and expand vocabulary through the study of literature
- to examine and understand the ways elements of fiction are used in the literature of realism.

Literary Skills Emphasized/Taught:

- realism
- local color
- regionalism

Recommended Duration:

5 - 6 weeks

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>As you read through the instructional unit, think about what the students are doing and the teacher's purposes for these activities.</p> <p>In this column the standards are identified and the learning competencies, in a condensed form, from the <i>English Language Arts Resource Guide with Core Curriculum</i> are listed. If you do not have this guide, see your principal or language arts coordinator.</p>	<p>Short Stories "The Outcasts of Poker Flat" - Bret Harte "To Build a Fire" - Jack London "The Open Boat" - Stephen Crane "The Story of an Hour" - Kate Chopin</p> <p>Poetry "Lucinda Matlock" - Edgar Lee Masters "Richard Cory" - Edwin Arlington Robinson</p> <p>Nonfiction "The Influence of Frontier Myths on National Identity" <i>America: Pathways to the Present</i>, with accompanying chart</p> <p>Genre Analysis and Comparison Excerpt from <i>Sister Carrie</i> - Theodore Dreiser Poem, "Factory Jungle" - Jim Daniels</p> <p>Writing This unit provides many opportunities for both critical pieces and technical writing pieces. The choice of assignments should be based on the needs and abilities of the given class. Ideally, students would keep a portfolio for this unit.</p> <ul style="list-style-type: none"> • The essays assigned are expected to be fully developed and organized pieces with introductions, bodies, and conclusions. The ideas must be supported with details from the text. To assist students with using supporting details, I encourage the graphic organizers. • Journal writing is used throughout as both a pre- and post-reading activity. 	<p><i>Note</i>-This learning unit contains many suggestions for writing and reading activities. You may not be able to use all of them at one time. Use this unit as a resource for ideas and feel comfortable selecting and/or adapting the activities to fit the needs of your students.</p> <p><i>Portfolio</i>-Students can use the portfolio as a history of their writing and as indicator of growth. Students can review the portfolio, compare writing pieces, select pieces for revision, and identify their best work. Many teachers find it helpful to provide a storage area in the classroom for folders so that students always have their portfolios available for review.</p> <p><i>Graphic Organizers</i>-Students benefit from experimenting with many ways of organizing their information and selecting the ones that work best for them. Webs, charts, outline forms, timelines, and organizing boxes are just a few of the organizers that you can use to help them develop these skills.</p> <p><i>Journals</i>-Journals provide a place to collect ideas and responses. It helps if students maintain a notebook that is designated as a journal. Train the students to have this journal available for every class.</p>
<p>ELA STANDARD 1</p> <p>READING Locate and use . . . resources for information and research Skim texts to gain an overall impression and scan texts for particular information Interpret and evaluate data . . . Analyze and synthesize information from different sources . . .</p>	<p>Strategies for Introducing the Unit</p> <p>Background (1 - 2 periods) Students often don't recognize the importance of the historical/social period and its impact on the literature. In addition, they also have limited prior knowledge of a period and/or misunderstandings of the events that shaped the period. To prepare students for the unit, I give them a survey to see what they already know about the period. We discuss the survey, and this discussion leads to the research project they will do on the background for the period.</p> <p>I distribute a unit outline to the students. This gives the requirements, literature, and writing assignments, but omits the goals for the unit because the class and the teacher will establish the goals together. I express</p>	<p><i>Background</i>-There are many ways to introduce important background information and tap prior knowledge. You may want to enlist the assistance of the history teacher or have students do research, prepare a fact sheet, discuss prior knowledge, etc. Your decision on how to introduce this material should be based on your knowledge of your students and their needs.</p> <p><i>Establishing Goals</i>-It is useful to engage the students in a discussion of the goals and objectives for a unit. Although this may seem to</p>

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<p>WRITING Use both primary and secondary sources . . . Analyze and integrate data . . . Use a range of organizational strategies . . . Apply new information in different contexts and situations Cite primary and secondary sources . . . Use paraphrase and quotation . . . Use the language of research . . .</p> <p>LISTENING Determine the need for more information . . .</p> <p>SPEAKING Prepare and give presentations . . . Ask and respond to probing questions . . .</p>	<p>to students the importance of developing the skills (reading, writing, speaking, listening) necessary to be successful on the English Regents exam. After establishing the goals with the students, I have the students write the goals on the unit outline sheet and keep it in their binder.</p> <p>Research Project (5 - 7 periods) (Attachment 1) Students will be paired to complete a research project on the background for the period. Each pair will research a different aspect of the time period, using a specific Internet site (www.historychannel.com) as well as library reference books. I focus on topics relevant to the period that I will not have time to consider during the unit. Students research people such as Frederic Remington and Winslow Homer. They also research important events such as the California Gold Rush and the construction of the Brooklyn Bridge. Each pair will prepare a Power Point presentation of four to five slides (title slide, one to two bulleted slides, paragraph-summary slide, and works-cited slide). I will link the slide presentations together to make one slide show for the class. This project requires two to three periods to review (or teach) writing summaries and creating bulleted lists.</p> <div data-bbox="386 1018 1042 1144" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Provide rubric or guidelines for student products and presentations.</p> </div> <p>Other Introductory Strategies (2 - 3 periods)</p> <ul style="list-style-type: none"> • Ask students to write a journal entry in which they explain how their ideas of the “West” or “Wild West” changed after listening to and viewing the research/slide presentations. <div data-bbox="386 1816 1042 1967" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Move around the classroom, observing what students have written. You can encourage students who seem to be stuck.</p> </div>	<p><i>be time-consuming, it helps students to understand and take ownership of the activities. You may want to start by giving them your goals and then opening the discussion to their ideas and needs.</i></p> <p><i>Binder-You can determine what kind of notebook will work for your students. As you plan for the unit, think about what information you want them to record in their notebooks. This can become a reference that students can use throughout the year.</i></p> <p><i>Research-There are many ways you can ask the students to gather additional information about this period. You can choose to include a formal research project with final products or have students gather information and share informally in groups and with the entire class, etc. Talk with the history teacher about topics that will make connections across curriculum.</i></p> <p><i>Evaluation-It is useful to develop an assessment tool for each writing assignment. It isn't always necessary to provide a formal rubric. A discussion with the students can often provide the basis for this tool. A list of essential elements is a guide for the students and a structure for evaluation for the teacher.</i></p> <p><i>Introductory Strategies-The author has presented several examples of introductory strategies. You may choose to design your own and use some or all of the ideas included here.</i></p> <p><i>Journals-You can have students share responses if this seems appropriate. It is not necessary to read everything that is written in a journal.</i></p>

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<p>ELA STANDARD 1</p> <p>READING Use specialized reference sources . . . Skim texts to gain an overall impression and scan texts for particular information</p>	<ul style="list-style-type: none"> For this unit I would group students (in groups of three) and assign each group <i>realism, local color, or regionalism</i> (more than one group will cover each term). Using the background section in the textbook, each group identifies the characteristics for its topic. Students draw three columns on a page of their binder and list the characteristics for each term. I have a large piece of poster paper in a clearly visible spot in the room and on it we list the characteristics of <i>realism, local color, and regionalism</i>. This poster is large enough to add the titles of the works in the appropriate columns as we go along. I leave this up for the entire unit. 	<p><i>Literary Features</i>-Students are more likely to use these terms if they understand them. Allowing them to define and explain their meanings to others will help them do this.</p>
<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>READING Identify purpose for reading Use strategies . . . to assist in comprehension</p> <p>ELA STANDARD 2</p> <p>SPEAKING Express opinions and support them through specific references to the text Describe the features of the genre and the period to interpret and respond to imaginative texts Ask and respond to questions and follow-up questions to clarify interpretation</p> <p>LISTENING Recognize features of literary genres in interpreting and responding to presentations of literary text Recognize and respond to historical and contemporary social,</p>	<p>“The Outcasts of Poker Flat” - Bret Harte (3 - 4 periods)</p> <p>As a pre-reading activity for “The Outcasts of Poker Flat” students can write a journal entry describing the kinds of situations that tend to draw people together in real life.</p> <ul style="list-style-type: none"> In preparation for this work, review <i>inferences, characterization, static and dynamic characters, dialect, and diction</i>. Identify vocabulary words students may need to review and plan a way to incorporate these into the lesson. Read the story with students. <p>Possible Discussion Topics</p> <p><i>Characterization:</i></p> <ul style="list-style-type: none"> Identify character traits of John Oakhurst, Mother Shipton, and the Duchess. What methods of characterization does the author use to present these traits? Cite words and phrases which show these character traits. This can be done in chart form in students’ notebooks/binders. Explain in what ways Mother Shipton and the Duchess are dynamic characters. <p><i>Regionalism:</i></p> <ul style="list-style-type: none"> Cite descriptive words and phrases that Harte used to give us a portrait of this California town. Cite 3 - 4 examples of western dialect. <p><i>Making Inferences:</i> The author does not directly state the attitudes and customs of the townsfolk. The reader must draw conclusions or make inferences based on the actions, comments, or thoughts of the characters. Two quotes from the story which can be used to illustrate inferences are:</p> <ul style="list-style-type: none"> “A few of the committee had urged hanging him as a possible example, and a sure method of reimbursing themselves from his pocket of the sums 	<p><i>Reading Strategy</i>-You may want to teach students ways to actively engage in their reading. One way is to have students read in pairs. Have students sit close enough so that they can hear one another but not disturb other pairs. Each person reads a part of the selection. Whenever a thought, question, or comment occurs to one of the pair, s/he says it, interrupting the reading. This helps the students to see what the partner is thinking and also encourages them to begin interpreting the story before they join the class discussion. This could be modeled for the whole class and then become a permanent strategy to use when reading.</p> <p><i>Class Discussions</i>-Ask students to come to class with their own questions. Have them share these questions in small groups and ask each group to choose the question they would most like to discuss. Have each group bring its question to the whole group for discussion.</p> <p><i>Journals</i>-You may want the students to reflect on these quotes in their journals. They could share their responses in small groups or as part of the class discussion.</p>

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<p>political, and cultural conditions in presentations of literary text</p> <p>ELA STANDARD 2</p> <p>WRITING Write imaginative texts . . .</p>	<p>he had won from them." Reader must infer the town's distorted sense of justice.</p> <ul style="list-style-type: none"> • "It's a fine justice," said Jim Wheeler, "to let this yer young man—an entire stranger—carry away our money." Reader must infer the character's anger with a stranger who got the best of him. <p>On the large poster that stays up for the unit, I would have students decide where we would put this story.</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Make notations of student responses during discussions.</p> </div> <p>Writing</p> <ul style="list-style-type: none"> • Pretend you are the mayor of Poker Flat and write a business letter to the mayor of a nearby town, explaining that you and a committee of townspeople have asked a group of undesirable citizens to leave town. Explain your reasons. Identify the "outcasts" and warn the mayor of the possibility that they may be headed to that town. Students will prepare a first draft, confer with teacher or peers, and then complete a final draft. <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment The guidelines for this assignment would include the form as well as the content. Students write better when they have these guidelines before they write.</p> </div>	<p><i>Discussion Assessment-Try keeping notes as the students respond in class. You can use a seating chart and note the number of times a student contributes and the important issues each discusses. Near the end of class ask quieter students to discuss what they heard that they feel is vital to the discussion.</i></p> <p><i>Writing Conferences-It is helpful to provide guidelines for conferences. Tell the students what you expect them to accomplish in a particular conference. You can do this in a class discussion, or you can provide written directions. Using a poster to remind students of expectations can be very helpful.</i></p> <p><i>Assessment-Teachers and students can work together to establish assessment criteria.</i></p>
<p>ELA STANDARD 1</p> <p>READING Skim texts to gain an overall impression and scan texts for particular information Recognize the defining features and structures of informational texts Interpret and evaluate data, facts, and ideas in informational texts Analyze and synthesize information . . .</p> <p>WRITING Analyze and integrate data, facts, and ideas to communicate information</p>	<p>Nonfiction (3 - 4 periods) "The Influence of Frontier Myths on National Identity" with accompanying chart (see citations) I would use a nonfiction piece and chart at this point because students examine the "myths" of the West and the stereotypes of the men, in particular, of the West. It fits closest to the portrayals in "The Outcasts of Poker Flat." I explain to the students that this is similar to a type of task they might encounter on the Regents exam. Before asking students to write, I would review some strategies on how to approach this task.</p> <ul style="list-style-type: none"> • Write in their own words what the task asks them to do. Write this at the top of the paper that will be the first (rough) draft. • Read the text and chart. • Write a controlling idea (thesis statement) based on the task. • Reread the text and chart and underline or highlight facts or details that can be used to develop the response. 	<p><i>Regents Task-This writing assignment addresses the requirements for Task II, Reading for Information, of the English Regents.</i> <i>It would be good to use material available to your students. Check with the social studies teacher to see what information is available.</i></p> <p><i>Writing Task-It helps to break the task into parts and to identify the steps for the students. You want them to repeat this strategy throughout the year so that it becomes a natural part of their repertoires.</i> <i>Another way to do this would be to have the students share the strategies they used to accomplish the task. This could be done in a class discussion or in small group discussions.</i></p>

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	<ul style="list-style-type: none"> Organize the ideas into introduction, body paragraph(s), and conclusion. <p>Students give peer feedback on the essays (students are paired). Students edit and revise essays and submit final copy.</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Develop a rubric to assess essays and share with students. Walk around and participate in conferences with students.</p> </div>	<p><i>If students are unfamiliar with this task, you might want them to work together in pairs to produce their first essays.</i></p> <p>Conference Strategy <i>Reminder</i>-Be sure the students understand the expectations for these conferences.</p> <p>Assessment-Teachers and students can work together to establish assessment criteria.</p>
<p>COMPETENCIES ACROSS ELA STANDARDS</p> <p>READING Identify purpose for reading</p> <p>ELA STANDARD 1</p> <p>READING Use specialized reference sources . . .</p> <p>ELA STANDARD 2</p> <p>READING Recognize a range of literary elements Read, view, and respond independently to literary works Recognize how the author uses tone to express attitude toward subject matter or audience Interpret literary texts based on understanding of genre and literary period</p> <p>SPEAKING Express opinions and support them through specific references to the text</p>	<p>"To Build a Fire" - Jack London (3 - 4 periods) In preparation for this work I would review <i>conflict</i> and <i>theme</i>.</p> <ul style="list-style-type: none"> Two pre-reading activities: <ul style="list-style-type: none"> Discuss the power and force of nature. List on the board student-generated ideas on the destructive forces of nature. Some students may have firsthand knowledge of damage from flooding or ice storms, etc. Discuss the necessity for man to have respect for nature and its power. This may be combined with a journal entry in which students describe an experience with the power of nature. Use a first-aid book to list some characteristics of hypothermia on the board. If possible, have the health teacher or school nurse do a brief presentation on hypothermia. Explain to students that many of the symptoms the man will experience in the story are accurate. Identify vocabulary words students may need to review and plan a way to incorporate these into the lesson. Read the story with students. <ul style="list-style-type: none"> To assist students in understanding the sequence of events, which is particularly important in this story, I give them the main events in a series of statements and ask them to use the text to number the statements sequentially from beginning event to ending event. Students could generate a timeline instead of numbering the events. Discuss the conflict, the way it intensifies as the story progresses, and how it is resolved. Discuss the theme of the story and how it relates to the conflict. On the large poster that stays up for the unit, I would have students decide in which categories we would put this story. 	<p>Pre-reading-Having students connect to prior knowledge helps set the stage for reading.</p> <p>Connections Across Disciplines-Making these connections makes the story more relevant.</p> <p>Reading Strategies-If you can provide copies of the story, have the students read independently, recording their questions and comments right on the story. Before the class discussion, have students share their responses in groups, so that they can see the reading processes of their classmates.</p> <p>Graphic Organizer-The timeline would help students visualize the sequence of events. It is also a useful tool for students to consider when organizing information for writing.</p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>Describe the features of a genre and the period to interpret and respond to imaginative texts</p> <p>Ask and respond to follow-up questions to clarify interpretations</p> <p>ELA STANDARD 2</p> <p>READING</p> <p>Read works with a common theme and compare the treatment of that theme by different authors</p> <p>WRITING</p> <p>Write interpretive and responsive essays . . .</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>SPEAKING</p> <p>Respond respectfully</p> <p>LISTENING</p> <p>Listen respectfully and responsively</p>	<p>Writing (Attachment 2)</p> <p>"Nature, as we know her, is no saint." - Ralph Waldo Emerson</p> <p>Prior to asking students to write in response to the quote, I would explain to the students that it is similar to a type of task they might encounter on the Regents exam. I would review some strategies on how to approach this task</p> <ul style="list-style-type: none"> • Think about the meaning of the quotation and explain in your own words what it means (three to five sentences). • Explain whether you agree or disagree with the statement as you have interpreted it (two to three sentences). • Think about all the possible works of literature you could use that would best support your position. List the titles and under each list specific references and details you could use to develop your response. From this list choose two works that provide the most support for your interpretation of the quote. • For this assignment students use "To Build a Fire" and "The Outcasts of Poker Flat." • Refer to and explain specific literary elements or techniques that help to develop your response. • Organize the ideas into introduction, body paragraph(s), and conclusion. <p>Students give peer feedback on the essays (students are paired).</p> <p>Have students edit and revise essays and submit final copy.</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Develop guidelines and use them to assess the essays.</p> </div>	<p><i>Regents Task</i>-This writing assignment addresses Task IV, Critical Writing, of the English Regents.</p> <p><i>Writing Strategy</i>-Here the choice of literature is limited to two short stories. This is a good way to introduce the students to this task. Think of ways to build on this so that students have a repertoire of materials to select from when they sit for the exam.</p> <p>The teacher has again identified the parts of the task. Students should learn to apply this strategy independently as they practice these responses.</p> <p><i>Conference Notes</i>-Remember to be clear in your expectations for writing conferences. This step will make the experience a valuable use of class time.</p> <p><i>Assessment</i>-Teachers and students can work together to establish assessment criteria.</p>
<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>READING</p> <p>Identify purposes for reading</p>	<p>"The Open Boat" - Stephen Crane (6 - 7 periods)</p> <ul style="list-style-type: none"> • As a pre-reading activity for "The Open Boat" I would show students a picture of appropriate artwork such as <i>Northeaster</i> by Winslow Homer, <i>California Suite</i> by Vivian Caldwell, or <i>Worsening Weather</i> by Anton Otto Fischer. These particular pieces are in <i>Prentice Hall Literature - The American Experience</i> and <i>Adventures in American Literature</i>. An art teacher or advanced art student may be able to suggest other appropriate works of art, or even do a presentation on the similarities/ connection between the art and literature of the period. • <i>Worsening Weather</i> illustrates realism in art and helps students to visualize the setting for the 	<p><i>Connections Across Disciplines</i>-Art is a natural connection to literature. Many literature texts include artwork on overheads. If you do not have these available, an art poster is an excellent alternative. Encourage students to use the same strategies they apply to literature when discussing art.</p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>WRITING Identify purpose for writing . . . Use prewriting activities . . .</p> <p>ELA STANDARD 2</p> <p>READING Read, view, and respond independently . . . Recognize a range of literary elements . . . Recognize how the author uses tone . . .</p>	<p>story. Have students view the picture and make a list of words that come to mind. Explain that they should consider both nature (the sea and the water) and man (the men in the boat). Usually I give the students a specific amount of time (two minutes) to complete the brainstorming. On the board (or poster paper which will remain on the wall while we read this story) I list (or a student volunteer is even better) at least one descriptor or word association from each student. During the reading students will realize that many of the words they chose will actually describe the characters in the story.</p> <ul style="list-style-type: none"> • Identify vocabulary words students may need to review and plan a way to incorporate these into the lesson. • In preparation for this work I teach <i>naturalism</i>, and review <i>imagery, metaphor, simile, personification, and repetition</i>. • Prior to reading, mark a 10- foot space on the floor (using string) to represent the size of the boat. Ask four students to sit in this space (on chairs or the floor). Ask the other students in the class to write a journal entry explaining how they would feel if they were in these circumstances for 30 hours in stormy winter weather. When the four students in the “boat” return to their seats, ask them to write a journal entry explaining how they would feel under the same circumstances. Ask some of the students to share their feelings and ideas. Sometimes the students who represent the four characters have different feelings just from the brief experience of being in the small space with three other students. This is usually an interesting discussion. I tell students to keep their feelings and ideas in mind as we read the story. <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Observe as students brainstorm and note student participation.</p> </div> <ul style="list-style-type: none"> • Explain to students that in January of 1897 Crane actually found himself in a dinghy (small lifeboat) with three other men after the tug he was on, the <i>Commodore</i>, sank off the coast of Florida. They spent 30 hours at sea. • Read the story with students. • Because of the length of the story, I would have students complete a reading guide as they read. Questions would range from basic comprehension to analysis, and recognition of literary terms and techniques. This can also be done through a series of charts in notebooks or binders. On one chart students would list the characters and identify each, using words or phrases from the story. In another graphic form (probably columns) 	<p><i>Learning Styles-Active involvement helps students to connect with literature.</i></p> <p><i>Reading- Sharing the response will help students see the different understandings (prior knowledge) that readers bring to a piece of literature.</i></p> <p><i>Reading Strategies- Having an organizing strategy and building on other strategies, students may be ready to read independently.</i></p> <p><i>Graphic Organizers- The use of organizers is built into this lesson. This provides reinforcement for the students. If your students need</i></p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>Interpret literary texts . . .</p> <p>Read works with a common theme . . .</p> <p>Recognize relevance of literature to contemporary and/or personal events and situations</p>	<p>students could give examples of similes, metaphors, personification, and imagery from the story.</p> <ul style="list-style-type: none"> • If students seem to have trouble keeping the events of the story organized in their minds, have them do a timeline. It should include the elements of nature the men encountered and when they struggled with them. • After reading the story, students find words and phrases that illustrate realism and naturalism. Students work in small groups of three for part of a period and then share the information by putting it on the board. • On the large poster that stays up for the unit, I would have students decide in which categories we would put this story. <p>Writing "Both 'To Build a Fire' and 'The Open Boat' are concerned with the issue of man against the elements of nature."</p> <p>Students are to write an essay based on this statement, using specific examples to support their position. Have students give peer feedback on the first draft of the essays (students are paired). Have students edit and revise essays and submit final copy.</p> <div data-bbox="386 1010 1045 1136" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Provide rubric or guidelines that you will use to assess this writing piece.</p> </div>	<p><i>additional practice in this area, make the use of organizers visible here by talking about how and why they are useful.</i></p> <p><i>Students can learn from one another by sharing these organizers in groups and discussing the strategies they used to collect and organize the information.</i></p> <p><i>These organizers can provide a means of assessing students' understanding of this process.</i></p> <p><i>Assessment-Teachers and students can work together to establish assessment criteria.</i></p>
<p>ELA STANDARD 1</p> <p>WRITING</p> <p>Analyze and integrate data, facts, and ideas to communicate information</p> <p>Apply new information in different contexts and situations</p>	<p>Writing</p> <p>Prior to this assignment I would work with students on writing news articles. Good reference books are <i>Technical Writing for Success</i> and <i>Writers Inc. School-to-Work</i>.</p> <ul style="list-style-type: none"> • You are a newspaper reporter in Daytona, Florida, in the late 1800s. Write a news article describing the events of the story. Remember—the newspaper is the primary source of information for the people of Daytona. Your article must capture the seriousness of the situation and still be objective. (Students will prepare a first draft, confer with teacher or peers, and then complete a final draft.) <div data-bbox="386 1585 1045 1711" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Provide rubric or guidelines that you will use to assess this writing piece.</p> </div>	<p><i>Handbooks-Students benefit from using a handbook, and a number of companies publish good ones. If possible, have copies of a handbook available for students to use. Students can purchase one that will be beneficial throughout their high school years.</i></p>
<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>READING</p> <p>Identify purpose for reading</p>	<p>"The Story of an Hour" - Kate Chopin (2 - 3 periods)</p> <ul style="list-style-type: none"> • As a pre-reading activity for this story discuss the expectations for a married woman of the time period and how that affected her relationship. (If time allows, this could be a short, focused research assignment for a student.) 	<p><i>Pre-reading-Providing necessary background is an important step. This might be an interesting topic for students to research and then discuss. You might even find this an issue for a short debate.</i></p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>ELA STANDARD 2</p> <p>WRITING Use resources such as personal experience, knowledge from other content areas, and independent reading to create imaginative, interpretive, and responsive texts</p> <p>ELA STANDARD 2</p> <p>READING Read, view, and respond independently . . . Recognize a range of literary elements and techniques . . .</p> <p>LISTENING Interpret and respond to texts . . . Recognize features of literary genres . . . Recognize and respond to . . . conditions</p> <p>SPEAKING Express opinions and support them . . . Describe features of genre and period . . .</p>	<ul style="list-style-type: none"> • In preparation for this work I would review <i>dramatic irony</i> and <i>situational irony</i>. I would explain that we will be looking at characterization in this story just as we did in "The Outcasts of Poker Flat." • As background for this story, students write a journal entry describing (or imagining) a time when they or someone they know received shocking news and then found out that the news was not true. It is important for students to describe their feelings when they received the news and then later when they learned the news was not true in order to compare their responses. • Identify vocabulary words students may need to review and plan a way to incorporate these into the lesson. • Students should be able to read this story on their own. • For a post-reading activity students should divide a piece of notebook/binder paper into two columns. In one column students will describe Mrs. Mallard's feelings when she learns about her husband's death (beginning of story). Encourage them to use specific words and details to support their descriptions. In the second column students will describe Mrs. Mallard when she learns her husband is alive. Discuss the descriptions. • In a two-column organizer have students give examples of dramatic and situational irony. Write the examples on the board and discuss with the class. • Discuss with students what aspects of this story make it "realistic." • On the large poster that stays up for the unit, I would have students decide in which categories we would put this story. 	<p><i>You may want to check with the social studies teacher for background material.</i></p> <p><i>Literary Terms-As students discuss the pieces of literature, encourage them to use the terms they have been studying.</i></p> <p><i>Journals-Writing before reading helps students think about issues that will appear. You could have them imagine the feelings of a married woman in this time period. Knowing that Kate Chopin was a woman of this period, you could ask them to predict what issues she might address in this story.</i></p> <p><i>Graphic Organizer-Note how this teacher weaves the use of organizers throughout her lessons.</i></p>
<p>ELA STANDARD 3</p> <p>READING Analyze and evaluate poetry Form opinions and make judgments about literary works by analyzing and evaluating texts from more than one critical perspective . . .</p> <p>WRITING State an opinion or present a judgment by developing a thesis and providing supporting evidence, arguments,</p>	<p>Writing (Attachment 3) Chapter IV, pp. 28 - 33 from <i>Sister Carrie</i> - Theodore Dreiser Poem, "Factory Jungle" - Jim Daniels</p> <ul style="list-style-type: none"> • I would use the genre analysis and comparison at this point in the unit because the Dreiser excerpt shows the realistic aspects of work for both men and women in this time period. It provides a link between the role of a woman as shown in "The Story of an Hour" and "Lucinda Matlock," which we will be reading next in the unit. Prior to doing this activity, I would explain to the students that it is similar to a type of task they might encounter on the Regents exam. • Before asking students to write using two genres review some strategies on how to approach this task. 	<p><i>Regents Task-This addresses Task III, Genre Analysis and Comparison, of the English Regents.</i></p> <p><i>Writing Strategy-The teacher has again broken the task into parts. Continue to discuss the</i></p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>and details</p> <p>Articulate one or more perspectives to summarize arguments or different sides of issues</p>	<ul style="list-style-type: none"> ◆ Write in their own words what the task asks them to do. Write this at the top of the paper that will be the first (rough) draft. ◆ Read the two genres (passage and poem). ◆ Write a controlling idea (thesis statement) based on the task. ◆ Reread the two genres and underline or highlight facts or details that can be used to develop the response. ◆ Underline or highlight specific literary elements or techniques used by the authors. ◆ Organize the ideas into introduction, body paragraph(s), and conclusion. <ul style="list-style-type: none"> • Students give peer feedback on the essays (students are paired). • Have students edit and revise essays and submit final copy. <div style="border: 1px solid black; padding: 5px; margin-top: 10px;"> <p style="text-align: center;">Assessment</p> <p style="text-align: center;">Provide rubric or guidelines that you will use to assess this writing piece.</p> </div>	<p><i>reasons why this strategy is so important.</i></p> <p><i>Assessment-Once again, it helps to involve students in the development of assessment tools.</i></p>
<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>READING</p> <p>Identify purpose for reading</p> <p>ELA STANDARD 2</p> <p>READING</p> <p>Read, view, and respond independently to literary works . . .</p> <p>Recognize a range of literary elements and techniques . . .</p> <p>Distinguish between different forms of poetry . . .</p> <p>Interpret literary texts . . .</p> <p>Read works with a common theme and compare the treatment of that theme by different authors</p> <p>Recognize the relevance of literature to contemporary and/or personal events and situations</p>	<p>“Lucinda Matlock” (1 - 2 periods)</p> <ul style="list-style-type: none"> • Prior to reading I would review <i>speaker</i>. • It is important for students to have the background for Edgar Lee Masters and the <i>Spoon River Anthology</i>. If the text does not have background on the poet, give them the information in notes or a handout. I have included only one selection from <i>Spoon River Anthology</i>, but when students have an opportunity to browse through the whole volume, they often read many of the characterizations. • Read the poem with the students and ask them to think about and be able to describe the speaker’s attitude toward life. Discuss the fact that the speaker is dead and how this might allow her to be more open and honest. • Ask students what characteristics of <i>realism</i>, <i>local color</i>, or <i>regionalism</i> are found in the poem. Have students write these characteristics in their notebooks or binders. • On the large poster that stays up for the unit, I would have students decide in which categories we would put this poem. • As a journal entry, students explain whether they would enjoy having Lucinda Matlock as a member of their family. <p>“Richard Cory”</p> <ul style="list-style-type: none"> • As a pre-reading activity students would write a journal piece about a person they would like to change places with because they believe that person’s life is ideal. • Prior to reading this poem I would review <i>irony</i>. 	<p><i>Journal-You could use this issue as a discussion starter rather than a journal entry.</i></p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>SPEAKING Express opinions and support them . . . Describe the features . . . Ask and respond to questions . . .</p> <p>WRITING Use resources . . . to create imaginative, interpretive, and responsive writing</p> <p>ELA STANDARD 3</p> <p>WRITING State an opinion or present a judgment . . .</p>	<ul style="list-style-type: none"> • After reading the poem discuss with students the speaker of this poem as contrasted with the speaker in the previous poem. • Have students characterize Richard Cory based on the townspeople's view of him. List the descriptors on the board. Then discuss the shocking ending and how false the impressions of the townspeople were about Cory. • On the large poster that stays up for the unit, I would have students decide in which categories we would put this poem. • Ask students to look at the journal entry they wrote and think about the possibility that their perceptions about the person with the ideal life may not be accurate. <p>Final Writing Assignment (Attachment 4) "In nature there are neither rewards nor punishments—there are consequences." Robert G. Ingersoll Students would follow the same strategies and format as they did for the critical writing following "To Build a Fire."</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Provide rubric or guidelines that you will use to assess this writing piece.</p> </div>	<p><i>Regents Task—This writing assignment addresses Task IV, Critical Writing, of the English Regents.</i></p>

Realism and the Frontier—1865 - 1915

Attachment 1

Situation:

As part of our study of realism and the frontier you will be working in groups to research and learn about events and life in America between 1865 and 1915. Each group will be assigned a different topic.

Tasks:

- Research your topic, using www.historychannel.com and the books on reserve in the library.
- Prepare a Power Point slide presentation. Your presentation must be limited to four to five slides and include:
 - ◆ A title slide
 - ◆ One to two bulleted slides
 - ◆ A summary slide
 - ◆ A slide listing your sources
 - ◆ Complete works-cited cards in MLA format

Presentation:

After all groups complete their slides, I will link the presentations together.

Realism and the Frontier—1865 - 1915

Attachment 2

Reading and Writing for Information

Directions:

Read the text and chart on the following pages, and write a response based on the situation described below.

Situation:

You have a summer job working at a theme park with a section called “Frontier Town.” Part of your job is to explain to the visitors the difference between the real West and the mythological West often portrayed in novels and films. You decide to write an article explaining these differences for a brochure that will be given to visitors.

Your Task:

Write an article for the theme park brochure. Using relevant information from the text, chart, and pictures, discuss the myths and realities of western people and lifestyles.

Guidelines:

- Tell your readers what they need to know about the factors that influence the frontier myths.
- Discuss the implications of those factors on western identity.
- Use specific, accurate, and relevant information from the text and the charts to develop your article.
- Use a tone and level of language appropriate for a brochure article.
- Organize your ideas in a logical manner.
- Be sure to indicate any word taken directly from the article by using quotation marks or referring to the author.
- Follow the conventions of standard written English.

Materials used for this assignment:

“The Influence of Frontier Myths on National Identity.” *America: Pathways to the Present*. Prentice Hall, Englewood Cliffs, NJ: 1995, pp. 435 - 437.

Note to Teacher:

You will need to find background text and a chart for this assignment. Check with your social studies teacher.

Realism and the Frontier—1865 - 1915

Attachment 3

Genre Analysis and Comparison

Directions:

Read the passages on the following pages (a poem and an excerpt from a novel). Then write the essay described in “Your Task.”

Your Task:

After you have read the passages, write a unified essay about the effects of the factory environment on each of the characters. In your essay, use ideas from both passages to establish a controlling idea about the effects that each character’s job has on him/her. Use evidence from the passages to develop your controlling idea, and show how each author used specific literary elements or techniques to convey ideas.

Guidelines:

- Use ideas from the passages to establish a controlling idea about the effects the work environment has on the character.
- Use specific and relevant evidence from the passages to develop your controlling ideas.
- Show how each author uses specific literary elements (for example, theme, characterization, structure, point of view) or techniques (for example, symbolism, irony, figurative language) to portray the effects of work on the workers.
- Organize your ideas in a logical and coherent manner.
- Use language that communicates ideas effectively.
- Follow the conventions of standard written English.

Materials used for this assignment:

Daniels, Jim. “Factory Jungle.” *The Art of Work*. Christina LoRocco and James Coughlin. Cincinnati, OH: South-Western Educational Publishing, 1996, p. 215.

Dreiser, Theodore. *Sister Carrie*. New York: Bantam Books, 1992, pp. 28 - 33.

Realism and the Frontier—1865 - 1915

Attachment 4

Critical Lens

Your Task:

Write a critical essay in which you discuss two works of literature you have read from the particular perspective of the statement that is provided for you in the “critical lens.” In your essay, provide a valid interpretation of the statement, agree or disagree with the statement as you have interpreted it, and support your opinion using specific references to appropriate literary elements from the two works. You may use scrap paper to plan your response.

Critical Lens:

In nature there are neither rewards nor punishments—there are consequences.

Robert G. Ingersoll

Guidelines:

- Provide a valid interpretation of the critical lens that clearly establishes the criteria for analysis.
- Indicate whether you agree or disagree with the statement as you have interpreted it.
- Choose two works you have read that you believe best support your opinion.
- Use the criteria suggested by the critical lens to analyze the works you have chosen.
- For each work, do not summarize the plot but use specific references to appropriate literary elements (for example, theme, characterization, structure, language, point of view) to develop your analysis.
- Organize your ideas in a unified and coherent manner.
- Specify the titles and authors of the literature you choose.
- Follow the conventions of standard written English.

Personal Reading History

*Melanie Pigeon—
Theodore Roosevelt High School*

Editor's Introduction

This unit is a good one to begin a year or a semester. It requires the students to reflect on their reading processes and to share them with others. Melanie says that she hopes to establish a classroom community. The group strategies she uses throughout this unit help her work toward that goal.

Melanie and her teaching partner Ronni have embedded important skills and strategies throughout this unit. Educational research has found that students need scaffolding at the early stages of a task. As they become proficient, you can remove some or all of the support. Supporting students means knowing them and their needs. This unit helps you to know your students better and to establish your classroom procedures and expectations.

Students learn organizational strategies as they collect their reading histories. These strategies can be applied to all writing tasks. They also are learning how to work together and support one another in their learning.

This unit takes them through all steps of the writing process and ends with a classroom celebration.

You may not be comfortable using all of the strategies that Melanie includes in this unit. Be flexible and choose those activities that suit your needs. Even if you don't use this unit, look carefully at how Melanie supports student learning and how she applies the standards. This should help you think about how you can do this with units of your own.

Teacher-to-Teacher Letter

Dear Colleague,

I use the Personal Reading History unit at the beginning of the school year in three of my eleventh-grade classrooms at Theodore Roosevelt High School in the Bronx. I worked with my colleague, Ronni Michelen, to develop this unit and it is a collaborative effort from start to finish. We want a unit that involves a longer piece of writing at the onset of the year. Practically speaking, this allows us to have a writing sample for each student so we can assess their writing abilities and make the necessary accommodations. In addition, when the writing is personal in nature we are able to get a whole picture that helps us to forge personal relationships through one-on-one communication.

Another reason for doing this unit in the beginning of the year is to establish a writing community in which students work together and share responsibility for their own learning. When students examine their own reading history, they think about their reading patterns and establish goals for the future. Typically the natural joy and love for reading that we experience as children gets lost somewhere along the way. High school students tend to associate reading with academics, forced deadlines, and lack of choice. Because of this they rebel and don't read. By going back and tracing where they lost the interest in reading and why, the hope is that they rekindle their love of reading.

This unit also expands their definition of who is a reader and who is not a reader. For example, many of my students read the newspaper, magazines, backs of cereal boxes, and don't think of themselves as readers because they don't read "literature." One other benefit of this project is that students interview their parents about their reading habits, beginning a dialogue at home that is meaningful and may lead to more reading.

Melanie Pigeon

Personal Reading History

Standards Addressed:

Standard 1—Students will read, write, listen, and speak for information and understanding.

Standard 2—Students will read, write, listen, and speak for literary response and expression.

Standard 3—Students will read, write, listen, and speak for critical analysis and evaluation.

Skills Emphasized/Taught:

- skim
- active listening
- transitions
- timeline

Learning Objectives (what students need to know and/or be able to do to succeed):

- to read excerpts from essays and about writers' experiences and struggles with reading
- to write a personal response to the essays and autobiographies, reflecting on points of similarity, general observations, and opinions about reading
- to reflect on their personal experiences with reading from a young age to the present
- to create a timeline outlining all of their pivotal reading memories
- to write about several of these memories
- to interview and observe family members to determine how they may have influenced their reading behavior
- to assess the kind of reader they are today and set future goals for themselves
- to share their writing and have small and large group discussions about the writing process
- to read examples of completed reading histories to determine the criteria for their own writing
- to write a reading history of significant length chronicling their experiences with reading
- to prepare their writing piece to be published in a class book
- to share their writing and respond to other people's writing during a final celebration

Recommended Duration:

2 - 3 weeks

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>ELA STANDARD 1 READING</p> <p>Skim text to gain an overall impression and scan text for particular information</p>	<p>WRITING OUR READING HISTORIES</p> <p>During this two-to-three-week unit students will read several excerpts from larger works in which such writers as Frederick Douglass and Malcolm X describe how they feel about reading and the struggles they went through to learn how to read. Students will be responding to this reading material in a personal way. In addition, students will begin to reflect on their own personal histories with reading and will write a series of shorter pieces describing their experiences. The culminating project will involve assembling their various writing pieces into a larger work chronicling their entire reading history, defining the kind of reader they are today and the kind of reader they hope to be in the future.</p> <p style="text-align: center;">STAGE 1</p> <p>READING AND RESPONDING TO EXCERPTS ABOUT THE READING PROCESS</p> <p>Day 1</p> <p>1. Hand out packet of reading material and reading folder.</p> <p>Reading Packet</p> <p>“Learning How to Read” from <i>The Autobiography of Malcolm X</i> - Malcolm X</p> <p>“Read with Me” from <i>It Began with a Word</i> - Walter Anderson</p> <p>“Not as a Stranger” from <i>Skin: Talking About Sex, Class & Literature</i> - Dorothy Allison</p> <p>“Learning to Read and Write” from <i>The Narrative of the Life of Frederick Douglass: An American Slave</i> - Frederick Douglass</p> <p>“The Achievement of Desire” from <i>Hunger for Memory</i> - Richard Rodriguez</p> <p>Chapter 1 of <i>Breath, Eyes, Memory</i> - Edwidge Danticat</p> <p>Introduction to <i>Breaking Ice</i> - Terry McMillan</p> <p>2. Explain to students that they will be working on writing a reading history chronicling their experiences with reading. Ask them to keep all of their work in the reading folder.</p> <p style="padding-left: 40px;">You will be grading them on the process as well as the final product. I tell my students that I will lead them through the process.</p> <p>3. Ask students to skim all of the reading material and choose the excerpt that looks interesting to them and that they would like to read.</p> <p style="padding-left: 40px;">I have found students like being given a choice about what they read. This establishes a learning environment in which students are empowered</p>	<p><i>Time</i>-The time for this unit can be very flexible. Pick and choose activities that meet your needs and those of your students.</p> <p><i>Reading Folder</i>-Often a folder is used to collect the work that students do during a unit and/or semester. Each teacher has different methods of helping students to organize and maintain a record of their work. Think about how you might use a folder in your classroom. Sometimes it is helpful to store a folder for each student in the classroom so that certain work is readily available at the beginning of each class. If your students keep journals, you may want to have them use them for this unit.</p> <p><i>Material Selection</i>-Melanie suggests several essays and excerpts that she has used for this unit. You should look for material that is easily available in your school and that meets the needs of your students. Essays and autobiographies written by children and young adult authors often contain memories of first reading experiences and offer easy access to the material.</p> <p><i>Goal Setting</i>-Melanie plans to have the students complete a book at the end of the unit. You may have a different objective. Talking with the students about what you are planning and why you are using a particular unit helps to engage them in the activities. You may want to include them in setting the objectives.</p> <p><i>Reading Choice</i>-Allowing students choice gives them the opportunity to select materials of interest to them and at their independent reading levels. Try to</p>

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<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>READING Identify purpose for reading Identify opportunities for improvement of reading comprehension ...</p> <p>WRITING Understand the purpose for writing ... Use prewriting activities ... Use the "writing process" ...</p> <p>ELA STANDARD 1 READING Interpret and evaluate ... informational texts</p> <p>ELA STANDARD 2 Use resources such as personal experience ... to create ... responsive texts</p>	<p>and have control over their own learning. Their decision-making processes are interesting to discuss at the end of the class. You can discuss what makes a person choose to read one thing over another. For example, is it the length, title, author, format, or maybe the first couple of lines that makes us want to read a particular selection?</p> <p>4. Ask students to read the excerpts with a pen in hand. They are to underline parts that resonate with them about their own reading experiences. They can also jot down words and thoughts in the columns, reacting to what they are reading.</p> <div data-bbox="386 606 1045 772" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Walk around room to see if students understand their task and encourage them to respond to the reading.</p> </div> <p>5. After they have finished reading the excerpt, have students respond to it in writing. Provide the following writing prompts:</p> <ul style="list-style-type: none"> • What attracted you to this particular excerpt? • What about it was similar to your experiences with reading? Describe and give examples. • What about it was different from your experiences with reading? Describe. • What, if anything, did you notice or learn about reading? <div data-bbox="386 1297 1045 1423" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Observe and identify students who need encouragement or need to have the task clarified.</p> </div> <p>Homework Students are to read and respond to a second selection. This should also be placed in their reading folder.</p> <p>When students write their final reading history, they will weave their responses to the selections and also include direct quotations to support and enhance their personal statements in their final writing piece.</p>	<p><i>have a broad range of selections available.</i></p> <p><i>Reading Strategy-When students read with a pen in hand and mark the text as they read, they are more focused on the requirements of a task. Students may need instruction in identifying what parts of the text to mark. Here Melanie has given guidelines.</i></p> <p><i>Assessment-Observation is an excellent way to evaluate how well students understand the task. You may want to keep notes to help you better assess student progress.</i></p> <p><i>Writing Response-It helps the students to have prompts for their writing responses. You may want to ask the students to contribute ideas about what the responses might contain.</i></p> <p><i>Assessment-Gently assist students who need help or clarification. Nudge those who need help getting started. Again, notes about student behaviors may help you identify students who need additional assistance.</i></p> <p><i>Reading Folder or Response Journal-Be sure that students understand that they will need to use their responses for the final project. Again, finding a way to store these responses in the classroom may be helpful.</i></p>

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<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>LISTENING Listen respectfully and responsively Demonstrate appropriate body language as a listener Identify own purpose for listening</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>SPEAKING Respond respectfully</p> <p>ELA STANDARD 1</p> <p>LISTENING Identify speaker's purpose and motive for communicating information Determine the need for more information for clarification</p> <p>SPEAKING Express a point of view, providing facts and details in support Anticipate and respond to listener's points of view Ask and respond to probing and challenging questions to acquire information</p> <p>ELA STANDARD 4</p> <p>SPEAKING Speak informally with familiar and unfamiliar people, individually and in group settings Respect age, gender . . . Provide feedback by asking questions designed to encourage further conversation Use courtesy . . .</p>	<p>Day 2</p> <ol style="list-style-type: none"> Students are to work with a partner to share their reaction and responses to one of the selections. Before students begin to share their writing, spend some time explaining the art of active listening. <p>Mini-lesson on Active Listening</p> <ul style="list-style-type: none"> One person in the pair shares his/her writing. After reading the work, the other person responds by telling what s/he hears or notices about the writing piece and asks any questions pertaining to the work. The original reader then has the opportunity to further explain and clarify things about their work. Pairs exchange roles and repeat the process. I like to model active listening by asking a student to read his/her work aloud so that I can respond to it in front of the class. <ol style="list-style-type: none"> Students will work with their partner to discuss their writing, using the active listening model as their guide. Ask a few partners to share: <ul style="list-style-type: none"> the main ideas revealed through their active listening an excerpt from one of the reading histories (Malcolm X or Frederick Douglass's piece) and their reactions to it <p>The purpose of the presentations is to allow students to verbalize their feelings, struggles, and joys about reading. It also provides them the opportunity to see many of the common feelings many of us associate with reading.</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Circulate from pair to pair to check students' understanding of active listening.</p> </div> <p>Actively listen to students' ideas and encourage them to further analyze and extract ideas from the text. Check students' understanding of the text.</p> <p>Homework</p> <p>Interview your parent(s), guardian(s), or anyone who may have read to you as a child so you can find out about your early experiences with reading. Did you like reading as a child? If so, what did you enjoy reading? Did you read alone or with someone else?</p>	<p><i>Active Listening-It is useful to consider how you will scaffold student learning. Here Melanie is giving students the strategies they need to listen well and complete the assigned task. Think about how you can build in the teaching of strategies as you work through your lesson plans.</i></p> <p><i>Modeling-It helps students to see the activity. This addresses the needs of students who need to have a visual component.</i></p> <p><i>Response Sharing-This strategy helps students see the processes their peers are using.</i></p> <p><i>Homework-Melanie wants the students to find information about their earliest reading experiences. This may be difficult for some. You may want to start instead with the students' own memories of their early experiences. Indicate what you want the students to do with this information.</i></p>

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<p>ELA STANDARD 2 Use resources such as personal experience . . . to create imaginative, interpretive, and responsive texts</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS Use prewriting strategies . . .</p>	<p style="text-align: center;">STAGE 2</p> <p>CREATING A TIMELINE CHRONICLING OUR PERSONAL READING HISTORY</p> <p>Day 3</p> <p>1. Ask students to shut their eyes and listen as you speak. Ask them to go way back into their memories and try to recall their earliest memory of reading. It is helpful if you give plenty of prompts here:</p> <ul style="list-style-type: none"> • Were you reading with your mother, father, grandparents, friends, etc.? • What were you reading? Was it one of the classics? <i>Curious George</i> <i>Where the Wild Things Are</i> <i>The Cat in the Hat</i> <i>Clifford, The Big Red Dog</i> • Where were you when you were reading? • What feelings do you remember? <p>2. When students have visualized their first reading memory, ask them to open their eyes and begin to describe this experience in writing.</p> <p>3. After students have written about their earliest memory, ask a few volunteers to read aloud. Tell students to place this writing in their reading folder because they may be using it for the final writing activity. Reading the writing aloud often sparks memories for the other students, and the class has a few good laughs and enjoys the trip down memory lane.</p> <p>Homework Students complete their writing piece about their earliest reading memory if they did not have the opportunity to finish it in class.</p> <p>Day 4</p> <p>1. Discuss the purpose of a timeline.</p> <p>2. Explain that the students will be creating a timeline of their own reading memories. The purpose of this timeline is to provide students with a kind of outline for the longer piece of writing they will be doing at the end of the unit.</p> <p>3. Provide an example of a timeline on the board. I only go up to the sixth grade on the first day so students do not become overwhelmed with the task.</p>	<p><i>Prewriting Prompts-</i> <i>Melanie is asking students to visualize their earliest reading memories. If you prefer, you could ask them to do a quick write in which they write as quickly as possible about their earliest memories. You may want to provide more questions. Your decisions on how to use this part of the lesson should be based on your knowledge of your students.</i></p> <p><i>Timeline-</i> <i>A timeline is an important organizing strategy that students can apply to many writing tasks. Explain how a timeline can be used so that this strategy becomes part of the students' repertoire.</i></p>

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<p>COMPETENCIES ACROSS ALL ELA STANDARDS Use prewriting strategies . . .</p>	<p>Earliest + _____ Grade 1 + _____ Grade 3 + _____</p> <p>Begging my Mom to read <i>Curious George</i> again and again</p> <p>Mom reading <i>Charlotte's Web</i> to my sister & me before bed</p> <p>Reading <i>Nancy Drew</i> books instead of doing homework</p> <p>4. Provide students with a list of guiding questions to aid them in their timeline and writing.</p> <p>GUIDING QUESTIONS</p> <ul style="list-style-type: none"> • Do you remember a teacher who influenced how you view reading? • Do you remember your first library visit? Did you like it there? • What books do you enjoy reading in school? Why? Give examples. • What books didn't you enjoy reading in school? Why? Give examples. • Do you enjoy reading magazines, comic books, romance novels, or newspapers? • What topics/themes do you enjoy reading about—sports, adventure, mystery, etc? • What kind of reading takes place at your home? Observe your mother, father, or siblings and analyze ways they may have influenced how you read. • Who was your favorite character in a book and why? <p>5. Ask students to fill in their timelines up to their middle school days. Provide construction paper and markers to make their timelines colorful additions to your classroom.</p> <div data-bbox="446 1285 1105 1444" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Circulate around the room to identify and help students who don't understand how to complete the timeline.</p> </div> <p>6. After students have completed their timelines, allow time for the class to circulate around the room and look at each other's work.</p> <p>7. Before the end of class, ask students to circle two of the events that are particularly significant to them for some reason.</p> <div data-bbox="446 1705 1105 1797" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Observe that all students have made choices.</p> </div> <p>They will be responsible for writing about these two events and placing the writing in their folders.</p>	<p><i>Sharing</i>-Having students move around the room to view the work of others is a valid activity. If you are displaying individual works, you can have the students leave the work on the desks. If you are using group products, you may want to post them. Again, if your students are not familiar with this type of activity, give them guidelines/expectations before they begin.</p>

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<p>ELA STANDARD 2 WRITING Use resources such as personal experience . . . to create imaginative, interpretive, and responsive texts</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS LISTENING Listen respectfully and responsively SPEAKING Respond respectfully</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS WRITING Use prewriting strategies . . .</p> <p>ELA STANDARD 2 WRITING Use resources such as personal experience . . . to create imaginative, interpretive, and responsive texts</p>	<p>Homework Write a few paragraphs about one of the circled events on your timeline.</p> <div data-bbox="386 283 1044 478" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Periodically collect reading folders to check that students are completing assignments, and identify students who may need additional help with their writing.</p> </div> <p>Day 5 1. Provide time in the beginning of class to hear one or two students share their homework assignments.</p> <div data-bbox="386 636 1044 800" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Listen to student responses and give encouraging feedback. Check to see if students are doing assignments appropriately.</p> </div> <p>2. Students will begin the day by writing about the other circled event on their timeline and placing the pieces written about the two events in their folders.</p> <p>3. Students will complete their timeline chronicling their reading history from their middle school years to their most recent experience with reading.</p> <div data-bbox="386 1052 1044 1215" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Circulate around the classroom to identify and help students who don't understand how to do a timeline.</p> </div> <p>4. Students again will circle two of these events to write about in detail.</p> <div data-bbox="386 1310 1044 1409" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Observe that all students have made a choice.</p> </div> <p>Homework Write a few paragraphs about one of the circled events on your timeline.</p> <p>Day 6 1. Provide time in the beginning of class to have a read around; ask students to share a few of the homework assignments.</p> <div data-bbox="386 1730 1044 1894" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Listen to student writing and give encouraging feedback; check to see if students are doing assignments appropriately.</p> </div>	<p><i>Reading/ Writing Folders- It is important to check folders. You may choose to read a few each day, so that the task doesn't become burdensome. Students need to know that they are accountable for completing the assignments.</i></p> <p><i>Responding to Student Work- You are modeling the standards when you respond respectfully to student responses. You can encourage and at the same time help students improve their efforts.</i></p> <p><i>Adapting the Assignment- Melanie has the students write about four events on their timelines. You may want to require fewer responses. Again, base your decisions on your knowledge of your students and their needs.</i></p>

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<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>WRITING Use prewriting strategies . . .</p> <p>LISTENING Listen respectfully and responsively</p> <p>SPEAKING Respond respectfully</p> <p>ELA Standard 2</p> <p>WRITING Use resources such as personal experience . . . to create imaginative, interpretive, and responsive texts</p>	<p>2. Students will then spend the remainder of the class writing about the other circled event on their timeline and place this writing in their folder.</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Observe and identify students who are having difficulty and provide assistance.</p> </div> <p>3. After students have finished writing about at least four of the events on the timeline, ask the students to write a few paragraphs about how they would describe themselves today as a reader. Do they read a lot, a little? Do they enjoy reading? Why or why not?</p> <p>Homework Students are to describe what kind of reader they would like to be in the future. Ask them to think about things they would change or goals they would make for themselves. They can also discuss the potential difficulties and challenges they may face when trying to achieve their reading goals.</p> <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Spot-check homework assignments to make sure students are being introspective and going beyond surface issues.</p> </div>	<p><i>Homework-Your students may need closer monitoring. You may want to be sure you have read responses from all students at this point.</i></p>
<p>ELA STANDARD 1</p> <p>READING Skim texts to gain an overall impression and scan texts for particular information</p> <p>SPEAKING Express opinions and support them through specific references to the text</p>	<p style="text-align: center;">STAGE 3</p> <p style="text-align: center;">COMPILING THE FRAGMENTS OF WRITING INTO A FIRST DRAFT OF A LONGER WRITING PIECE</p> <p>Day 7</p> <p>1. Begin the class by distributing a copy of a completed reading history. If it is your first time doing reading histories, you can share your own. I always do all of the assignments with my students. It lets them know you value what you are telling them to do and it also gives you an opportunity to share your writing as a model.</p> <p>2. Students are to read the example independently, jotting down notes in the margins and underlining.</p> <p>3. Students are to form groups of three to discuss and prepare the following:</p> <ul style="list-style-type: none"> • list of what they think will be the necessary components of a reading history • list of possible ideas for connecting paragraphs and topics (transition words and phrases) • list of possible difficulties or challenges they may face when composing their own histories • list of things that would make a reading history INTERESTING to read. 	<p><i>Sharing Your Writing-Students enjoy seeing their teacher's writing process. You may want to compile a complete folder with all of the tasks, so that they can see your process. Be sure you share your struggles as well as the successes.</i></p> <p><i>Group Dynamics-If group work is new to your students, you will need to structure your groups carefully. Think about the makeup of each group, the task(s) each student will complete, the room arrangement, etc. You might want to put the expectations/guidelines on a handout, so that students can refer to them during the discussion. The more support (scaffolding) you provide, the better the students will perform.</i></p>

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<p>Ask and respond to questions and followup questions to clarify interpretations</p> <p>ELA STANDARD 4 READING Share reading experiences . . .</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS WRITING Understand the purpose for writing . . . Use prewriting activities . . . Use the "writing process" . . . Use an organizational format . . .</p> <p>LISTENING Listen respectfully and responsively</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS WRITING Understand the purpose for writing . . . Use prewriting activities . . . Use the "writing process" . . . Use an organizational format . . .</p> <p>SPEAKING Respond respectfully</p> <p>ELA STANDARD 2 WRITING Use resources such as personal experience . . . to create interpretive . . . texts</p>	<p>4. Collect the group lists and make copies for the entire class to be distributed the following day. This allows the class to think about where they are heading and potential challenges we all face when approaching a longer piece of writing. This kind of dialogue creates a supportive writing community.</p> <div data-bbox="383 407 1045 531" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Read group lists to determine what you need to clarify with students.</p> </div> <p>Day 8 1. Distribute the lists from the previous day and have a whole group discussion.</p> <div data-bbox="383 674 1045 798" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Verbally check students' understanding of the task by asking questions.</p> </div> <p>The class list is an excellent way to have something concrete to work with when the class establishes the grading criteria for the writing piece.</p> <p>2. Class should create a rubric before they begin the writing assignment. In order to familiarize students with a rubric, it may be necessary to devote a few instructional periods to the process of developing a rubric.</p> <p>3. It is now time to begin organizing all of the fragments of writing. Students will begin this task by re-reading all of the segments of writing they have in their reading folder and putting them in order. They should also decide what should be included in their personal reading histories.</p> <div data-bbox="383 1348 1045 1505" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Observe students as they make their choices and have discussions with individual students about what they'd like to choose for inclusion.</p> </div> <p>4. Students should begin writing their first drafts.</p> <div data-bbox="383 1570 1045 1703" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Work one-on-one with students who are having difficulties.</p> </div> <p>Homework Students will continue compiling and writing the first draft of their reading history for review in class. This may take several nights depending on needs and experiences of the class.</p>	<p><i>Assessment - After you have read the lists, you will have an idea of what issues you need to cover with the class. Be sure that those issues are discussed before you move to the next stage of the assignment.</i></p> <p><i>Assessment Rubric - Students will benefit from being involved in developing grading guidelines. You may want to develop a list of expectations rather than a full rubric. This list would include what you expect in the final product. (See Editor's Attachment)</i></p>

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<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>WRITING</p> <p>Understand the purpose for writing . . .</p> <p>Use tone and language appropriate for audience and purpose</p> <p>Use the "writing process"</p> <p>Write clear, concise sentences</p> <p>Use an organizational format . . .</p>	<p style="text-align: center;">STAGE 4</p> <p>PROOFREADING AND PUBLISHING</p> <p>Day 9</p> <p>Peer Conferences</p> <ol style="list-style-type: none"> Students will be placed in groups of three to receive peer feedback based on the preestablished criteria in the rubric. Each group should respond to the writing on post-it notes. Two students will read each paper. They should focus on meaning, development, and organization. <ul style="list-style-type: none"> What do we need or want to know more about? What could be added to enhance the writing? What could be removed without changing the meaning? <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment</p> <p>Observe and help students in peer conferences and small groups while they engage in discussions about writing.</p> </div> <p>Encourage students to utilize the criteria established in the rubric.</p> <p>I like to model appropriate constructive feedback before I place the students into peer-editing groups. I also like to use post-it notes because it shows respect for the student's writing and practically speaking, it provides space that is not always available in the margins.</p> <p>Homework</p> <p>Read over the suggestions, comments, and critiques you received from your peers and complete a second draft for another review.</p>	<p><i>Peer Conference-</i>If your students have limited experience with peer conferences, provide guidelines or expectations. Your questions should reflect the expectations provided in your assessment rubric. (See Editor's Attachment)</p>
<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>WRITING</p> <p>Understand the purpose for writing . . .</p> <p>Use the "writing process"</p> <p>Write clear, concise sentences</p> <p>Use correct grammatical construction . . .</p> <p>Use dictionaries, thesauruses, and style manuals</p>	<p>Day 10</p> <p>Peer Editing</p> <p>Proofreading/Writing Mechanics</p> <p>Students will be placed in groups of three to edit papers, paying particular attention to writing mechanics.</p> <p>It may be necessary to do several mini-lessons on editing, spelling, grammar, and content based on the needs displayed in student writing.</p> <p>Homework</p> <p>Students will make any necessary changes to the paper after the peer-editing session and complete a neatly written or typed draft to be reviewed by the teacher.</p>	<p><i>Mini-lessons-</i>At the beginning of this process, you need to identify the skills that you need to review with your students. Plan a short (10 minutes) lesson. Be sure that the skills you teach are included in your evaluation instrument. It isn't necessary to stress every skill in every writing piece.</p> <p><i>Handbooks-</i>There are many good language handbooks available for students. Ideally, each student would own a copy. However, copies should be available for use during class. If you do not have copies of a handbook, talk with your ELA coordinator or your principal. Instructing students in the use of a handbook is a good mini-lesson.</p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>ELA STANDARD 3 WRITING State an opinion, or present a judgment by developing a thesis and providing supporting evidence . . .</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS LISTENING Listen respectfully and responsively</p> <p>ELA STANDARD 4 LISTENING Respect age, gender, position, and cultural traditions of the speaker Withhold judgment Appreciate the speaker's uniqueness</p> <p>SPEAKING Speak informally . . . Provide feedback . . . Use courtesy . . . Respond respectfully</p>	<p>Day 11 1. Students will hand in their second draft to be reviewed by the teacher.</p> <div data-bbox="391 317 1047 443" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Read and review student writing to see that they meet the criteria established on the rubric.</p> </div> <p style="text-align: center;">It may be necessary to have some students redo their papers if they do not meet this criteria.</p> <p>2. Students will assess themselves in the form of a letter addressed to the teacher. In the letter they give themselves a grade and explain in detail why they deserve that grade. They can also write about anything they learned about reading or themselves as a result of their work.</p> <div data-bbox="391 768 1047 863" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Read and respond to student letters.</p> </div> <p>Day 12 Publishing 1. Teacher will distribute reading histories with comments and questions. 2. Students will rewrite their reading history and complete a final draft for publication.</p> <p>Homework Students will complete their final draft.</p> <p>Day 13 or Final day(s) of the Unit Celebration/Read Around 1. Students will publish their reading histories in a class book. 2. Students will have a read around in front of the class. They may read their entire history or just a favorite segment, depending on time constraints.</p> <div data-bbox="391 1451 1047 1671" style="border: 1px solid black; padding: 5px;"> <p style="text-align: center;">Assessment</p> <p>Listen to student reading histories and respond by commenting on the best aspects of their work and what you learned or noticed from listening; ask them questions to give them the opportunity to further discuss their work.</p> </div> <div data-bbox="391 1696 1047 1829" style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Collect reading folders and final drafts of reading histories for a grade.</p> </div> <p>It is nice to invite parents, school supervisors, and other students to this kind of event.</p>	<p><i>Teacher Review-This reading provides an opportunity for you to note students who are having difficulties with the writing process. Melanie is not grading, but she is assessing progress.</i></p> <p><i>Self Assessment-This is an important step and helps students to assume responsibility beyond the completion of the task. You may want them to address how their assignment meets the guidelines and/or addresses the rubric. Students will appreciate your comments.</i></p> <p><i>Time Allotment-This activity may take longer for your class. You may prefer to have the students bring their polished pieces to share rather than undertaking a book project the first time you attempt this task.</i></p> <p><i>Assessment-You could also have students form groups of six to eight and have them read and respond to the histories. This method will take less class time than having every student read to the entire class.</i></p>

Personal Reading History

Editor's Attachment

Situation:

Rather than giving the students a full rubric, it is useful to develop a list of expectations with the students and then determine the value of each part. There are many forms you can use. The important thing is to provide students with expectations.

You can ask the students to evaluate themselves, using the guidelines, before you collect the final product. Put your score beside their scores so that they can compare results and you can discuss them.

GRADING EXPECTATIONS					
Name _____				Date _____	
				Student	Teacher
Prewriting (20 Points)					
A	B	C	D	F	
20-18	17-16	15-14	13	12-0	_____
Student has:					
Maintained a folder with all required responses					
Responded thoughtfully to prompts					
Used responses as a source of material for final essay					
Utilized revision suggestions from peer conferences to improve content					
Reflected on writing process in a letter.					
Language Skills (20 Points)					
A	B	C	D	F	
20-18	17-16	15-14	13	12-0	_____
Student has:					
Written clear, concise sentences					
Observed rules of punctuation, capitalization, and spelling					
Used correct grammatical construction					
Utilized suggestions from editing conferences.					
Final Product (50 Points)					
A	B	C	D	F	
50-45	44-40	39-35	34-32.5	32-0	_____
Student has:					
Used an effective organizational strategy					
Completed an essay of approximately five pages					
Included struggles, successes, memories of early reading experiences, and reading goals					
Included quotes from interviews					
Used tone and language appropriate for the audience					
Developed a personal voice.					
Best Effort (10 points)					
A	B	C	D	F	
10-9	8	7	6.5	6-0	_____
Student has:					
Proofread for errors					
Prepared a paper that represents best work					
Completed the assignment on time.					

Launching Book Clubs

*Cher Sansone—
Monroe Academy for Business and Law*

Editor's Introduction

Cher Sansone offers both an instructional strategy and an instructional unit. You can utilize and expand the strategy to suit most literature you teach. There are many ways to organize book clubs or literature discussion groups. Many articles and books have been written on this topic. You may want to check professional journals for assistance. A good source of information is the Internet service of the Educational Resources Information Center (Keyword: AskERIC; Address: <http://ericir.syr.edu>)

One important issue you must consider is how you will organize and implement the group work. This is the most important step if you want your book clubs to function well. Think about how you will train your students to work together and assume responsibility for their learning while they are in the groups. The more support or scaffolding you provide at the beginning, the more successful the students will be. Don't ever assume that they will know what you expect. Make each step in the process visible to them.

Students can be wonderful at developing questions for discussion. As one scaffolding activity, you can have students develop questions in groups and then share them with the class. A discussion of which questions will support a discussion will help all the students to grow in this area.

Some writers urge the use of multiple titles for this strategy. However, the strategy can work even if all the students are reading the same novel. This strategy also works for short stories, poetry, and other literature. Adapt it to your goals and the needs of your students.

Remember, teaching is a reflective process. You are growing with your students. Your first attempt may not be all that you had hoped. Do not give up! Reflect on what went well and where there were problems, and then redesign your approach.

Teacher-to-Teacher Letter

Dear Colleague,

I teach at Monroe Academy for Business and Law. This is an alternative high school in the Bronx.

If we want to teach students to be lifelong learners, we need to help them develop a love for reading and writing. It is so important that kids read books they enjoy. It is the first step in creating a reading life. As teachers we often hear students complaining about the books we have them read. The books are either too boring, too long, or just not what they're interested in. If we have 25 or more students in a classroom, it is difficult to please everyone, but not impossible!

As English teachers we all know how wonderful it is to read a book we love and then discuss it with friends or colleagues. It makes the book meaningful. Students deserve and need this in their academic lives. Book clubs are a great way for students to take control of their learning. Students are able to choose what they will read from a number of selections provided by the teacher. Book clubs also allow kids the chance to share, discuss, and indulge in their own interpretation of a novel. Some teachers may feel as though book clubs can create chaos in the classroom. The classroom will be noisier, but noise is not chaos. If we give students a chance to take charge of their learning, they just may surprise us all.

Cher Sansone

Launching Book Clubs

Standards Addressed:

Standard 1—Students will read, write, listen, and speak for information and understanding.

Standard 2—Students will read, write, listen, and speak for literary response and expression.

Standard 4—Students will read, write, listen, and speak for social interaction.

Regents Tasks:

Task IV - Critical Lens

Learning Objectives (what students need to know and/or be able to do to succeed):

- to recognize and understand literary-elements in a novel
- to maintain and use a reading log
- to critique and evaluate author’s style and intent
- to compare themes from several novels
- to develop an interpretation and opinion of a novel
- to write a critical lens essay, using two works of literature
- to work in groups
- to share and discuss ideas in an informal setting

Literary Skills Emphasized/Taught:

- plot
- theme
- setting
- tone
- imagery
- character
- mood
- author’s style/writing techniques

Recommended Duration:

3 - 4 weeks

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>READING</p> <p>Identify opportunities for improvement of reading comprehension skills, such as exposure to wider range of writers, topics, and styles</p> <p>Maintain a personal reading list to reflect reading goals and accomplishments</p>	<p>LAUNCHING BOOK CLUBS</p> <p>Book clubs provide teachers with the instructional strategies that allow students to direct and take responsibility for their own learning.</p> <p>Note</p> <p>Visit your book room and select five or six novels you think your students will enjoy. The difficulty of the novels will vary among grade levels. I chose novels with a common theme, “the coming of age” including:</p> <p style="padding-left: 20px;"><i>Down These Mean Streets</i> - Piri Thomas <i>The Outsiders</i> - S.E. Hinton <i>Go Ask Alice</i> - anonymous <i>To Kill a Mockingbird</i> - Harper Lee <i>If Beale Street Could Talk</i> - James Baldwin <i>Lesson Before Dying</i> - Ernest Gaines</p> <p>A common theme allows unity in the classroom and gives students a basis for whole class discussions on the novels. Usually book clubs meet two or three times a week. For this reason I label the meetings “session” rather than “days.”</p> <p>Session 1</p> <ul style="list-style-type: none"> • Place the books you’ve chosen in the center of the room. You will need approximately six copies of each novel. Students will choose a novel, take it to their desks, and explore it. Ask them to look at the cover and make some judgments on what the book might be about. Have students read a page or two to get a feel for the author’s style. Most students will want to read the first book they look at. They should be allowed to choose that book as a first choice, but students should explore all five novels before making selections. By doing this students will learn a little bit about each book, and they may read more than one in the future. • Walk around, encouraging students to preview all the novels. • After students explore the novels ask them to place them back on the desk. Each student completes an index card, indicating their first, second, and third choices for a reading selection. • Collect index cards. <p>Note</p> <p>The purpose for book clubs is to give students a voice in what they will read. By having students make three choices, the teacher can decide the makeup of groups. Try to give each student his/her first or second choice. Read over the students’ choices and create the book clubs. The teacher may choose to join a reading group.</p>	<p><i>Strategy- You may use this strategy with a single novel or with many titles. You can start with short stories as a way to introduce this activity. If you want additional information, a good resource is <i>Literature Circles</i> by Harvey Daniels (Stenhouse Publishers, York, Maine, 1994). In this very readable book Daniels gives very specific activities for implementing reading groups, and he even includes worksheets that you can reproduce.</i></p> <p><i>Book Selections- As you select materials, choose some titles that are accessible to your struggling students. Allow student choice. If a student chooses a book that might frustrate him/her as a reader, allow the student to participate in the group that will best provide additional support. If you do not have multiple copies, try “walking the school.” You may be surprised at what you can find in classroom libraries. The public library is another source.</i></p> <p><i>Teacher Participation- The teacher needs to have read all of the titles. Plan to participate in all the groups by moving around the room and joining discussions when you sense your presence will move the discussion forward.</i></p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>COMPETENCIES ACROSS ALL ELA STANDARDS READING Identify purpose for reading Use strategies . . . to assist in comprehension</p> <p>ELA STANDARD 3 READING Analyze and evaluate fiction . . .</p> <p>WRITING Maintain a writing portfolio . . .</p> <p>COMPETENCIES ACROSS ALL ELA STANDARDS READING Identify purpose for reading Use strategies . . . to assist in comprehension</p> <p>ELA STANDARD 2 READING Read works with a common theme and compare the treatment of that theme by different authors</p> <p>ELA STANDARD 4 READING Share reading experiences . . . by discussing reactions to texts</p>	<p>The Next Day Announce book clubs and give out the books. Give the students guidelines.</p> <ul style="list-style-type: none"> • They will be doing most of their reading at home. • They will write one page of response in their reading logs for every chapter they read. (You will have to give a mini-lesson on reading logs.) • A note taker should record the work of the group and submit the notes to the teacher. <p>After guidelines are established, have students look again at the cover of the novel. What predictions can you make about the novel from the cover? Write your response in your reading logs. Be prepared to share your response with your book group tomorrow.</p> <div style="border: 1px solid black; padding: 10px; text-align: center;"> <p>Assessment Reading logs will be collected and graded. Group notes can be collected at the end of each session.</p> </div> <p>Session 2</p> <ul style="list-style-type: none"> • Students will meet in their book clubs and develop a written plan for how they will operate, including a reading schedule. The teacher will guide them through this process by describing group roles such as: discussion facilitator, recorder, researcher of historical context, etc. Each group will submit a written plan at the end of the session. • Students can then begin the discussion of the novel by sharing their description of the cover and their predictions. <p>Assignments</p> <ul style="list-style-type: none"> • Begin reading your book. • Respond in your reading log. <ul style="list-style-type: none"> ◆ Describe how the book begins. ◆ Describe the first character you meet and your impression of him/her. ◆ Describe the setting. ◆ Describe the mood or tone of the novel. (You may have to define these terms.) ◆ Describe what you notice about the author's style or writing technique. 	<p><i>Reading Logs-</i></p> <p>a. <i>You will need to decide how you will manage logs and how you will use them. Many teachers have students keep a notebook with their reading response. It is also possible to use folders, which you can keep in the classroom and the students can add to as they complete responses.</i></p> <p>b. <i>You may decide that having students write after every chapter is requiring students to stop their reading too often. You will need to consider this as you plan for your clubs.</i></p> <p><i>Assessment-</i><i>If you plan to grade the reading logs, you should provide a list of expectations for the responses.</i></p> <p><i>Group Strategies-</i><i>Establishing guidelines for the groups is vital. See Daniels for how he designates and assigns roles. Every student should have a responsibility at every meeting. In addition to a recorder, you may want the group to designate one member to develop the discussion questions for the group.</i></p> <p><i>Sessions-</i><i>The number of sessions and the focus for each session will be determined by the needs of your students and your goals for this unit.</i></p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>ELA STANDARD 3 READING Generate a list of significant questions to assist with analysis and evaluation of texts Analyze and evaluate fiction . . .</p> <p>SPEAKING Determine points of view, clarify positions, make judgments, and form opinions Recognize the use of protocols and traditional practices of reviewing literary works . . .</p> <p>ELA STANDARD 2 SPEAKING Express opinions and support them through specific references to the text Describe features of the genre and the period to interpret and respond to imaginative texts Ask and respond to questions and follow up questions to clarify interpretation</p> <p>WRITING Write interpretive and responsive essays . . . to examine development and impact of literary elements such as character . . .</p>	<p>Remaining Book Club Sessions Teachers and students select together book club discussion topics. For example:</p> <ul style="list-style-type: none"> • Discuss the characters, noting similarities and differences. • Discuss characteristics that students honor and those they don't, and discuss why. • Discuss how a character in the novel had a coming-of-age experience. • Discuss student response to the most significant coming-of-age experience. • Discuss connections to their own lives. <div style="border: 1px solid black; padding: 5px; text-align: center;"> <p>Assessment Keep a notebook of observations about individual and group efforts as you move around the room. This will help you address concerns and note successes.</p> </div> <p>Whole group discussions might include:</p> <ul style="list-style-type: none"> • How characters develop. • Characteristics that are honored. • The meaning of a coming-of-age experience. • The techniques the author uses to develop a character and theme. <p>Related writing assignments might include:</p> <ul style="list-style-type: none"> • A description of a personal coming-of-age experience. • A character sketch. • A comparison of a character in the novel to another character in a film or literary work, etc. 	<p><i>Remaining Activities-The rest of the activities are ones that Cher specifically developed for the novels she selected. You can adapt these to your needs or develop new ones. Consider what you want the students to gain from this experience and develop activities that help them move toward your goals.</i> <i>If your students are more independent readers, you may want to have each group develop some of its own activities.</i></p> <p><i>Group and Class Discussions-</i> <i>a. Allow students many opportunities to discuss their specific novels in their groups. Give them guidelines of your expectations for these discussions. When students have had a chance to rehearse their responses in small groups, they are more comfortable participating in whole class discussions.</i> <i>b. During class discussions, keep a record of student participation. This can be done on a seating chart with check marks. Note important ideas so that you can return to them or help students build upon them. Near the end of the discussion, ask quiet students to comment on a particular idea or to state ideas that impressed them.</i></p> <p><i>Writing Tasks-You will need to develop guidelines if you ask the students to complete these tasks. Do you want them to write a formal piece or do you want a journal response? How will you assess their response? How many examples do you expect?</i></p>

STANDARDS	LEARNING ACTIVITIES	EDITOR'S COMMENTS
<p>COMPETENCIES ACROSS ALL ELA STANDARDS</p> <p>Writing</p> <p>Understand the purpose for writing</p> <p>Identify the intended audience</p> <p>Use tone and language appropriate . . .</p> <p>Use prewriting activities . . .</p> <p>Use the "writing process" . . .</p> <p>Observe rules of punctuation, capitalization, and spelling . . .</p> <p>Use correct grammatical construction . . .</p> <p>Use an organizational format . . .</p> <p>ELA STANDARD 3</p> <p>WRITING</p> <p>State an opinion, or present a judgment . . .</p>	<p>Final Project - A Critical Lens Essay</p> <p>Students will write a critical lens essay, using the novel they read in their book club and another piece of literature studied in class. The second piece of literature can be a poem, novel, short story, or play, etc.</p> <p>"There are only two or three human stories and they go on repeating themselves as fiercely as if they had never happened before."—Willa Cather</p> <p>Note</p> <p>If your students have never written a critical lens essay, you will have to take them through it step-by-step.</p> <ol style="list-style-type: none"> 1. Have students freewrite on the statement for 5 - 10 minutes. Remind students at this time to let their voice guide their writing. You should place guiding questions on the board. <ul style="list-style-type: none"> ◆ What does this statement mean to you? ◆ Do you agree with this statement or not? ◆ What connections do you see to this statement in your own experience or that of someone you know? ◆ How does your experience prove what you believe this statement means? 2. Have students share writing in pairs. Ask students to repeat what their partners said (active listening). Place students' ideas and main points on the board. You may want to use columns to show students an organizational strategy. 3. Have the students make the transition to literature. Students choose two examples from the novel they read that they think prove what the statement means. They describe briefly what happens and how it connects to the statement. 4. Have students brainstorm the second piece of literature for examples that prove what the statement means. Pair students up for sharing of ideas. 5. Review the format for an essay covering introduction, body, and conclusion. 	<p><i>Critical Lens Essay-</i></p> <p><i>a. Providing or reviewing the steps is an important element in this assignment.</i></p> <p><i>b. Be sure students are aware of the expectations for this assignment. If you are going to use the rubric from the English Regents, provide copies for the students and discuss it with them. Developing an expectation guide with the students can help them understand the task.</i></p> <p><i>Selecting Appropriate Literature-</i>Have students share their choices with the entire class and discuss why some selections are better choices than others.</p> <p><i>Organizational Strategies-</i>This is a good time to model ways to organize the information for this essay. If you model strategies throughout the year, students will have a repertoire to call upon when they take the English Regents.</p> <p><i>Handbooks-</i>If possible, have a few language handbooks available in the classroom so that students can consult them for advice about writing essays and for information about correct grammar and usage.</p>