

Memoirs of Migration:
A Thematic Unit in American Literature

Daniel Beugnet
Florida State University

Memoirs of Migration: A Thematic Unit in American Literature
Table of Contents

GOALS AND OBJECTIVES.....3

RATIONALE.....5

SCOPE AND SEQUENCE.....7

DAILY LESSON PLANS.....8

APPENDIX A.....99

APPENDIX B.....116

Memoirs of Migration: A Thematic Unit in American Literature

Goals and Objectives

Students Will:

- Read and respond to diverse texts in various genres and by a range of authors, including the poem *Middle Passage* by Robert Hayden, the novel *Middle Passage* by Charles Johnson, the memoir *Ecology of a Cracker Childhood* by Janice Ray, and the young adult novel *Thief of Hearts* by Lawrence Yep.
- Recognize common themes that all of the above texts share.
- Understand, discuss, and relate the theme of migration across a variety of media and genres, including oral class discussions, reflective written compositions, research writing, and new media compositions.
- Understand the enduring influence of migration on a family's history, value systems, and beliefs.
- Understand that family history can be a rich source of knowledge about a culture and a society.
- Respond critically and analytically, through a variety of media, to all texts read, deconstructing the actions and motivations of characters, interrogating authorial intent, and drawing connections between each text and contemporary life.
- Synthesize themes, ideas, and the content of personal responses and class discussions to compose questions for classmates aimed at drawing larger meaning from the texts.
- Synthesize the themes and ideas from the texts studied to create visual representations of those themes and ideas.
- Present informative speeches to peers, utilizing appropriate presentation skills, maintaining eye contact, and using audible speech.
- Demonstrate through written, oral, and multi-media products an understanding of the concept of research as asking questions about a problem and then collecting and analyzing data in order to answer the question or questions, drawing on past research and ultimately drawing conclusions.

- Apply knowledge of the writing process to planning, organizing, and developing an ethnographic research project on which students report through multiple modes of media.
- Know best practices for composing interview questions and conducting interviews as part of ethnographic research.
- Apply ethnographic research skills to data collection, data analysis, and the reporting of research findings.
- Understand the concept of intellectual property and its importance within the context of the global economy.
- Know how plagiarism is defined by various entities and institutions and why these multiple definitions can be problematic.
- Understand how to avoid being accused of plagiarism.
- Apply the skills of documenting, summarizing, quoting, and paraphrasing sources with a variety of texts.
- Evaluate diverse media to draw conclusions about its “originality”.
- Understand the difference between plagiarizing a source and incorporating it into writing using standard citations.
- Utilize common tools for creating multimedia research projects.

Memoirs of Migration: A Thematic Unit in American Literature

Unit Rationale

Memoirs of Migration will challenge students to think deeply about the affects migration has had on American society throughout its history, influencing our collective values, beliefs, and traditions. Movement from one place to another alters individuals' and families' concepts of identity and self, changes which endure through the generations that proceed them. Through the study of literature which embodies these themes and through inquiry into their own family histories, students will be challenged to discover how migration has shaped them and their families.

Students will first explore migration through three diverse readings in American literature, works written in three distinct genres and produced by three very different authors. Students will first study the novel *Middle Passage* by Charles Johnson in its entirety. *Middle Passage* is a fictionalized account of the 1841 rebellion aboard the *Amistad*. Much of the novel reflects factual accounts of this history, but Johnson expands on the given history to create a revisionist account that seeks to better understand complex social roles at a time in early American history when scores of people were migrating to the newly formed republic. Next, students will study excerpts from Janice Ray's memoir *Ecology of a Cracker Childhood*, a text comprised largely of family history, exploring the relationships between land and people through the lens of Ray's own ancestors. Finally, students will study excerpts from a young adult novel, *Thief of Hearts* by Lawrence Yep, which tells the story of a teenaged girl who is the child of a Chinese American woman and a Caucasian man. The protagonist struggles to shape an identity out of these vastly different cultural heritages, resulting in a crisis. Her crisis is resolved through an experience in which she learns about her family history, better understanding how that history has shaped her family, and through them, her. Students will engage these literary works through class discussions, personal written reflections, and dynamic multi-genre responses. These activities will challenge students to explore how migration has shaped their own lives and the lives of those around them.

Following study of these literary texts, students will embark on a research project in which they will learn formal methods of research through inquiry into their own family histories of migration. Students will interview a family member or a community member about their own stories of migration, attempting to mine knowledge that previously had remained hidden about their own family or community histories. Students will treat these interviews as data, drawing out meaning from what they uncover and rendering what they discover as written research reports and as more dynamic multi-media presentations of their findings. Through these multi-media projects, students will gain experience applying digital technologies to meaningful academic tasks. The unit will conclude by have students formally present their research projects, integrating best practices for speech

presentation with the other modes of communication employed in the research project.

At the conclusion of this unit, it is expected that all students will have gained a better understanding of the role of migration in their own lives, and this is an important development in the lives of young people. Teenagers and young adults struggle to understand who they are and who they want to become, and who they are cannot be separated from the influence of the family's beliefs and values. Unpacking these facets of one's life and understanding their influence is an important part of becoming a well-adjusted adult, and it is hoped that this unit will play some small part in ushering that process forth in this group of young people.

Memoirs of Migration: A Thematic Unit in American Literature

Scope and Sequence

Week 1

- Day 1: Introduce the theme, the main text, and the supporting texts
- Day 2: Read/Listen to and discuss *Middle Passage*, by Charles Johnson
- Day 3: Read/Listen to and discuss *Middle Passage*, by Charles Johnson
- Day 4: Read/Listen to and discuss *Middle Passage*, by Charles Johnson
- Day 5: Socratic Circle: *Middle Passage*, by Charles Johnson

Week 2

- Day 1: Read/Listen to and discuss *Middle Passage*, by Charles Johnson
- Day 2: Read/Listen to and discuss *Middle Passage*, by Charles Johnson
- Day 3: Socratic Circle: *Middle Passage*, by Charles Johnson
- Day 4: Summative activity: Draw the ship
- Day 5: Students present their drawings of the ship

Week 3

- Day 1: Read and discuss an excerpt from *Ecology of a Cracker Childhood*
- Day 2: Read and discuss an excerpt from *Ecology of a Cracker Childhood*
- Day 3: Read and discuss an excerpt from *Thief of Hearts*
- Day 4: Read and discuss an excerpt from *Thief of Hearts*
- Day 5: Socratic Circle: *Ecology of a Cracker Childhood* and *Thief of Hearts*

Week 4

- Day 1: Introduce research methods and research writing
- Day 2: Introduce ethnographic research
- Day 3: Ethnographic data analysis workshop
- Day 4: Lecture/Discussion, *The Research Writing Process*
- Day 5: Lecture/Discussion, *The Research Writing Process*;

Week 5

- Day 1: Digital writing workshop
- Day 2: Digital writing workshop
- Day 3: Research Project work day
- Day 4: Summative Activity: Mandala Responses
- Day 5: Present Mandala Responses

Week 6

- Day 1: View and discuss film: *Amistad*
- Day 2: View and discuss film: *Amistad*
- Day 3: Present research projects
- Day 4: Present research projects
- Day 5: Present research projects

Daily Lesson Plans

Memoirs of Migration: A Thematic Unit in American Literature
Lesson Plan
Week 1, Day 1

Introduce the theme, the main text, and the supporting texts

Materials: Copies of the poem *Middle Passage* by Robert Hayden (freely accessible at <http://www.poemhunter.com/poem/middle-passage/>)

Content Objectives:

- Read and respond to the poem *Middle Passage* both verbally and in writing.
- Discuss goals for the unit.

Standards:

- LA.1112.1.5.1: The student will adjust reading rate based on purpose, text difficulty, form, and style.
- LA.1112.1.6.9: The student will determine the correct meaning of words with multiple meanings in context.
- LA.1112.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning.
- LA.1112.2.1.1: The student will analyze and compare historically and culturally significant works of literature, identifying the relationships among the major genres (e.g., poetry, fiction, nonfiction, short story, dramatic literature, essay) and the literary devices unique to each, and analyze how they support and enhance the theme and main ideas of the text.
- LA.1112.2.1.3: The student will analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities.
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.
- LA.1112.2.2.4: The student will identify and analyze the characteristics of a variety of types of text (e.g., references, reports, technical manuals, articles, editorials, primary source historical documents, periodicals, job-related materials, practical/functional text).

Instructional Objectives:

Introduce and Discuss the Theme (15 minutes)

- Explain that, for the next six weeks, the class will be reading about, discussing, and researching family and community histories, particularly histories of migration and resettlement.
- Display the words *migration* and *resettlement* and ask students what these terms mean to them.
- Explain that these terms are complicated and mean different things to different people.

- Display the following dictionary definitions of *migrate*: “to move from one country or region and settle in another; to change location periodically, especially by moving seasonally from one region to another” (The American Heritage® Dictionary of the English Language, 2009).
- Display the term *immigration* and explain its relationship to *migration*. Tell students that *migration* is a more general term and that *immigration* has come to connote a set of policies. Explain that immigration is a complex and important issue and that we may discuss it during the unit, but it is not our focus. Our focus is family and community histories of migration and how they shape us as individuals and communities.
- Have students write about conversations with older relatives, or older people in general, about family history, community history, moving from one place to another, or some other aspect of the past; then have them share in groups and later with the class.
- Ask students what challenges and opportunities might result from a move from one place to another; list these in a chart with two columns labeled *challenges* and *opportunities*
- Point out factors identified above that might shape family histories, beliefs, and values, such as poverty, changes in features of communication, and confusion over cultural identity.
- Explain that everyone’s family history shapes their views of the world, how they see their relationships to others, and what they perceive as possible or impossible for themselves.
- Explain that part of education is to unpack all of these facets of our selves and to lay them all out for critical examination so that we can better understand where we have come from, how that has shaped us, and what we want to carry with us into the future. Family history is one small part of this package that is the self, and the texts and works of art in this unit represent several artists’ attempts to do this, and we will all attempt the same.

Introduce the Main Text (10 minutes)

- Remind students that not all people migrated to America, or within America, by choice. Acknowledge that all students have learned the history of slavery in America. Mention that on day 2 we will study other instances of forced migration in American history. Acknowledge that these events complicate family histories, but they do not negate those histories or make them less important, as we shall see with our first text.
- Display the term *middle passage* and ask students what they know about it. Construct from students’ response a definition of the middle passage as representative of the harrowing journey of African slaves forced to migrate to America.
- Tell students that *Middle Passage* is the title of the first text we will read.
- Tell students that the novel is loosely based on the slave rebellion aboard the slaving ship *Amistad* in 1841, and the plot centers on a similar rebellion.
- Tell students that *Middle Passage* may be a difficult novel to read, more for its

<p>subject matter than for its language. Explain that it deals with difficult subject matter, but it does so with an end in mind.</p> <ul style="list-style-type: none"> • Conceptualize <i>Middle Passage</i> as a terrible journey through which the author leads his readers. Explain that the horrible events described are leading to a destination that is full of meaning, and that destination may be surprising. Said differently, it is not a narrative constructed for shock value alone but for a definite purpose, which we will learn more about over the next two weeks. • Explain that the events of <i>Middle Passage</i> are tied up with Johnson's family history, as one might imagine, but this so in ways one might not expect. • Share some brief biographical information about Johnson: author and professor emeritus at the University of Washington, born and raised in a northern suburb of Chicago, once an avowed communist, converted to Buddhism in the 1970's, earned his Ph.D. at SUNY Stonybrook, taught at the University of Washington (Boccia, 1996) • Tell students that the main character is a combination of two of Johnson's relatives; tell students that we will examine the relationship between Johnson's family history and the novel after we finish the novel.
<p>Introduce the Genres of Meta-Fiction and Literary Nonfiction (10 minutes)</p> <ul style="list-style-type: none"> • Remind students that genre is a construct; any one text can be classified into multiple genres by readers, and writer's often don't write a text to fit a particular genre • Explain that <i>Middle Passage</i> can be classified as <i>meta-fiction</i> • Explain that meta-fiction is a very broad category of fiction which, in very general terms, calls attention to the fact that it is fiction; it seeks not to transport the reader to another world but to make meaning through a narrative. This is not to say that meta-fiction cannot be entertaining. • Explain that one of the many ways in which meta-fiction operates is to incorporate autobiographical elements; the writer's life is recast through the narrative. This form is especially common in African American literature; <i>Their Eyes Were Watching God</i> and <i>The Color Purple</i> are two other prominent examples • Explain that we will see how Johnson incorporates family history into <i>Middle Passage</i>, but he also incorporates American history into the narrative, as well as his own particular worldview. • Tell students that after reading <i>Middle Passage</i> we will turn to the genre of literary nonfiction, which seeks to due away completely with the artifice of fiction by telling a personal story as accurately as possible.
<p>Read the poem <i>Middle Passage</i>, by Robert Hayden (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that Johnson has identified the poem <i>Middle Passage</i>, by Robert Hayden as an inspiration for his novel and prefaced the text with a stanza from the poem. • Ask students if they are familiar with other works by Hayden • Share biographical information about Hayden:

- Tell students Hayden was born in 1913 and died in 1980
- Tell students that Hayden was a writer, poet, and professor of literature at Fisk University and the University of Michigan
- Poet Laureate of the United States, 1976-1978
- Ask for volunteers to read the poem aloud.
- Ask the following questions to elicit response and analysis:
 - From whose perspective is the poem written? (the poet's and the slavers') Why do you think Hayden chose these two perspectives?
 - What do the names in the breaks between the stanzas refer to? (slaving vessels) What poetic device is Hayden using with the use of these names? (irony; they are names with religious significance)
 - What historical references do you see incorporated? (The rebellion aboard the Amistad)

Introduce the Supporting Texts (5 minutes)

- Tell students that, in the third week of this unit, we will read another work of meta-fiction that is more representative of a community, the Chinese American community, than of history or an individual's life.
- Introduce *Thief of Hearts*. Tell students that it is a young adult novel about a teenaged girl in San Francisco who, through the course of events in the novel, learns something important about the history of her family and her community.
- Tell students that we will also read an excerpt from one other selection that is a work of literary nonfiction, a genre that makes no pretense about its connection to real life. Literary nonfiction simply takes as its enterprise the translation of real life into literature.
- Introduce *Ecology of a Cracker Childhood*, the autobiography of a woman from a "cracker" background, a pejorative term for a white southerner, usually of Scots-Irish descent, a group that was marginalized and oppressed at home in Scotland.
- Tell students we will learn more about the writer and her family history when we study the excerpt.
- Point out that we are reading a diversity of texts from a diversity of genres and by a diversity of authors, but all of them have something to say about the theme of migration, which has special significance for Americans, leading authors from a range of communities to write about it.
- Remind students that this aspect is part of the transformative power of literature; it causes us to think about ourselves as individuals in relation to others within the society, and through this, we learn to be more understanding, empathetic, and self-aware.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 1, Day 2
 Read/Listen to and discuss *Middle Passage*, by Charles Johnson

Materials:

- Student texts: *Middle Passage*, by Charles Johnson
- Audio book: *Middle Passage*, by Charles Johnson

Special Note: Chairs and/or desks should be arranged in a circle prior to students' arrival.

Content Objectives:

- Read and respond to the novel *Middle Passage* both verbally and in writing.
- Analyze characters' actions and motivations both verbally and in writing.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts;
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict);
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written;
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations;

Instructional Objectives

Introduce methodology for reading the text (Schaars, 2000)

- Explain that the class will read the text together with the audio book version.
- Tell students that the class will remain in the circular seating arrangement while reading and responding to the text.
- Remind students that, while the language of the text is not especially challenging for most, some of the ideas and concepts expressed are; in particular the motivations for characters' actions can be hard to fathom.
- Explain that students are encouraged to raise their hands at any time they do not understand something in the text, at which time the audio book will be paused and the group will deal with the question together. Explain that unresolved questions can impede understanding of a text as one reads on.
- Tell students that they will also be asked to maintain a reading response log in which they can also jot down questions, as well as responses both during and after reading.

Introduce reading response logs which students will maintain while reading the text (Smagorinsky, 2008)

- Tell students that they will be asked to maintain a reading response log in which they record questions, impressions, quotes, and other forms of response throughout this unit.
- Explain that you will read the logs and give students credit for doing them and that you will therefore require them to maintain these logs in a particular format.
- Demonstrate how logs should be kept, holding up a sheet of notebook paper and folding it vertically in the center.
- Tell students that they should record significant quotes or references to readings on the left side of the response journal, while on the right they should write open-ended questions about the passage, personal responses, evaluations, or interpretations.
- Tell students that their response logs should be kept in a notebook and remain neat and presentable.
- Explain that students are encouraged to respond to the literature authentically. Tell students that if they do not want for a page to be read, they may place an 'X' at the top and it will not be read.

Read and discuss the text, pages 1-21, together as a class (Schaars, 2000)

- Remind students to ask question during reading and/or to fill in response logs
- Tell students that we will try to complete pages 1-21 today, but if we do not finish, we will continue on day four.
- Read together along with the audio book pages 1-10, stopping at the end of the third paragraph on page 10. When complete, pause the audio book and

ask the following comprehension questions:

- How would you describe our two main characters so far, Rutherford Calhoun and Isadora?
- How would you describe the circumstances in which they live?
- Do you find it surprising that Calhoun was a free African American living in the South in the 1830's?
- What does Calhoun fear? Why do you think that is?
- Continue reading together along with the audio book pages 10-21. When complete, pause the audio book and ask the following comprehension questions:
 - Why does Calhoun stow away on the *Republic*?
 - What do you find surprising about Zeringue? Who are the creoles?
 - What do you think will happen to Calhoun when he is discovered?
- Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. Tell students that you will also distribute some post-it notes. Ask students to take one or two post-it notes and write one question on each note for the class to answer together. Explain that these can be questions about the plot or characters in the story or about the meaning of the text (Probst, 2007).
- Distribute post-it notes
- Allow five minutes for students to complete their response logs and discussion questions.
- Collect the post-it notes and post them on the board. Explain that each question will be posed to the group. Have students come forward and select a question that is not theirs and read it aloud. Discuss the questions as a class (Probst, 2007).

Ask the following questions to informally assess students' comprehension of the content and themes of the text:

- Where and when does the story take place?
- What makes this story different from many other stories about African Americans during the time of slavery?
- What did you learn about the history of New Orleans from today's reading?

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 1, Day 3
 Read/Listen to and discuss *Middle Passage*, by Charles Johnson

Materials:

- Student texts: *Middle Passage*, by Charles Johnson
- Audio book: *Middle Passage*, by Charles Johnson

Special Note: Chairs and/or desks should be arranged in a circle prior to students' arrival.

Content Objectives:

- Read and respond to the novel *Middle Passage* both verbally and in writing.
- Analyze characters' actions and motivations both verbally and in writing.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text.
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection.
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts.
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict).
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details.
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations.

Instructional Objectives:

Continue reading and discussing the text, pages 22-43, together as a class

- Remind students to ask questions during reading and/or to fill in response logs
- Tell students that we will try to complete pages 22-43 today, but if we do not finish, they will complete the reading for homework.
- Read together along with the audio book pages 22-43, stopping at the end of page 25. (Adapted from Schaars, 2000)
- When complete, pause the audio book and ask the following questions:
 - How likely do you think Cringle's reaction to Calhoun is? Do you think this really could have happened? Why or why not? What would you expect to happen to an African American stow away on a slaving ship?
 - What about Calhoun's handling of the situation is surprising? Do you think that because he is honest about the problems that led him to stow away that Cringle was more understanding?
- Warn students that the next segment is graphic and disturbing, but it is part of the larger purpose of the novel.
- Continue reading together along with the audio book pages 26-34. When complete, pause the audio book and ask the following questions:
 - How would you describe Captain Falcon?
 - Why do you think that Johnson chooses to introduce Falcon into the story in the way that he does?
 - Does Falcon remind you of anyone? He is smart, he reads widely and often. So why does he do such horrible things?
- Continue reading together along with the audio book pages 35-43. When complete, pause the audio book and ask the following questions:
 - Why do you think that Falcon, Cringle, and Squibb are working on a slaving ship? Why don't they just get regular jobs back at home in America?
 - Why is the ship called the *Republic*? What do you think is meant by the line, "She was, from stem to stern, a process. She would not be...the same vessel that left New Orleans" (36).
 - What is meant by the lines, "Without the civilizing presence of women, everyone felt the pressure, the masculine imperative to prove himself equal to a vague standard of manliness in order to be judged "regular" (41). Are the members of the crew really "manly"? By whose definition of manliness?
 - What do you think will happen when they go ashore in Bangalang? What are your predictions about the Allmuseri?
- Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. Tell students that you will also distribute some post-it notes.
- Allow five minutes for students to complete their response logs and discussion questions.

- Invite students to share their responses and/or questions.

Ask the following questions to informally assess students' comprehension of the content and themes of the text:

- What is the crew's destination? Why do you think they fear the journey back to America?
- How is your understanding of the narrator Calhoun evolving? How would you describe him now that is different from the way you described him at the beginning?
- What are your predictions about the rest of the book?

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 1, Day 4
 Read/Listen to and discuss *Middle Passage*, by Charles Johnson

Materials:

- Student texts: *Middle Passage*, by Charles Johnson
- Audio book: *Middle Passage*, by Charles Johnson

Special Note: Chairs and/or desks should be arranged in a circle prior to students' arrival.

Content Objectives:

- Read and respond to the novel *Middle Passage* both verbally and in writing.
- Analyze characters' actions and motivations both verbally and in writing.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text.
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection.
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts.
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict).
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details.
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations.

Instructional Objectives:

<p>Continue reading and discussing the text, pages 44-70, together as a class</p> <ul style="list-style-type: none"> • Remind students to ask questions during reading and/or to fill in response logs • Tell students that we will try to complete pages 44-70 today, but if we do not finish, they will complete the reading for homework. • Read together along with the audio book pages 44-70, stopping in the middle of page 62. (Adapted from Schaars, 2000) • When complete, pause the audio book and ask the following questions: <ul style="list-style-type: none"> ○ Why do you think Falcon has taken Calhoun into his confidence? What might Falcon stand to gain? What aspects of Calhoun's character might have led to this development? ○ How did poverty contribute to the Allmuseri's predicament? • Continue reading together along with the audio book pages 62-70. When complete, pause the audio book and ask the following questions: <ul style="list-style-type: none"> ○ Are you beginning to think that Falcon is psychologically troubled? Why or why not? ○ Do you think that Falcon's illness led to his occupation or vice versa? Justify your point-of-view with textual evidence. • Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. • Allow five minutes for students to complete their response logs and discussion questions. • Invite students to share their responses and/or questions.
<p>Ask the following questions to informally assess students' comprehension of the content and themes of the text:</p> <ul style="list-style-type: none"> • What more have you learned today about both Calhoun's and Falcon's character? • What about the Allmuseri's history do we now know? What might we learn about the affects of poverty from that history?
<p>Assign pages 71-99 for homework.</p> <ul style="list-style-type: none"> • Have students continue to maintain their reading logs. • Remind them that you will collect the reading logs at the end of week 2. • Tell students they will have a brief quiz on day 1 of week 2.
<p>Introduce Socratic seminars in preparation for day 5 (Copeland, 2005):</p> <ul style="list-style-type: none"> • Explain that a unique method will be used to analyze and discuss <i>Middle Passage</i> on day 5, a method that will likely be new to students. • Introduce the Socratic Method. Ask students if they know who Socrates was, and explain that he is the earliest Greek philosopher of whom we have a written record. Tell students that one of his most enduring intellectual contributions was a teaching method in which he, and other students, asked

questions of one another in order to understand ideas better. Explain that we will use a modified version of Socrates' teaching method called *Socratic Circles* to analyze pages 1-70 on day 5.

- Conceptualize Socratic Circles as a way to engage in civil discourse, an exchange of ideas between thinking individuals, an opportunity that is all too rare in contemporary society.
- Tell students that the Socratic Circles provide an opportunity for everyone in the class, including the teacher, to both teach and learn from others' ideas through asking and answering questions.
- Explain that students will ask questions of one another about the text, questions that do not simply ask for information, but which probe the ideas and themes that lie beneath the text of the novel.
- Explain that their questions should be open-ended questions without a definite answer; yes/no questions do not fit this description.
- Provide the following examples of questions aimed at analyzing the text's meaning:
 - What do you think of Calhoun's description of Isadora? How might this be a comment on gender relations in early America?
 - What is the irony in naming the ship the *Republic*? Why do you think Johnson made this stylistic choice?
- Assign students to review both the text, pages 1-70, and their reading journals for homework, searching for questions to ask the group.
- Explain the process by which Socratic Circles are conducted. Tell students that they will be divided into two large groups on day 5. The groups will be assigned to sit in two concentric circles. The group in the inner circle will discuss the text while the outer group remains silent. Members of the inner circle will have an opportunity to pose question to one another and every member will the opportunity to respond to the questions posed. The outer group, meanwhile, will take notes on the discussion of the inner circle, taking notes on how well they feel the inner circle responded, what members might have neglected to see or mention, and how the dialogue could have been improved. Explain that the outer circle will be guided by a rubric. Display and review the rubric (see Appendix A). After approximately 10 minutes of discussion, the outer circle will offer feedback on the inner circle's discussion and additional insights on what was discussed. The inner circle, meanwhile, will remain silent. After the outer circle has given their feedback, the two groups will change places and the process will be repeated with the students in new roles.
- Mention that the intent of the Socratic Circles is not to engage in debate, though students are free to disagree with one another. Explain that no one is competing and no one "wins" in a Socratic dialogue.
- Take questions about both the purpose and the method of Socratic Circles

Place students in *Buzz Groups* (Copeland, 2005) to review their response journals (Smagorinsky, 2008) together and identify potential questions in preparation for

Socratic Circles on day 5.

- Tell students that you will give them 5 minutes to work in groups to review their response journals together and identify potential questions, issues, and ideas for the Socratic Circles on day 5.
- Mention that they are not required to read their response journals to the group but that they may want to consult them in order to generate ideas.
- Allow students to divide themselves into groups of 3-4.
- Circulate to answer questions, make suggestions, and keep students on task.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 1, Day 5
 Socratic Circle: *Middle Passage*, by Charles Johnson

Materials:

- Student texts: *Middle Passage*, by Charles Johnson
- *Socratic Circle Feedback Form* (Copeland, 2005) (See Appendix A)
- *Socratic Seminar Rubric* (Childs, 2009) (See Appendix A)
- Note cards on which the names of an equal number of countries in the northern and southern hemispheres have been printed (See Appendix A)
- A world map displayed somewhere in the classroom

Special Notes:

- Chairs and/or desks should be arranged in two concentric circles prior to students' arrival; enough seats should be available for all students and the teacher.
- If possible, use ambient lighting, such as floor lamps or Christmas lights (Copeland, 2005).

Content Objectives:

- Respond critically and analytically to the novel *Middle Passage*.
- Analyze verbally characters' actions and motivations, authorial intent, connections of the text to contemporary life, and the text's contributions to major concepts in the humanities and the social sciences.
- Pose questions to classmates aimed at drawing larger meaning from the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text.
- LA.1112.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning.
- LA.1112.1.7.4: The student will identify cause-and-effect relationships in text.
- LA.1112.1.7.5: The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.
- LA.1112.2.1.4: The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme.
- LA.1112.2.1.7: The student will analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions.

- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.
- LA.1112.4.3.1: The student will write essays that state a position or claim, present detailed evidence, examples, and reasoning to support effective arguments and emotional appeals, and acknowledge and refute opposing arguments.
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria.

Instructional Objectives:

Review the procedure for Socratic Circles (Copeland, 2005)

- Remind students that they will ask open-ended questions of one another about the text, questions that do not simply ask for information, but which probe the ideas and themes that lie beneath the text of the novel.
- Remind students that they were assigned to review both the text, pages 1-70, and their reading journals for homework, searching for questions to ask the group.
- Remind students that they will be divided into two large groups on day 5. The groups will be assigned to sit in two concentric circles. The group in the inner circle will discuss the text while the outer group remains silent. Members of the inner circle will have an opportunity to pose question to one another and every member will the opportunity to respond to the questions posed. The outer group, meanwhile will take notes on the discussion of the inner circle, taking notes on how well they feel the inner circle responded, what members might have neglected to see or mention, and how the dialogue could have been improved. Remind students that the outer circle will be guided by a rubric. After approximately 10 minutes of discussion, the outer circle will offer feedback on the inner circle's discussion and additional insights on what was discussed. The inner circle, meanwhile, will remain silent. After the outer circle has given their feedback, the two groups will change places and the process will be repeated with the students in new roles.
- Remind students that the intent of the Socratic Circles is not to engage in debate, though students are free to disagree with one another. Remind them also that no one is competing and no one "wins" in a Socratic dialogue.

Divide the class into two groups:

- Create a set of note cards, prior to students' arrival, on which the names of an equal number of countries in the northern and southern hemispheres have

<p>been printed. Set the number of note cards equal to the students in the class and shuffle them together.</p> <ul style="list-style-type: none"> • Hand each student a card on which the name of a country has been printed as she/he walks into the classroom. Tell students to sit anywhere they'd like but to be prepared to move when class begins. • Have students look at their cards and read the country on the card. Ask students to determine whether the country is in the northern or southern hemisphere. Check students' understanding of the concept of hemispheres and answer questions as necessary. Direct students to consult the map and one another if they're not sure. • Tell students that if the country on their card is in the southern hemisphere, they will sit in the inner circle; those with northern hemisphere countries will occupy the outer circle. • Ask students to have ready their reading response journals and a copy of the text. • Have students move to their appropriate circles. Check the cards of students in the outer circle to ensure everyone has moved as directed. Distribute the <i>Socratic Circle Feedback Form</i> (Copeland, 2005) as this is done (See Appendix A). 	<p>Organize and direct the Socratic Circle</p> <ul style="list-style-type: none"> • Invite students in the inner circle to contribute the first question; allow sufficient wait time. • Offer the following as an initial question if no one responds: What do you make of the ship's name the <i>Republic</i>? What might this name symbolize? • Facilitate responses; call on students to respond if necessary, making sure students understand that, while they are required to participate, responses to particular questions are not mandatory. • Ask the following as a follow-up question, if necessary: Why do you think Johnson chose this name and what do you think he intended to say about America? • Encourage volunteers for subsequent questions. • Monitor the responses of the outer circle and maintain order and progress as necessary as the discussion moves forward. • Facilitate the responses of the outer circle when time for the discussion of the inner circle has elapsed and the discussion has reached a sufficient conclusion. • Invite members of the outer circle to share how they rated the inner circle's discussion, explaining the rationale for their ratings. Make sure that suggestions for improvement are made. • Have the inner and outer circles change roles. Invite students in the inner circle to contribute the first question; allow sufficient wait time. • Offer the following as an initial question if no one responds: What do you think about Calhoun's description of Isadora? On page 6, Calhoun describes Isadora as follows: "Isadora never used make-up. At age five she had been
--	---

sentenced to the straightening comb, and since then kept her hair pinned back so tightly each glossy strand stood out like wire, which also pulled back the skin at her temples, pushing forward a nose that looked startlingly like a doorknob, and enlarging two watery, moonlike eyes that seemed ever on the verge of tears. No, she wasn't much to look at" (6). Do you think Isadora was really as ugly as Calhoun says? How might this relate to Calhoun's view of women, as reflected when he says, "Of all the things that drive men to sea, the most common disaster, I've come to learn, is women" (1). Why do you think Calhoun sees women in this way? What comment might Johnson be making about gender relations in American history?

- Encourage volunteers for subsequent questions.
- Monitor the responses of the outer circle and maintain order and progress as necessary as the discussion moves forward.
- Facilitate the responses of the outer circle when time for the discussion of the inner circle has elapsed and the discussion has reached a sufficient conclusion.
- Invite members of the outer circle to share how they rated the inner circle's discussion, explaining the rationale for their ratings. Make sure that suggestions for improvement are made.
- Conclude the Socratic Circle by having students spend five minutes writing a reflection about what they learned from today's discussions. Have students share their reflections.
- Close by praising high points in the day's activity. Share your own reflection, pointing out comments that were particularly insightful.

Remind students of their homework assignment to read 71-99 for homework. Remind students that they should continue to maintain their reading logs and that those will be collected at the end of week 2. Remind students also that they will have a brief quiz on day 1 of week 2.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 2, Day 1
 Read/Listen to and discuss *Middle Passage*, by Charles Johnson

Materials:

- Quiz over *Middle Passage*, pages 71-99 (See Appendix A)
- Student texts: *Middle Passage*, by Charles Johnson
- Audio book: *Middle Passage*, by Charles Johnson

Content Objectives:

- Read and respond to the novel *Middle Passage* both verbally and in writing.
- Analyze characters' actions and motivations both verbally and in writing.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text.
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection.
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts.
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict).
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details.
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations.

Instructional Objectives:

Administer quiz over pages 71-99.
<p>Discuss pages 71-99. Ask the following questions:</p> <ul style="list-style-type: none"> • How are the Allmuseri different from the way Squibb described them? Given that the Allmuseri are cast as the civilized and the white slavers as the barbarians, what do you think Johnson is trying to convey? • Why does the crew plan a mutiny? Of what are they afraid? • Why is Calhoun chosen to lead the rebellion? Why does he assent?
<p>Continue reading and discussing the text, pages 100-141, together as a class</p> <ul style="list-style-type: none"> • Remind students to ask questions during reading and/or to fill in response logs • Read together along with the audio book pages 100-119, then ask the following questions. (Adapted from Schaars, 2000) <ul style="list-style-type: none"> ○ What is your take on the Allmuseri god in the hull? Why does it appear and behave differently to everyone who sees it? ○ What form does the Allmuseri god take for Calhoun? Who does he see? Why is this significant to him? What larger point do you think Johnson wants to make? • Continue reading together along with the audio book pages 120-141. When complete, pause the audio book and ask the following questions: <ul style="list-style-type: none"> ○ Why do you think Calhoun envies the Allmuseri for their culture? ○ Describe the transformation that happens within Calhoun. What brings about this transformation? How do you think it will influence his actions going forward? ○ Why do you think Calhoun refuses to ally himself with the Allmuseri? • Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. Tell students that you will also distribute some post-it notes. • Allow five minutes for students to complete their response logs and discussion questions. • Invite students to share their responses and/or questions.
<p>Ask the following questions to informally assess students' comprehension of the content and themes of the text:</p> <ul style="list-style-type: none"> • How has our understanding of the Allmuseri grown even deeper now? What influence do they have on Calhoun and the other crew members? • Rutherford Calhoun is a complex character. What have you learned about him over the course of the novel? How do you predict he will handle the mutiny aboard the Republic, now that he appears to hold sway.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 2, Day 2
 Read/Listen to and discuss *Middle Passage*, by Charles Johnson

Materials:

- Student texts: *Middle Passage*, by Charles Johnson
- Audio book: *Middle Passage*, by Charles Johnson

Special Note: Chairs and/or desks should be arranged in a circle prior to students' arrival.

Content Objectives:

- Read and respond to the novel *Middle Passage* both verbally and in writing.
- Analyze characters' actions and motivations both verbally and in writing.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text.
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection.
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts.
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict).
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details.
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations.

Instructional Objectives:

Continue reading and discussing the text, pages 142-209 (end), together as a class

- Remind students to ask questions during reading and/or to fill in response logs
- Read together along with the audio book pages 142-167, then ask the following questions. (Adapted from Schaars, 2000)
 - Much of the text is about the transformation of the characters involved. In this chapter, has Falcon, the most despicable of this cast of characters, changed in any way? What do you make of his comments about the ship's owners? What about his entrusting Calhoun with telling the story of the journey?
 - What does Cringle mean when he says, "The heavens are all wrong...They've not been in the right place since that gale gave us a dusting" (158)? Is this book really about a transatlantic voyage or something else?
- Continue reading together along with the audio book pages 168-184. When complete, pause the audio book and ask the following questions:
 - How do Reverend Chandler and Calhoun's father complicate the narrative of slaveholders as evil tyrants and slaves as helpless victims?
 - What can we take away from this presentation of slaveholders as sometime liberators and slaves as people who actively resisted and rebelled against oppression? To what other texts or historical incidents can you relate this part of the book? How does Johnson honor this history?
- Continue reading together along with the audio book pages 168-209. When complete, pause the audio book and ask the following questions:
 - What might this text imply about ambition and the desire for wealth? How does ambition shape Zeringue?
 - How does Calhoun see Isadora differently at the end of the book from the way he saw her at the beginning?
 - What do you take away from the ending? What do you predict for Calhoun and Isadora's future? Do you think Calhoun has been transformed? If so, what affect do you think this transformation have on his life?
- Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. Tell students that you will also distribute some post-it notes.
- Allow five minutes for students to complete their response logs and discussion questions.
- Invite students to share their responses and/or questions.

Ask the following questions to informally assess students' comprehension of the content and themes of the text:

- Has this novel made you question any of your assumptions about American history? How so?
- How would you summarize the revisions Johnson offers to the traditional narrative of early American history?

Assign students to review both the text, pages 100-209 and their reading journals for homework, searching for questions to ask during the Socratic Circle on day 3.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 2, Day 3
 Socratic Circle: *Middle Passage*, by Charles Johnson

Materials:

- Student texts: *Middle Passage*, by Charles Johnson
- *Socratic Circle Feedback Form* (Copeland, 2005) (See Appendix A)
- *Socratic Seminar Rubric* (Childs, 2009)

Special Notes:

- Chairs and/or desks should be arranged in two concentric circles prior to students' arrival; enough seats should be available for all students and the teacher.
- If possible, use ambient lighting, such as floor lamps or Christmas lights (Copeland, 2005).

Content Objectives:

- Respond critically and analytically to the novel *Middle Passage*.
- Analyze verbally characters' actions and motivations, authorial intent, connections of the text to contemporary life, and the text's contributions to major concepts in the humanities and the social sciences.
- Pose questions to classmates aimed at drawing larger meaning from the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text.
- LA.1112.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning.
- LA.1112.1.7.4: The student will identify cause-and-effect relationships in text.
- LA.1112.1.7.5: The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.
- LA.1112.2.1.4: The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme.
- LA.1112.2.1.7: The student will analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions.
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.

- LA.1112.4.3.1: The student will write essays that state a position or claim, present detailed evidence, examples, and reasoning to support effective arguments and emotional appeals, and acknowledge and refute opposing arguments.
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria.

Instructional Objectives:

Review the procedure for Socratic Circles (Copeland, 2005)

- Remind students that they will ask open-ended questions of one another about the text, questions that do not simply ask for information, but which probe the ideas and themes that lie beneath the text of the novel.
- Remind students that they were assigned to review both the text, pages 100-209, and their reading journals for homework, searching for questions to ask the group.
- Remind students that they will be divided into two large groups on day 5. The groups will be assigned to sit in two concentric circles. The group in the inner circle will discuss the text while the outer group remains silent. Members of the inner circle will have an opportunity to pose question to one another and every member will the opportunity to respond to the questions posed. The outer group, meanwhile will take notes on the discussion of the inner circle, taking notes on how well they feel the inner circle responded, what members might have neglected to see or mention, and how the dialogue could have been improved. Remind students that the outer circle will be guided by a rubric. After approximately 10 minutes of discussion, the outer circle will offer feedback on the inner circle's discussion and additional insights on what was discussed. The inner circle, meanwhile, will remain silent. After the outer circle has given their feedback, the two groups will change places and the process will be repeated with the students in new roles.
- Remind students that the intent of the Socratic Circles is not to engage in debate, though students are free to disagree with one another. Remind students that no one is competing and no one "wins" in a Socratic dialogue.

Divide the class into two groups:

- Ask for students who have a pet to go to the inner circle and students without a pet to stay in the outer circle.
- Distribute the *Socratic Circle Feedback Form* (Copeland, 2005) as this is done (See Appendix A).

Organize and direct the Socratic Circle (Copeland, 2005)

- Invite students in the inner circle to contribute the first question; allow sufficient wait time.
- Offer the following as an initial question if no one responds: What do you think is the significance of the Allmuseri god in the hold? Why does it change shapes so that everyone sees it differently?
- Facilitate responses; call on students to respond if necessary, making sure students understand that, while they are required to participate, responses to particular questions are not mandatory.
- Ask the following as a follow-up question, if necessary: What connection might this shape-changing god have to the psychology of the one who interacts with it? And how might what the characters see reflect early America?
- Encourage volunteers for subsequent questions.
- Monitor the responses of the outer circle and maintain order and progress as necessary as the discussion moves forward.
- Facilitate the responses of the outer circle when time for the discussion of the inner circle has elapsed and the discussion has reached a sufficient conclusion.
- Invite members of the outer circle to share how they rated the inner circle's discussion, explaining the rationale for their ratings. Make sure that suggestions for improvement are made.
- Have the inner and outer circles change roles. Invite students in the inner circle to contribute the first question; allow sufficient wait time.
- Offer the following as an initial question if no one responds: What larger *journey* is this novel talking about? Is the ship a tangible space or a liminal space? Is this really a book about a ship crossing the ocean?
- Encourage volunteers for subsequent questions.
- Monitor the responses of the outer circle and maintain order and progress as necessary as the discussion moves forward.
- Facilitate the responses of the outer circle when time for the discussion of the inner circle has elapsed and the discussion has reached a sufficient conclusion.
- Invite members of the outer circle to share how they rated the inner circle's discussion, explaining the rationale for their ratings. Make sure that suggestions for improvement are made.
- Conclude the Socratic Circle by having students spend five minutes writing a reflection about what they learned from today's discussions. Have students share their reflections.

Discuss briefly the connection between Johnson's family history and the novel (5 minutes)

- Tell students that Rutherford Calhoun was actually based on two male relatives of Johnson's- a freedman living in New Orleans in the 1820's and an

<p>uncle who he admired a great deal.</p> <ul style="list-style-type: none">• Read an excerpt from Michael Boccia's 1996 interview with Johnson in <i>African American Review</i> (Boccia, 1996), starting from the bottom of page 612, where Boccia asks Johnson about his family to the bottom of 613.• Point out that Johnson admired his uncle for his strength of character; ask students how this might explain the ending of <i>Middle Passage</i>.• Point out that Calhoun seems to have a transformation at the end and seems to resolve to become a more responsible and respectable man, similar to Johnson's Uncle Will.• Tell students that interviews with authors are common and can shed light on what they seek to express through the literature they write.
<p>Tell students that their reading journals will be collected at the end of day 5, giving them time to incorporate any new ideas that arise in the next two days of study into their responses.</p>

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 2, Day 4
 Summative activity: Draw the ship

Materials:

- Student texts: *Middle Passage*, by Charles Johnson
- Art Supplies: poster board cut into half sheets, markers, colored pencils, fabric, yarn, scissors, glue, butcher paper
- Copies of the line drawing of a ship (See Appendix A)
- Example of the activity (See Appendix A)

Content Objectives:

- Synthesize themes and ideas from *Middle Passage*, and class discussions of the text, into a visual representation that illustrates those themes and ideas.
- Prepare to present the visual representation of the text verbally to the class.

Standards:

- LA.1112.2.1.6: The student will create a complex, multi-genre response to the reading of two or more literary works using multiple critical perspectives (e.g., historical, archetypal, social), describing and analyzing an authors use of literary elements (e.g., theme, point of view, characterization, setting, plot), figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, and imagery), and analyzing an authors development of time and sequence (e.g, through the use of complex literary devices such as foreshadowing and flashback).
- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.5.1: The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia).
- LA.1112.3.5.2: The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs).
- LA.1112.3.5.3: The student will share with others, or submit for publication.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria.
- LA.1112.5.2.3: The student will use research and visual aids to deliver oral presentations that inform, persuade, or entertain, and evaluates ones own and others oral presentations according to designed rubric criteria.
- LA.1112.5.2.4: The student will use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations.

- LA.1112.6.4.1: The student will select and use appropriate available technologies (e.g., computer, digital camera) to enhance communication and achieve a purpose (e.g., video, presentations).
- LA.1112.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Instructional Objectives:

<p>Introduce the multi-genre response activity: <i>Drawing the Ship</i> (Smagorinsky, 2008) (10 minutes)</p> <ul style="list-style-type: none"> • Remind students that, over the last two weeks, we have examined <i>Middle Passage</i> from multiple perspectives, examining what it has to say about early American history, social class, gender, and the enduring affects of migration on individuals generations after that migration occurred. • Explain that over the last two weeks, students responded to the text primarily in speech and writing, but today students will have an opportunity to respond visually. • Explain that students will create a visual representation of the novel and their responses to it. • Tell students that they will work in groups to create their responses. • Tell students that there will be very few limits on how they can respond, but they will be given a framework to follow with a few set requirements. Tell students that they will place visual symbols and/or words and phrases that represent their responses into a line drawing of a ship like the one depicted in the novel.
<p>Display and interpret the example (See Appendix A) (5 minutes)</p> <ul style="list-style-type: none"> • Display the example. Tell students that it is only a partial example and that there's does not need to resemble it. • Point to the words: <i>process</i> and <i>ambition</i> and explain what these words might mean to one individual. Point to the mandala and describe how it represents a journey or process and growth. Point to the broken chain and discuss how it could represent both the tangible and intangible conceptions of freedom represented in the novel. • Ask students what ideas immediately come to mind for symbols they might include.
<p>Review the requirements for the assignment (5 minutes)</p> <ul style="list-style-type: none"> • Tell students that you have copies of the same drawing of a ship that is used in the example and that they are free to use that drawing if they choose. Encourage students, however, to create their own original drawings. • Invite students to use any digital resources available, including computer terminals or labs or personal laptop computers. • Tell students that art supplies will also be provided, including poster board,

<p>markers, colored pencils, fabric, yarn, scissors, and glue. Ask students to use the butcher paper provided to cover their workstations when using glue.</p> <ul style="list-style-type: none">• Explain that students must include at least twelve images and/or words/phrases on their visuals.• Tell students that they will present their visuals to the class on day 5, so they should begin discussing how they will present and interpret the multi-genre response, as well.• Tell students that their work will also be displayed in the classroom and that digitally produced projects will be printed as posters, if possible.• Invite students to ask questions.
<p>Have students divide into groups to begin working. Circulate around the room periodically to monitor progress, offer assistance, and keep students on task. (30 minutes)</p>
<p>Remind students that their reading response logs will be due on day 5.</p>

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 2, Day 5
 Students present their drawings of the ship

Content Objectives:

- Present the multi-genre response to the text verbally to the class.
- Utilize appropriate presentation skills, maintaining eye contact and audible speech.
- Answer classmates' and the teacher's questions about the multi-genre response.

Special Note: At some point on day 5, display students' multi-genre responses somewhere in the classroom.

Standards:

- LA.1112.2.1.6: The student will create a complex, multi-genre response to the reading of two or more literary works using multiple critical perspectives (e.g., historical, archetypal, social), describing and analyzing an authors use of literary elements (e.g., theme, point of view, characterization, setting, plot), figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, and imagery), and analyzing an authors development of time and sequence (e.g, through the use of complex literary devices such as foreshadowing and flashback).
- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.5.1: The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia).
- LA.1112.3.5.2: The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs).
- LA.1112.3.5.3: The student will share with others, or submit for publication.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria.
- LA.1112.5.2.3: The student will use research and visual aids to deliver oral presentations that inform, persuade, or entertain, and evaluates ones own and others oral presentations according to designed rubric criteria.
- LA.1112.5.2.4: The student will use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations.
- LA.1112.6.4.1: The student will select and use appropriate available technologies (e.g., computer, digital camera) to enhance communication and achieve a purpose (e.g., video, presentations).

- LA.1112.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Instructional Objectives:

Collect reading response journals prior to student presentations. (1 minute)
Remind students that they will present their visual representations of <i>Middle Passage</i> today. Allow students five minutes to meet with their groups to make last-minute preparations. (5 minutes)
<p>Have students present their projects (45 minutes)</p> <ul style="list-style-type: none"> • Remind students that they are expected to give their full attention to the presenters during presentations. • Encourage students to ask questions or make relevant comments at the end of their peers' presentations. • Invite volunteers to present, calling on groups to come forward as needed. • Ask questions and provide praise and positive reinforcement as appropriate after each group has presented. Encourage members of the class to do the same.
Tell students that they will read excerpts from two other texts related to migration and family history during week 3, continuing and deepening the discussion begun while reading <i>Middle Passage</i> .

Memoirs of Migration: A Thematic Unit in American Literature

Lesson Plan

Week 3, Day 1

Read and discuss an excerpt from *Ecology of a Cracker Childhood*

Materials: Student copies of excerpt from *Ecology of a Cracker Childhood*

Special Note: Chairs and/or desks should be arranged in a circle prior to students' arrival.

Content Objectives:

- Read and respond to an excerpt from *Ecology of a Cracker Childhood* both verbally and in writing.
- Analyze the relationships between the narratives of migration in *Middle Passage* and *Ecology of a Cracker Childhood*.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts;
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict);
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written;
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations;

Instructional Objectives:

Introduce literary nonfiction writing

- Explain that while much of literature is comprised of fiction, drama, and poetry, an increasing amount of work that renders true stories as literature is being produced.
- Provide the following common examples of literary nonfiction: *In Cold Blood* by Truman Capote, *Angela's Ashes* by Frank McCourt, and *A Child Called It* by Dave Pelzer.
- Ask students to identify a few more examples.
- Tell students that authors of literary nonfiction use many of the same devices as fiction writers, including plot development, characterization, metaphor, irony, and so on. Ask students to look for these devices as we read our next selection, *Ecology of a Cracker Childhood*.

Introduce *Ecology of a Cracker Childhood*

- Tell students that Janice Ray is an author who writes literary nonfiction exclusively and that she is the author of two books and many articles.
- Explain that *Ecology of a Cracker Childhood* is a type of literary nonfiction writing called "memoir," which tells the true story of one's personal experiences.
- Explain that memoirs often center on a particular theme to which the author's personal experiences are related.
- Tell students that Ray recounts her childhood memories of the longleaf pine forests that once surrounded her home, and her family's relationship to those forests; her memoir centers on preserving and protecting those forests.
- Ask students to share any experience they have had visiting old growth forests.
- Tell students we will learn more about them and why Ray chose to write about them as we read the text.

Introduce methodology for reading the text (Schaars, 2000)

- Explain that, just as was done while reading *Middle Passage*, the class will read the text together, although we will take turns reading as opposed to using an audio book.
- Tell students that the class will remain in the circular seating arrangement while reading and responding to the text.
- Explain that students will likely find the text less challenging than *Middle Passage*, but that they are still encouraged to raise their hands at any time they do not understand something in the text and we will pause to deal with the question together.
- Tell students that they will still be asked to maintain a reading response log in which they can jot down questions, as well as responses both during and after reading.

Read and discuss the text, pages 65-69 and 81-87, together as a class (Schaars, 2000)

- Read together pages 65-69. Invite volunteers to read a page each, calling on students to read as necessary. When complete, ask the following comprehension questions:
 - Janice Ray speaks in this chapter about old-growth forests. What is the difference between an old-growth forest and a planted forest? Why might Ray be so much more moved by an old-growth forest?
 - Have you ever visited an old-growth forest? What other experiences have you had in nature that are similar to the one described here by Ray?
 - What are some of the reasons Ray names for loving old-growth forests as she does?
 - In the final lines of this chapter, Ray speaks of no longer having to worry about what happens to souls. Like many people from the South, Ray is from a devoutly Christian family. Do you think this statement represents a departure from her family's beliefs? Why or why not?
- Continue reading together along with the audio book pages 81-87. When complete, pause the audio book and ask the following comprehension questions:
 - How do you think the oppression experienced by Ray's ancestors, *Borderlanders* or *Scots-Irish* influenced the way they treated the land and other people when they arrived in America?
 - How might their experiences from long ago continue to shape how they continue to behave today?
 - Ray describes how Andrew Jackson, a Scots-Irish, attempted to mount a genocide against the "Creek" or Muscogee Nation in an effort to make way for Scots-Irish settlers, including Ray's ancestors, to settle in southern Georgia. Later, he invaded Florida just north of Tallahassee to continue his campaign. What influence might his heritage have had on his decision to act in such a way? Do you feel sorry for the Scots-Irish? Do you blame them?
 - Ray implies that injustice perpetrated upon the Scots-Irish and their homeland in Scotland was at least partly responsible for the injustices perpetrated by them when they arrived in America. Do you agree with Ray? How responsible can we hold Ray's ancestors for the damage they did? What can be done to ensure future generations treat the land and people with more respect?
- Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. Ask students to think especially about the connections between this text and *Middle Passage* as it relates to the affects of migration on Americans' family histories. Tell students that you will also distribute some post-it notes. Ask students to take

one or two post-it notes and write one question on each note for the class to answer together. Explain that these can be questions about the plot or characters in the story or about the meaning of the text (Probst, 2007).

- Distribute post-it notes
- Allow five minutes for students to complete their response logs and discussion questions.
- Collect the post-it notes and post them on the board. Explain that each question will be posed to the group. Have students come forward and select a question that is not theirs and read it aloud. Discuss the questions as a class (Probst, 2007).

Ask the following questions to informally assess students' comprehension of the content and themes of the text:

- How does Ray describe the longleaf pine forests of the South?
- Describe Ray's ancestors. What was their history and culture like?
- What role does Ray feel history plays in a family or a group's value system?

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 3, Day 2
 Read/Listen to and discuss *Middle Passage*, by Charles Johnson

Materials: Student copies of excerpt from *Ecology of a Cracker Childhood*, pages 251-254 and 267-273

Special Note: Chairs and/or desks should be arranged in a circle prior to students' arrival.

Content Objectives:

- Read and respond to an excerpt from *Ecology of a Cracker Childhood* both verbally and in writing.
- Analyze the relationships between the narratives of migration in *Middle Passage* and *Ecology of a Cracker Childhood*.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts;
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict);
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written;
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations;

Instructional Objectives:

Read and discuss the text, pages 251-254 and 267-273, together as a class (Schaars, 2000)

- Read together pages 251-254. Invite volunteers to read a page each, calling on students to read as necessary. When complete, ask the following comprehension questions:
 - This chapter appears near the end of *Ecology of a Cracker Childhood*, after much thick description of her family's negative impact on the land. Why do you think Ray waits until the end of the book to talk about the positive efforts to preserve the forests? Is the affect heightened by the delay? Would it have had as much impact set earlier in the book?
 - What do you think is the implicit message in this chapter? Might Ray be saying something about our collective power to change circumstances through our buying behavior?
 - What barriers might exist to the type of forestry described in this chapter? Why don't all foresters behave the way Leon does? What special knowledge, skills, and personal qualities does he exhibit?
- Continue reading together along with the audio book pages 267-273. When complete, ask the following comprehension questions:
 - This is the first indication we get in these excerpts that Ray's father is the owner of a junkyard, a fact discussed at length earlier in the book. What examples of irony do you see in these pages? Why does the family trade timeless old-growth forests for a pile of junk? What do they gain?
 - Ray seems to feel that she is responsible for her ancestors' misdeeds. Do you think that people inherit the wrongs of their ancestors? What implications might this have for a person's decisions? What does Ray do to atone for her ancestors' sins?
 - What can all of us do to protect, preserve, and restore the forests?
- Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. Ask students to think especially about the influence of one's ancestors' actions on proceeding generations. Ask students to also consider this notion that we are responsible for the wrongs of our ancestors.
- Allow five minutes for students to complete their response logs.
- Invite students to share their responses.

Ask the following questions to informally assess students' comprehension of the content and themes of the text:

- What solutions does Ray suggest for resolving the problem of deforestation?
- What controversial ideas are raised in these excerpts?

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 3, Day 3
 Read and discuss an excerpt from *Thief of Hearts*

Materials: Student copies of excerpt from *Thief of Hearts* by Lawrence Yep, pages 73-93

Special Note: Chairs and/or desks should be arranged in a circle prior to students' arrival.

Content Objectives:

- Read and respond to an excerpt from *Thief of Hearts* both verbally and in writing.
- Analyze the relationships between the narratives of migration in *Middle Passage*, *Ecology of a Cracker Childhood*, and *Thief of Hearts*.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts;
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict);
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written;
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations;

Instructional Objectives:

Introduce the text and provide the back-story in preparation for reading

- Tell students that *Thief of Hearts* is a young adult novel about a biracial teenaged girl named Stacy whose father is Caucasian and whose mother is of Chinese heritage. The story is about an experience that leads Stacy to learning more about her family's history.
- Explain that much of the story revolves around a classmate named Hong Ch'un who arrives from China and challenges some of Stacy's assumptions about China and Chinese people. One night, Hong Ch'un runs away to Chinatown because she feels homesick and Stacy and her mother and great grandmother, who she calls Tai Paw, go to find her. Stacy has rarely travelled to Chinatown and the experience provides an opportunity for Tai Paw to share with Stacy her memories about China, Chinatown, and their family history.

Read and discuss *Thief of Hearts*, pages 73-93, together as a class (Schaars, 2000)

- Read together pages 73-81. Invite volunteers to read a page each, calling on students to read as necessary. When complete, ask the following comprehension questions:
 - Stacy's great grandmother is about to share a story from their family's history. Does this remind you of any conversations you have had with older relatives, or with older people in general?
 - Given the stereotypes we often hear about China, does it surprise you that Hong Ch'un and her family felt so let down by the poverty that exists in America? What is implied by the family's reaction to the conditions in which they are forced to live? What might we learn from this?
 - We talked about the drawbacks of ambition when we studied *Middle Passage*, especially the kind of ambition that is endemic in American culture. What does Tai Paw imply about ambition when she recounts being moved from one relative's home to another? In what other ways is ambition reflected in the text?
- Continue reading together pages 82-93. When complete, ask the following comprehension questions:
 - Stacy says of Tai Paw, "She knew who she was. I envied her confidence, but I was like the Thief of Hearts, wandering alone in the world" (93). Where do you think this sense of confusion comes from? What role do you think her multiple ethnicities might play?
 - Do you agree or disagree with Tai Paw's assessment of American culture as praising ambition to a fault?
- Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. Ask students to think

especially about the potential connections between migration and ambition. If ambition leads to a people's migration, how does that ambition affect their progeny?

- Allow five minutes for students to complete their response logs.
- Invite students to share their responses.

Assess students' comprehension of the content and themes of the text by having them retell Tai Paw's story of the *Thief of Hearts* in under one minute. Give students a few moments to review the text before inviting volunteers to retell.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 3, Day 4
 Read and discuss an excerpt from *Thief of Hearts*

Materials: Student copies of excerpt from *Thief of Hearts* by Lawrence Yep, pages 94-120.

Special Note: Chairs and/or desks should be arranged in a circle prior to students' arrival.

Content Objectives:

- Read and respond to an excerpt from *Thief of Hearts* both verbally and in writing.
- Analyze the relationships between the narratives of migration in *Middle Passage*, *Ecology of a Cracker Childhood*, and *Thief of Hearts*.
- Synthesize analysis into questions aimed at eliciting classmates' analysis of the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text
- LA.1112.1.7.1: The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection;
- LA.1112.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts;
- LA.1112.1.7.8: The student will use strategies to repair comprehension of grade-appropriate text when self-monitoring indicates confusion, including but not limited to rereading, checking context clues, predicting, note-making, summarizing, using graphic and semantic organizers, questioning, and clarifying by checking other sources.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict);
- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written;
- LA.1112.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations;

Instructional Objectives:

Read and discuss *Thief of Hearts*, pages 94-120, together as a class (Schaars, 2000)

- Read together pages 94-107. Invite volunteers to read a page each, calling on students to read as necessary. When complete, ask the following comprehension questions:
 - How does Stacy's view of her mother change after finding out about the hardships her mother suffered as a child?
 - How do Stacy's feelings about Hong Ch'un change? Have you ever had a similar experience that made you suddenly feel empathy for a person?
- Continue reading together along with the audio book pages 108-120. When complete, pause the audio book and ask the following comprehension questions:
 - What do you think of Tai Paw's efforts to stand up to the muggers? Do you think more people should stand up to criminals in such situations?
 - What does Stacy suddenly realize at the end of this chapter that makes her finally feel that she is not alone in the world?
- Tell students that they will have five minutes to write responses to and/or questions about the text in their response logs. Ask students to think especially about conversations they have had with older relatives and community members and what they have learned from them.
- Allow five minutes for students to complete their response logs.
- Invite students to share their responses.

Ask the following questions to informally assess students' comprehension of the content and themes of the text:

- What does Stacy learn about her family history from Tai Paw? How does she react to this knowledge?
- How does Stacy change through this experience of returning to Chinatown?

Tell students that tomorrow they will participate in Socratic Circles again. Ask students to review *Ecology of a Cracker Childhood*, *Thief of Hearts*, and *Middle Passage* as well as their reading journals in preparation. Ask students to think about how migration affected families depicted in these three works over multiple generations.

Memoirs of Migration: A Thematic Unit in American Literature
Lesson Plan

Week 3, Day 5

Socratic Circle: *Ecology of a Cracker Childhood* and *Thief of Hearts*

Materials:

- Student texts: *Middle Passage*, by Charles Johnson; excerpts from *Ecology of a Cracker Childhood*, by Janice Ray; excerpt from *Thief of Hearts*, by Lawrence Yep
- *Socratic Circle Feedback Form* (Copeland, 2005) (See Appendix A)
- *Socratic Seminar Rubric* (Childs, 2009) (See Appendix A)

Special Notes:

- Chairs and/or desks should be arranged in two concentric circles prior to students' arrival; enough seats should be available for all students and the teacher.
- If possible, use ambient lighting, such as floor lamps or Christmas lights (Copeland, 2005).

Content Objectives:

- Respond critically and analytically to *Middle Passage*, *Ecology of a Cracker Childhood*, and *Thief of Hearts*.
- Analyze verbally the theme of the enduring influence of migration on a family's history and value systems.
- Pose questions to classmates aimed at drawing larger meaning from the text.

Standards:

- LA.1112.1.6.2: The student will listen to, read, and discuss familiar and conceptually challenging text.
- LA.1112.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning.
- LA.1112.1.7.4: The student will identify cause-and-effect relationships in text.
- LA.1112.1.7.5: The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.
- LA.1112.2.1.4: The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme.
- LA.1112.2.1.7: The student will analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact meaning in a variety of texts with an emphasis on how they evoke reader's emotions.

- LA.1112.2.1.8: The student will explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written.
- LA.1112.4.3.1: The student will write essays that state a position or claim, present detailed evidence, examples, and reasoning to support effective arguments and emotional appeals, and acknowledge and refute opposing arguments.
- LA.1112.5.2.1: The student will demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria.

Instructional Objectives:

Review the procedure for Socratic Circles (Copeland, 2005)

- Remind students that they will ask open-ended questions of one another about the text, questions that do not simply ask for information, but which probe the ideas and themes that lie beneath the text of the novel.
- Remind students that they were assigned to review *Ecology of a Cracker Childhood*, *Thief of Hearts*, and *Middle Passage* as well as their reading journals in preparation for today's Socratic Circles, thinking about how migration affected families depicted in these three works over multiple generations.
- Remind students that they will be divided into two large groups. The groups will be assigned to sit in two concentric circles. The group in the inner circle will discuss the text while the outer group remains silent. Members of the inner circle will have an opportunity to pose question to one another and every member will the opportunity to respond to the questions posed. The outer group, meanwhile will take notes on the discussion of the inner circle, taking notes on how well they feel the inner circle responded, what members might have neglected to see or mention, and how the dialogue could have been improved. Remind students that the outer circle will be guided by a rubric. After approximately 10 minutes of discussion, the outer circle will offer feedback on the inner circle's discussion and additional insights on what was discussed. The inner circle, meanwhile, will remain silent. After the outer circle has given their feedback, the two groups will change places and the process will be repeated with the students in new roles.
- Remind students that the intent of the Socratic Circles is not to engage in debate, though students are free to disagree with one another. Remind students that no one is competing and no one "wins" in a Socratic dialogue.

Divide the class into two groups:

- Have students with long hair go to the inner circle while students with short

<p>hair stay in the outer circle.</p> <ul style="list-style-type: none"> • Distribute the <i>Socratic Circle Feedback Form</i> (Copeland, 2005) as this is done (See Appendix A).
<p>Organize and direct the Socratic Circle (Copeland, 2005)</p> <ul style="list-style-type: none"> • Invite students in the inner circle to contribute the first question; allow sufficient wait time. • Offer the following as an initial question if no one responds: What role does ambition play in all three narratives of migration? How was the role of ambition different in <i>Middle Passage</i>? • Facilitate responses; call on students to respond if necessary, making sure students understand that, while they are required to participate, responses to particular questions are not mandatory. • Ask the following as a follow-up question, if necessary: What affect did the ambition of others have on future generations of families forced to migrate? • Encourage volunteers for subsequent questions. • Monitor the responses of the outer circle and maintain order and progress as necessary as the discussion moves forward. • Facilitate the responses of the outer circle when time for the discussion of the inner circle has elapsed and the discussion has reached a sufficient conclusion. • Invite members of the outer circle to share how they rated the inner circle's discussion, explaining the rationale for their ratings. Make sure that suggestions for improvement are made. • Have the inner and outer circles change roles. Invite students in the inner circle to contribute the first question; allow sufficient wait time. • Offer the following as an initial question if no one responds: To what extent do you think individuals are responsible for the misdeeds of their forebears? What can one do to atone for the sins of those who came before them? • Encourage volunteers for subsequent questions. • Monitor the responses of the outer circle and maintain order and progress as necessary as the discussion moves forward. • Facilitate the responses of the outer circle when time for the discussion of the inner circle has elapsed and the discussion has reached a sufficient conclusion. • Invite members of the outer circle to share how they rated the inner circle's discussion, explaining the rationale for their ratings. Make sure that suggestions for improvement are made. • Conclude the Socratic Circle by having students spend five minutes writing a reflection about what they learned from today's discussions. Have students share their reflections.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 4, Day 1
 Introduce research methods and research writing

Objectives:

- Understand the concept of research as asking questions about a problem and then collecting and analyzing data in order to answer the question or questions, drawing on past research and ultimately drawing conclusions.
- Understand that family history can be a rich source of knowledge about culture and society.
- Prewrite in order to generate ideas for the research project.

Sunshine State Standards:

- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.
- LA.1112.5.2.5: The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.6.2.2: The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.6.2.3: The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas.

Instructional Objectives:

Introduce the concept of research (10 minutes)

- Tell students that we will continue exploring migration and family history by conducting some research and writing some of our own texts about migration.
- Ask students if they have written research papers before; ask them to describe past research writing assignments.
- Ask students what is the purpose of research.
- Explain that the purpose of research is not simply to restate what other people have said about a topic before, but to say something completely new about a topic.

- Conceptualize research as *the making of new knowledge* through the raising of questions and the collection of information which might answer those questions.
- Explain that we begin a research project by exploring others' ideas in order to understand what has been said before and to determine what we might have to say that has not been said before.
- Tell students that migration is a big topic about which many people have already said a great deal; ask students what they might have to say about migration that is guaranteed to be totally unique.
- Allow students to consider the question for a few moments.
- Help students identify their own family histories as a rich source of information that likely has not been collected before.

View the first 18 minutes of the PBS television series *Faces of America*, Episode 1: Our American Stories, directed by Henry Louis Gates, Jr. If possible, view the film online at: <http://www.pbs.org/wnet/facesofamerica/video/episode-1-our-american-stories/190/>. (20 minutes)

- Ask if anyone has viewed the series before; ask what students know about Henry Louis Gates, Jr. and make sure they know that he is among the most respected scholars in America and an expert in African American literature.
- Tell students that in the film Gates interviews a range of famous Americans about their family histories and conducts research to explore each individual's history further.
- Have students view the first 18 minutes, stopping after the interview with Yo Ma.

Introduce the research project (20 minutes)

- Tell students that they will conduct a research project similar to the one Gates conducts, but that theirs will be on a much smaller scale.
- Explain that students will be asked to interview a family member about their family history or a member of the community about their family history or the history of the community; point out that Gates interviewed other people rather than making a film about his own family history.
- Tells students that they should immediately begin thinking about who they will interview as the deadline will come in the next two weeks.
- Explain that, over the next several days, students will work on writing interview questions and developing the skills to become better interviewers.
- Tell students that they will record their interviews using either video or audio recording equipment; mention that this audio and video is not required to be of the highest quality and that many cell phones and laptop computers have these capabilities.
- Tell students that some equipment can be made available to them.
- Explain that students will then create a research writing assignment using their interviews and print sources that they find on their own.
- Identify *Ecology of a Cracker Childhood* as one example of such research

<p>writing, as well as the film <i>Faces of America</i>.</p> <ul style="list-style-type: none">• Have students make a list of potential research subjects; have them share their lists with the class in order to stimulate the thinking of other classmates.
Distribute and read the assignment description/rubric; take questions (See Appendix A).

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 4, Day 2
 Introduce ethnographic research

Objectives:

- Know and apply best practices for writing interview questions.
- Understand the ethical dilemmas that can arise when conducting a research project.

Sunshine State Standards:

- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.
- LA.1112.5.2.5: The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.6.2.2: The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.6.2.3: The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas.

Instructional Objectives:

Discuss interviewing skills: (Purdue University Online Writing Lab, Retrieved from: <http://owl.english.purdue.edu/owl/resource/559/01/>) (10 minutes)

- Explain that if you are conducting primary research using surveys or interviews, one of the most important things to focus on is creating good questions.
- Tell students that when creating questions you want to avoid the following; read the following examples:
 - Biased questions: Biased questions are questions that encourage your participants to respond to the question in a certain way. They may contain biased terminology or are worded in a biased way, e.g. "Don't you agree that campus parking is a problem?" Revised question: "Is parking on campus a problem?"
 - Questions that assume what they ask: These questions are a type of

biased question and lead your participants to agree or respond in a certain way, e.g. "There are many people who believe that campus parking is a problem. Are you one of them?" Revised question: "Do you agree or disagree that campus parking is a problem?"

- Double-barreled questions: A double-barreled question is a one that has more than one question embedded within it. Participants may answer one but not both, or may disagree with part or all of the question. Double-barreled question: "Do you agree that campus parking is a problem and that the administration should be working diligently on a solution?" Revised question: "Is campus parking a problem?" (If the participant responds yes): "Should the administration be responsible for solving this problem?"
- Confusing or wordy questions: Make sure your questions are not confusing or wordy. Confusing questions will only lead to confused participants, which leads to unreliable answers. Confusing questions: "What do you think about parking?" (This is confusing because the question isn't clear about what it is asking--parking in general? The person's ability to park the car? Parking on campus?) "Do you believe that the parking situation on campus is problematic or difficult because of the lack of spaces and the walking distances or do you believe that the parking situation on campus is ok?" (This question is both very wordy and leads the participant.) Revised question: "What is your opinion of the parking situation on campus?"
- Questions that do not relate to what you want to learn: Be sure that your questions directly relate to what it is you are studying. A good way to do this is to ask someone else to read your questions or even test your survey out on a few people and see if the responses fit what you are looking for. Unrelated questions: "Have you ever encountered problems in the parking garage on campus? Do you like or dislike the bus system?"

Discuss the ethics of primary research (Purdue University Online Writing Lab, Retrieved from: <http://owl.english.purdue.edu/owl/resource/559/01/>) (10 minutes)

- Explain that primary research is conducted all of the time--journalists use it as their primary means of reporting news and events; national polls and surveys discover what the population thinks about a particular political figure or proposal; and companies collect data on their consumer base and market trends.
- Tell students that when conducting research in an academic or professional setting, they need to be aware of the ethics behind your research activity.
- Review the following specific points to consider:
 - You should have the permission of the people who you will be studying to conduct research involving them.
 - Not all types of research require permission—for example, if you are

interested in analyzing something that is available publicly (such as in the case of commercials, public message boards, etc) you do not necessarily need the permission of the authors.

- You don't want to do anything that would cause physical or emotional harm to your subjects. This could be something as simple as being careful how you word sensitive or difficult questions during your interviews.
- Objectivity vs. subjectivity in your research is another important consideration. Be sure your own personal biases and opinions do not get in the way of your research and that you give both sides fair consideration.
- Many types of research, such as surveys or observations, should be conducted under the assumption that you will keep your findings anonymous. Many interviews, however, are not done under the condition of anonymity. You should let your subjects know whether your research results will be anonymous or not.
- When you are doing research, be sure you are not taking advantage of easy-to-access groups of people (such as children at a daycare) simply because they are easy to access. You should choose your subjects based on what would most benefit your research.
- Some types of research done in a university setting require Institutional Board Approval. This means that your research has to be approved by an ethics review committee to make sure you are not violating any of the above considerations.
- When reporting your results be sure that you accurately represent what you observed or what you were told. Do not take interview responses out of context and do not discuss small parts of observations without putting them into the appropriate context.

Practice writing interview questions (30 minutes)

- Have students imagine that they could interview one of the characters from the books we've read over the past several weeks.
- Have them write questions for that interview.
- Remind students to keep in mind the guidelines for question writing and ethical guidelines just discussed.
- Have students share their questions when complete.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 4, Day 3
 Ethnographic data analysis workshop

Materials: Digital voice recorders, video recorders, computers, or other devices capable of making voice recordings.

Objectives:

- Write and ask questions aimed at drawing a story out of a partner.
- Record and interpret responses as data.
- Analyze informally and interpret the data collected.

Sunshine State Standards:

- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.
- LA.1112.5.2.5: The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.6.2.2: The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.6.2.3: The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas.

Instructional Objectives:

Ethnographic Data Analysis Workshop (40 minutes)

- Tell students that they will begin practicing their interviewing skills by interviewing one another using digital voice recorders, cell phones, laptops, or any other device capable of voice recording.
- Tell students they will work in pairs.
- Explain that students will first think of questions to ask one another about a time when they talked with an older person.
- Tell students to begin thinking about such a time.
- Explain that students will spend approximately five minutes interviewing one another; then they will listen to their interviews again and write a

<p>paragraph or two telling what they learned.</p> <ul style="list-style-type: none">• Take questions from students.• Have students begins working.• Circulate to monitor students' progress.• Challenge students to ask leading questions aimed at drawing the story out of their partners.• Have students read their paragraphs to the class when complete.
<p>Sign ups for Digital Writing Workshop Presentations</p> <ul style="list-style-type: none">• Remind students that the final project will require students to create a digital representation of their findings, which could be a film, a website, an audio slideshow, or something else.• Ask students what tools might be used to create such projects.• Help students identify technologies such as iMovie, Windows Movie Maker, and Audacity.• Explain that students will work in groups to research these technologies and present brief workshops to their classmates teaching them how to use the technologies.• Have students divide into groups and sign up for one technology to present.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 4, Day 4
 Lecture/Discussion, *The Research Writing Process*

Materials:

- Companion PowerPoint presentation: beugnet_ip_plagiarism_lesson.ppt
- MP3 recordings: *Mo Money Mo Problems* by Sean Combs and *I'm Coming out* by Diana Ross
- MP4 file: students films from Mary Hocks' study at Georgia State University: http://www.bgsu.edu/cconline/comstock_hocks/videoclips.htm.

Objectives:

- Understand the concept of intellectual property and its importance within the context of the global economy.
- Know how plagiarism is defined by various entities and institutions and why these multiple definitions can be problematic.
- Understand how to avoid being accused of plagiarism.
- Apply the skills of documenting, summarizing, quoting, and paraphrasing sources with a variety of texts.
- Evaluate diverse media to draw a conclusion about its "originality".

Sunshine State Standards:

- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.
- LA.1112.4.2.2: The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information.
- LA.1112.5.2.5: The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.6.2.2: The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.6.2.3: The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas.
- LA.1112.6.2.4: The student will understand the importance of legal and ethical practices, including laws regarding libel, slander, copyright, and

plagiarism in the use of mass media and digital sources, know the associated consequences, and comply with the law.

- LA.1112.6.3.2: The student will ethically use mass media and digital technology in assignments and presentations, citing sources according to standardized citation styles.

Instructional Objectives:

Pretest Administration (See Appendix A) (10 minutes)

- Explain that before you teach the lesson, you will give students a very brief pretest to find out what they already know about some of the skills the class will discuss
- Remind students that they are expected to work independently.
- Allow 10 minutes for test administration.

Introduce the problem of using sources to interpret data and form new ideas (20 minutes)

- Ask students to describe their writing process when planning a research paper. Call attention to what students say about using sources.
- Ask students why it is important to document sources.
- Ask students what they know about plagiarism. Acknowledge that we all know it's wrong to copy a paper from another source, but tell students that plagiarism cases are oftentimes more complicated than they appear.
- Introduce the problem of plagiarism on college campuses and how colleges around the country have responded.
- Review plagiarism policies and comment on how they have evolved and become increasingly specific and draconian. Point instances in which the policies are exceedingly broad and over generalized and that the burden is placed on teachers to define it sufficiently.
 - "Plagiarism is the representation of the words or ideas of another as one's own in any academic work. To avoid plagiarism, every direct quotation must be identified by quotation marks, or by appropriate indentation, and must be cited properly according to the accepted format for the particular discipline. Acknowledgment is also required when material from any source is paraphrased or summarized in whole or in part in one's own words. To acknowledge a paraphrase properly, one might state: to paraphrase Plato's comment... and conclude with a footnote or appropriate citation to identify the exact reference. A footnote acknowledging only a directly quoted statement does not suffice to notify the reader of any preceding or succeeding paraphrased material. Information that is common knowledge, such as names of leaders of prominent nations, basic scientific laws, etc, need not be cited; however, the sources of all facts or information obtained in reading or research that are not common knowledge

among students in the course must be acknowledged. In addition to materials specifically cited in the text, other materials that contribute to one's general understanding of the subject may be acknowledged in the bibliography. Sometimes, plagiarism can be a subtle issue.

Students should be encouraged to discuss any questions about what constitutes plagiarism with the faculty member teaching the course" (Academic Integrity Policy, Rutgers University).

- "Know what plagiarism is and take steps to avoid it. When using the words or ideas of another, even if paraphrased in your own words, you must cite your source. Students who are confused about whether a particular act constitutes plagiarism should consult the instructor who gave the assignment" (Code of Academic Conduct, University of California, Davis).
- "The term "plagiarism" includes, but is not limited to, the use, by paraphrase or direct quotation, of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials" (TCC Student Handbook: Conduct Code Article I, section Q).
- Profile "anti-cheating" campaigns at UC Davis and Rutgers, and explain that such policies are becoming commonplace on college campuses nationwide. Show the first in Rutgers' series of anti-plagiarism videos:
<http://library.camden.rutgers.edu/EducationalModule/Plagiarism/whatisplagiarism.html>.
- Ask students why they think more and more college students are plagiarizing.
- Share evidence that suggests many students commit plagiarism without even knowing it due to poor citation skills; explain that research also shows that some students simply don't understand why they are required to write so many papers to begin with.
- Explain that rules for documenting the sources of information were created by the American legal system, which is always changing these rules.
- Explain that the goal of these lessons is to make sure that students understand these ideas and skills fully.

Introduce the Concept of Intellectual Property (20 minutes)

- Ask students why plagiarism policies exist. Ask students what they know about the terms "copyright" and "patent".
- Explain that anyone who creates a new product, a new artistic work, or a new text is entitled to sell and acquire all proceeds from that product, work, or text.
- Review the following section of *Circular 92: US Copyright Law 2009*, US Copyright Office:
 - § 102 · Subject matter of copyright: In general²⁸

(a) Copyright protection subsists, in accordance with this title, in original works of authorship fixed in any tangible medium of expression, now known

or later developed, from which they can be perceived, reproduced, or otherwise communicated, either directly or with the aid of a machine or device. Works of authorship include the following categories:

- (1) literary works;
- (2) musical works, including any accompanying words;
- (3) dramatic works, including any accompanying music;
- (4) pantomimes and choreographic works;
- (5) pictorial, graphic, and sculptural works;
- (6) motion pictures and other audiovisual works;
- (7) sound recordings; and
- (8) architectural works.

(b) In no case does copyright protection for an original work of authorship

extend to any idea, procedure, process, system, method of operation, concept,

principle, or discovery, regardless of the form in which it is described, explained, illustrated, or embodied in such work.

- Ask students to name as many products and works as they can that would be protected by these laws, pointing out that nearly everything we use is owned by someone.
- Introduce the term “intellectual property.” Explain that this is a term that describes anything that is protected under copyright and patent laws.
- Ask students what careers they hope to pursue as adults. Ask what intellectual property they might produce in those fields (help students identify these).
- Ask they see any problems with these laws. Point out that someone has to decide what is “original”.
- Explain that in the case of patents, the US Patent Office decides. in the case of copyright, the US copyright office will keep a record of the work you created, but they will not decide if it is “original” or not. If an individual feels that someone has stolen their work, they must file a lawsuit against the alleged violator and the courts will decide what is “original” in the particular case.
- Explain that there is a second problem which is even more troubling. Explain that all creative work is informed or inspired by work which preceded it.
- Ask what problems this might lead to, and point out that it can be difficult to decide if something you’ve created is “sufficiently original”.
- Ask students if they know of any cases where prominent or famous people were sued for copyright violations. Mention the threatened lawsuits against hip hop artist Sean Combs in the 1990’s; play *Mo Money Mo Problems* by Sean Combs and *I’m Coming out* by Diana Ross.
- Mention the problem of illegal distribution and an FSU student who was recently sued for illegally downloading music on the university’s network.

- Point out that many creative products incorporate others work directly into them. Ask students what art forms bring together the works of different artists to create something new. Tell students that multimodal compositions, such as those frequently posted on YouTube, often bring together music, photos, video, and text created by different authors. Play one example from Mary Hocks' study at Georgia State University:
http://www.bgsu.edu/cconline/comstock_hocks/videoclips.htm. Ask students if such creative works violate copyright law, and explain that it is not yet clear whether they do or do not, illustrating the complexity of dealing with intellectual property. Encourage students, however, to err on the side of caution.
- Tells students that the research paper is a similar form, weaving together others' ideas with one's own, but ultimately creating a new product.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 4, Day 5
 Lecture/Discussion, *The Research Writing Process*

Materials:

- Whole-class exercises on quoting, paraphrasing, and summarizing (See Appendix A)
- Group exercises on quoting, paraphrasing, and summarizing (See Appendix A)
- Citation skills posttest (See Appendix A)

Objectives:

- Understand the difference between plagiarizing a source and incorporating into writing using standard citations.
- Apply the skills of documenting, summarizing, quoting, and paraphrasing sources with a variety of texts.

Sunshine State Standards:

- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.
- LA.1112.4.2.2: The student will record information and ideas from primary and/or secondary sources accurately and coherently, noting the validity and reliability of these sources and attributing sources of information.
- LA.1112.5.2.5: The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.6.2.2: The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.6.2.3: The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas.
- LA.1112.6.2.4: The student will understand the importance of legal and ethical practices, including laws regarding libel, slander, copyright, and plagiarism in the use of mass media and digital sources, know the associated consequences, and comply with the law.
- LA.1112.6.3.2: The student will ethically use mass media and digital technology in assignments and presentations, citing sources according to standardized citation styles.

Instructional Objectives:

The *Research Writing Process*: Review the creative process, the writing process, and the added necessary steps when composing a research paper (10 minutes)

- Ask students why they think research papers are assigned. Ask what research writing is intended to teach.
- Explain that research is problem-solving, looking at a problem and, to the extent possible, all of the solutions that have been offered, and then evaluating them and offering an original solution of your own.
- Explain that a research project begins with a proposed solution and a question about its ability to solve the problem.
- Share the following examples of research problems and solutions:
 - You observe that you feel bad. Then you try to solve the problem of feeling bad by determining what illness you have and learning how to cure it. You begin with the question, “What is my illness and how can I get better? Then you search for what others have said about your symptoms. When you’re satisfied that you’ve found all of the information you can, you evaluate all the information and propose a solution.
 - You decide you want to buy a digital camera, but you’re not sure which one will give you the best value for your money. You gather all of the information you can, evaluate it, and decide which is the best to buy.
 - In literature, your question is often, “What is the meaning of this text?”

Skills for Writing with Sources: Quoting, Paraphrasing, Summarizing, and Documenting (10 minutes)

- Documenting Sources:
 - Ask students what information they should always include if they use anyone else’s words, ideas, or artistic products in their own work.
 - Explain that there are different requirements for different genres of writing and different fields of work and study.
 - Tell students that a good general rule to remember is that they should always include the author’s name and in writing, quotation marks must always surround wording that is identical to the author’s wording.
- Quoting, Paraphrasing, and Summarizing:
 - Tell students that there are three basic approaches when incorporating others’ words and ideas into an original piece of writing: quoting, paraphrasing, and summarizing.
 - Ask students how quoting, paraphrasing, and summarizing differ.
 - Display the following definitions:
 - Quotations must be identical to the original, using a

narrow segment of the source. They must match the source document word for word and must be attributed to the original author.

- Paraphrasing involves putting a passage from source material into your own words. A paraphrase must also be attributed to the original source. Paraphrased material is usually shorter than the original passage, taking a somewhat broader segment of the source and condensing it slightly.
- Summarizing involves putting the main idea(s) into your own words, including only the main point(s). Once again, it is necessary to attribute summarized ideas to the original source. Summaries are significantly shorter than the original and take a broad overview of the source material (Purdue University Online Writing Lab).
- Display the following strategies for paraphrasing:
 - Read the entire text, noting the key points and main ideas.
 - Summarize in your own words what the single main idea of the essay is.
 - Paraphrase important supporting points that come up in the essay.
 - Consider any words, phrases, or brief passages that you believe should be quoted directly (Purdue University Online Writing Lab).
- Complete the Whole Class Exercise (See Appendix A)

Complete Group Exercises (See Appendix A)(15 minutes)

- Tell students they will work in groups of 3-4 to complete a brief exercise that will help them practice writing with sources.
- Have students take time while completing the exercises to consider and write down any questions they might have about dealing with sources.
- Allow 15 minutes for the exercise.
- Display each of the exercises. Have volunteers come to the front and read their responses.

Question and Answer Period: Encourage students to ask any questions they might have about copyright, intellectual property, plagiarism, research writing, and anything else related to this lesson. (5 minutes)

Review the lesson by reminding students of the following (1 minute)

- Writing with sources is complicated, but if we make an honest effort to give credit to those who came before us for their words and ideas, we likely will avoid plagiarism.
- It's important to leave enough time to engage in the process of research so that we won't run the risk of not giving credit to others for their work and ideas.
- Quoting, Paraphrasing, and Summarizing can help us deal with sources effectively.

Administer Posttest (See Appendix A) (10 minutes)

- Explain that you will give students a very brief posttest to make sure they have mastered the skills we discussed, given the importance of this set of skills to their future academic study.
- Encourage students to do their best so that these skills will not have to be reviewed again.
- Remind students that they are expected to work independently.
- Allow 10 minutes for test administration.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 5, Day 1
 Digital writing workshop

Materials: A computer with high speed internet connection, connected to an LCD projector

Objectives:

- Present tools for creating multimedia projects.
- Understand and be able to use common tools used for creating multimedia projects.

Sunshine State Standards:

- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.
- LA.1112.5.2.5: The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.6.2.2: The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.6.2.3: The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas.

Instructional Objectives:

Remind students that they will present on the technology they selected in week 4. (5 minutes)

Have students present on their selected technologies (45 minutes)

- | |
|--|
| <ul style="list-style-type: none"> • Remind students that they are expected to give their full attention to the presenters during presentations. • Encourage students to ask questions or make relevant comments at the end of their peers' presentations. • Invite volunteers to present, calling on groups to come forward as needed. • Ask questions and provide praise and positive reinforcement as appropriate |
|--|

after each group has presented. Encourage members of the class to do the same.

- Monitor students to ensure that they are giving attention to their peers.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 5, Day 2
 Digital writing workshop

Materials: A computer with high speed internet connection, connected to an LCD projector

Objectives:

- Present tools for creating multimedia projects.
- Understand and be able to use common tools used for creating multimedia projects.

Sunshine State Standards:

- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.
- LA.1112.5.2.5: The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.6.2.2: The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.6.2.3: The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas.

Instructional Objectives:

Remind students that they will present on the technology they selected in week 4. (5 minutes)

Have students present on their selected technologies (45 minutes)

- | |
|--|
| <ul style="list-style-type: none"> • Remind students that they are expected to give their full attention to the presenters during presentations. • Encourage students to ask questions or make relevant comments at the end of their peers' presentations. • Invite volunteers to present, calling on groups to come forward as needed. • Ask questions and provide praise and positive reinforcement as appropriate |
|--|

after each group has presented. Encourage members of the class to do the same.

- Monitor students to ensure that they are giving attention to their peers.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 5, Day 3
 Research project work day

Materials: Access to computers for as many students as possible

Objectives:

- Work independently on research projects.

Sunshine State Standards:

- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.2.1: The student will draft writing by developing ideas from the prewriting plan using primary and secondary sources appropriate to the purpose and audience.
- LA.1112.5.2.5: The student will research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes.
- LA.1112.6.2.2: The student will organize, synthesize, analyze, and evaluate the validity and reliability of information from multiple sources (including primary and secondary sources) to draw conclusions using a variety of techniques, and correctly use standardized citations.
- LA.1112.6.2.3: The student will write an informational report that integrates information and makes distinctions between the relative value and significance of specific data, facts, and ideas.

Instructional Objectives:

<p>Explain that students will have time today to work on their research projects. Tell students that today will be their only opportunity during class time to ask questions and get assistance. Tell students that everyone is expected to give their full attention to their projects. (5 minutes)</p>
<p>Have students work on their projects. Monitor students to ensure that they are making progress.</p>

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 5, Day 4
 Summative Activity: Mandala Responses

Materials:

- Student texts: *Middle Passage*, *Ecology of a Cracker Childhood*, *Thief of Hearts*
- Art Supplies: poster board cut into half sheets, markers, colored pencils, fabric, yarn, scissors, glue, butcher paper.
- Enough pieces of heavy paper cut into 4-inch by 4-inch squares for every member of the class.
- Examples of mandalas (See Appendix A)

Content Objectives:

- Synthesize themes and ideas from *Middle Passage*, *Ecology of a Cracker Childhood*, *Thief of Hearts*, and class discussions of the text into a visual representation
- Create a single, unified work of visual art that integrates themes, ideas, and the responses of every member of the class.

Standards:

- LA.1112.2.1.6: The student will create a complex, multi-genre response to the reading of two or more literary works using multiple critical perspectives (e.g., historical, archetypal, social), describing and analyzing an authors use of literary elements (e.g., theme, point of view, characterization, setting, plot), figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, and imagery), and analyzing an authors development of time and sequence (e.g, through the use of complex literary devices such as foreshadowing and flashback).
- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.5.2: The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs).
- LA.1112.3.5.3: The student will share with others, or submit for publication.

Instructional Objectives:

Introduce the multi-genre response activity: *Our Class Mandala* (10 minutes)

- Remind students that, over the past five weeks, we have examined three texts, *Middle Passage*, *Ecology of a Cracker Childhood*, and *Thief of Hearts* from multiple perspectives, examining what it has to say about the enduring

affects of migration on individuals generations after that migration occurred.

- Remind students that they have responded to the texts in speech, writing, and visual representation.
- Tell students that today they will have another opportunity to respond visually, but this time we will work together on a single visual representation.
- Explain that students will work today to create a symbolic representation of their responses to the themes discussed over the past five weeks.
- Tell students that tomorrow, we will put all of those symbols together to create a large mandala.
- Ask if anyone has seen a mandala before and can explain what it is.
- Explain that a mandala is a complex symbolic representation of an idea or concept. Explain that it is generally made up of a complex arrangement of curving and intersecting lines, a range of colors, and at times a diversity of other discrete symbols.
- Display samples of mandalas, concluding with the group mandala (See Appendix A).
- Tell students that we will put our mandalas together to form a group mandala.
- Tell students that they will use the small squares of paper provided to them to draw their own mandala.
- Tell students that they are free to create their mandalas in any way they please, so long as they can explain how their mandala represents the themes we have been discussing. Point out that there are art supplies available for students' use.
- Ask if students have questions.

Have students work individually on mandalas. Monitor their progress. (40 minutes)

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 5, Day 5
 Present Mandala Responses

Materials:

- Large piece of butcher paper or several pieces of poster board attached together, large enough to attach all of the students' mandalas to
- Glue for attaching mandalas to the board
- Example of group mandala (See Appendix A)

Special Note: Push several tables or desks together to form a workspace for assembling the group mandala, or clear space on the floor. Place additional papers over the workspace for protection. Locate a space for the mandala to dry; hang it in the classroom prior to the next class.

Content Objectives:

- Work together as a class to assemble visual representations of the unit theme into a unified representation.
- Interpret individual representations for the class.

Standards:

- LA.1112.2.1.6: The student will create a complex, multi-genre response to the reading of two or more literary works using multiple critical perspectives (e.g., historical, archetypal, social), describing and analyzing an authors use of literary elements (e.g., theme, point of view, characterization, setting, plot), figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, and imagery), and analyzing an authors development of time and sequence (e.g, through the use of complex literary devices such as foreshadowing and flashback).
- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.5.2: The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs).
- LA.1112.3.5.3: The student will share with others, or submit for publication.

Instructional Objectives:

<p>Assemble the group mandala together as a class. (40 minutes)</p>

- | |
|--|
| <ul style="list-style-type: none"> • Display the image of the example group mandala once again (See Appendix A) |
|--|

- Show students the butcher paper or poster board to which their individual mandalas will be affixed to create the group mandala.
- Tell students that they will come forward and place their individual mandalas in a location of their choosing within the group mandala.
- Remind students to cooperate with one another and negotiate for preferred spaces.
- Wait until all individuals have found a place for their mandalas.
- Tell students to take a bottle of glue and affix their individual mandalas to the poster board.
- Monitor students to ensure that all mandalas are affixed and are equally visible.

Have students explain what each of their mandalas means and how it relates to the themes and literary works discussed. Ask students to comment on how they generated their ideas for their mandalas. (10 minutes)

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 6, Day 1
 View and discuss film: *Amistad*

Materials:

- Copy of the film *Amistad*
- Discussion questions for *Amistad* (See Appendix A)

Content Objectives:

- View and discuss the film *Amistad*
- Respond in writing to the film through guiding questions

Standards:

- LA.1112.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning.
- LA.1112.1.7.5: The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict).

Instructional Objectives:

Tell students that the class will view the film <i>Amistad</i> today which, as they will remember from week 1, is based on the same incident as <i>Middle Passage</i> in which enslaved Africans en route to North America rebelled against their captors. (1 mintue)
Distribute and review discussion/response questions (See Appendix A) (5 minutes) <ul style="list-style-type: none"> • Point out to students that the questions asked go beyond simply factual questions about the film, the characters, and the event depicted. • Reinforce that students are asked to give their opinions and make comparisons between <i>Middle Passage</i> and <i>Amistad</i>. • Tell students that the questions will be collected on day 2 when the film is concluded.
View the film <i>Amistad</i> . Monitor students for attention to the film and to the discussion/response questions. (40 minutes)
Stop the film and discuss the first of the discussion questions. Help students identify both similarities and differences between the depictions on the rebellion on the

Amistad.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 6, Day 2
 View and discuss film: *Amistad*

Materials: Copy of the film *Amistad*

Content Objectives:

- View and discuss the film *Amistad*
- Respond in writing to the film through guiding questions

Standards:

- LA.1112.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning.
- LA.1112.1.7.5: The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text.
- LA.1112.2.1.2: The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict).

Instructional Objectives:

Tell students that the class will continue viewing the film <i>Amistad</i> today. Remind students to continue responding to the discussion questions distributed yesterday. (1 mintue)
--

View the film <i>Amistad</i> . Monitor students for attention to the film and to the discussion/response questions. (45 minutes)
--

Stop the film and discuss the remaining four discussion questions. Help students identify how the film depicts the importance of this incident in American history with regard to the Civil War and abolition.
--

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 6, Day 3
 Present research projects

Materials: Speech presentation peer response forms (See Appendix A)

Content Objectives:

- Present ethnographic research projects verbally to the class.
- Utilize appropriate presentation skills, maintaining eye contact and audible speech.
- Answer classmates' and the teacher's questions about the ethnographic research project.

Standards:

- LA.1112.2.1.6: The student will create a complex, multi-genre response to the reading of two or more literary works using multiple critical perspectives (e.g., historical, archetypal, social), describing and analyzing an authors use of literary elements (e.g., theme, point of view, characterization, setting, plot), figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, and imagery), and analyzing an authors development of time and sequence (e.g, through the use of complex literary devices such as foreshadowing and flashback).
- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.5.1: The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia).
- LA.1112.3.5.2: The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs).
- LA.1112.3.5.3: The student will share with others, or submit for publication.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria.
- LA.1112.5.2.3: The student will use research and visual aids to deliver oral presentations that inform, persuade, or entertain, and evaluates ones own and others oral presentations according to designed rubric criteria.
- LA.1112.5.2.4: The student will use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations.
- LA.1112.6.4.1: The student will select and use appropriate available technologies (e.g., computer, digital camera) to enhance communication and achieve a purpose (e.g., video, presentations).

- LA.1112.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Instructional Objectives:

Remind students that they will present their ethnographic research projects today and that they will be asked to provide feedback to one another. Distribute and review peer response forms. (See Appendix A) (5 minutes)

- Point out that students must include both their name and each speaker's name.
- Tell students that they will receive a class participation grade for completing a peer response form for each speaker.
- Point out that they should evaluate both the content of the speech and the presentation style.
- Reinforce that students must include both positive and negative aspects of the speakers' presentations.

Have students present their projects (45 minutes)

- Remind students that they are expected to give their full attention to the presenters during presentations.
- Encourage students to ask questions or make relevant comments at the end of their peers' presentations.
- Invite volunteers to present, calling on groups to come forward as needed.
- Ask questions and provide praise and positive reinforcement as appropriate after each group has presented. Encourage members of the class to do the same.
- Monitor students to ensure that they are completed the peer response forms.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 6, Day 4
 Present research projects

Materials: Speech presentation peer response forms (See Appendix A)

Content Objectives:

- Present ethnographic research projects verbally to the class.
- Utilize appropriate presentation skills, maintaining eye contact and audible speech.
- Answer classmates' and the teacher's questions about the ethnographic research project.

Standards:

- LA.1112.2.1.6: The student will create a complex, multi-genre response to the reading of two or more literary works using multiple critical perspectives (e.g., historical, archetypal, social), describing and analyzing an authors use of literary elements (e.g., theme, point of view, characterization, setting, plot), figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, and imagery), and analyzing an authors development of time and sequence (e.g, through the use of complex literary devices such as foreshadowing and flashback).
- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.5.1: The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia).
- LA.1112.3.5.2: The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs).
- LA.1112.3.5.3: The student will share with others, or submit for publication.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria.
- LA.1112.5.2.3: The student will use research and visual aids to deliver oral presentations that inform, persuade, or entertain, and evaluates ones own and others oral presentations according to designed rubric criteria.
- LA.1112.5.2.4: The student will use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations.
- LA.1112.6.4.1: The student will select and use appropriate available technologies (e.g., computer, digital camera) to enhance communication and achieve a purpose (e.g., video, presentations).

- LA.1112.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Instructional Objectives:

Remind students that they will continue to present their ethnographic research projects today and that they will be asked to provide feedback to one another. Distribute peer response forms.

Have students present their projects (45 minutes)

- Remind students that they are expected to give their full attention to the presenters during presentations.
- Encourage students to ask questions or make relevant comments at the end of their peers' presentations.
- Invite volunteers to present, calling on groups to come forward as needed.
- Ask questions and provide praise and positive reinforcement as appropriate after each group has presented. Encourage members of the class to do the same.
- Monitor students to ensure that they are completed the peer response forms.

Memoirs of Migration: A Thematic Unit in American Literature
 Lesson Plan
 Week 6, Day 5
 Present research projects

Materials: Speech presentation peer response forms (See Appendix A)

Content Objectives:

- Present ethnographic research projects verbally to the class.
- Utilize appropriate presentation skills, maintaining eye contact and audible speech.
- Answer classmates' and the teacher's questions about the ethnographic research project.

Standards:

- LA.1112.2.1.6: The student will create a complex, multi-genre response to the reading of two or more literary works using multiple critical perspectives (e.g., historical, archetypal, social), describing and analyzing an authors use of literary elements (e.g., theme, point of view, characterization, setting, plot), figurative language (e.g., simile, metaphor, personification, hyperbole, symbolism, allusion, and imagery), and analyzing an authors development of time and sequence (e.g, through the use of complex literary devices such as foreshadowing and flashback).
- LA.1112.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, outlining).
- LA.1112.3.5.1: The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia).
- LA.1112.3.5.2: The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs).
- LA.1112.3.5.3: The student will share with others, or submit for publication.
- LA.1112.5.2.2: The student will apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria.
- LA.1112.5.2.3: The student will use research and visual aids to deliver oral presentations that inform, persuade, or entertain, and evaluates ones own and others oral presentations according to designed rubric criteria.
- LA.1112.5.2.4: The student will use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations.
- LA.1112.6.4.1: The student will select and use appropriate available technologies (e.g., computer, digital camera) to enhance communication and achieve a purpose (e.g., video, presentations).

- LA.1112.6.4.2: The student will routinely use digital tools for publication, communication and productivity.

Instructional Objectives:

Remind students that they will continue to present their ethnographic research projects today and that they will be asked to provide feedback to one another. Distribute peer response forms.

Have students present their projects (45 minutes)

- Remind students that they are expected to give their full attention to the presenters during presentations.
- Encourage students to ask questions or make relevant comments at the end of their peers' presentations.
- Invite volunteers to present, calling on groups to come forward as needed.
- Ask questions and provide praise and positive reinforcement as appropriate after each group has presented. Encourage members of the class to do the same.
- Monitor students to ensure that they are completed the peer response forms.

Have students, time permitting, write and share personal reflections about what they have learned and how their views have been either changed or reinforced through the readings and activities in this unit.

References

- Allen, D., Spielberg, S., & Wilson, C. (Producers), & Spielberg, S. (Director). (1997). *Amistad* (Motion picture). United States of America: HBO Films.
- Boccia, M. (1996). An interview with Charles Johnson. *African American Review*, 30(4), 611-618.
- Boodhoo, C. *British cargo ship* (Line drawing). Retrieved from:
<http://cboodhoo.com/Gallery/gallery.htm>.
- Childs, M. (2009). *Seminar Rubric*. Retrieved from:
http://englishcompanion.ning.com/group/usingdiscussionintheenglishclass/forum/topics/grading-socratic-seminar?xgs=1&xg_source=msg_share_url.
- Gates, H. L. (Writer), & Maggio, J. (Director). (2010). Our American stories (Television series episode). In H. L. Gates (Producer), *Faces of America*. New York: WNET.
- Hayden, R. (1966). *Middle Passage*. Retrieved from:
<http://www.poemhunter.com/poem/middle-passage/>.
- Manadala Project (2010). *The mandala project gallery*. Retrieved from:
http://www.mandalaproject.org/Mandalas/index_new.html.
- Probst, R. E. (2007). Tom Sawyer, teaching, and talking. In K. Beers, R. E. Probst, and L. Rief (Eds.), *Adolescent literacy: Turning promise into practice* (43-59). Portsmouth, N.H.: Heinemann.
- Ray, J. (2000). *Ecology of a Cracker Childhood*. Minneapolis, M.N.: Milkweed Editions.

- Scharrs, M. (2000). Hill climbing with Thoreau: Creating meaningful carryover. In N. J. Karolides (Ed.), *Reader response in secondary and college classrooms* (179-192). Mahwah, N.J: Lawrence Erlbaum Associates, Inc., Publishers.
- Smagorinsky, P. (2008). *Teaching English by design: How to create and carry out instructional units*. Portsmouth, N.H.: Heinemann.
- Yep, L. (1995). *Thief of Hearts*. New York: HarperCollins.

Appendix A

Socratic Circle Feedback Form

Socratic Circle Feedback Form					
Name _____		Hour _____		Date _____	
1. Rate the inner circle's performance on the following criteria: (circle the appropriate number)					
Did the participants ...	Poor	Average		Excellent	
dig below the surface meaning?	1	2	3	4	5
speak loudly and clearly?	1	2	3	4	5
cite reasons and evidence for their statements?	1	2	3	4	5
use the text to find support?	1	2	3	4	5
listen to others respectfully?	1	2	3	4	5
stick with the subject?	1	2	3	4	5
talk to each other, not just the leader?	1	2	3	4	5
paraphrase accurately?	1	2	3	4	5
avoid inappropriate language?	1	2	3	4	5
ask for help to clear up confusion?	1	2	3	4	5
support each other?	1	2	3	4	5
avoid hostile exchanges?	1	2	3	4	5
question others in a civil manner?	1	2	3	4	5
seem prepared?	1	2	3	4	5
make sure questions were understood?	1	2	3	4	5
2. Name specific people who did one or more of the above criteria well.					
3. What was the most interesting question asked?					
4. What was the most interesting idea to come from a participant?					
5. What was the best thing you observed?					
6. What was the most troubling thing you observed?					
7. How could this troubling thing be corrected or improved?					

(Copeland, 2005)

Seminar Rubric

Textual Understanding	Explains the effect of literary elements. Explains the relationship between text's content and meaning through specific quotations. Builds upon points raised during classroom discussion.	Identifies literary elements. Uses specific quotations to describe text's content and meaning, although treating these as unrelated categories. Either mimics or does not recognize points raised during classroom discussion.	Lacks reference to literary elements or specific quotations. Offers some description of text's content and meaning without referring to relationship between them. Raises arguments disproved during classroom discussion.
	A	C	F
Analytic Thinking	Demonstrates emotional and intellectual understanding of text. Provides logical reasoning about and persuasive evidence to support claims. Demonstrates thorough knowledge of entire text and discussion statements.	Demonstrates content understanding of text. Offers some reasoning and/or evidence to support claims. Limited knowledge of parts of text and discussion statements.	Demonstrates misunderstanding of text. Makes claims without support. Erroneous or lacking knowledge of parts of text and discussion statements.
	A	C	F
Seminar Participation	Comments are focused, brief, and to the topic, and always generate further understanding. Consistently contributes well-supported claims. Listens to everyone and responds fairly** to ideas and comments.	Comments tend to be unfocused or repetitive, or focused on student's interest in the text. Contributions are inconsistent or lacking some support. Responses suggest partial listening.	Comments tend to be lengthy and disconnected from discussion. Contributions are infrequent or offer unsupported claims. Responses suggest self-serving listening.
	A	C	F

**Fair: "free from favoritism or self-interest or bias or deception"

Childs, M. (2009). Retrieved from:

http://englishcompanion.ning.com/group/usingdiscussionintheenglishclass/forum/topics/grading-socratic-seminar?xgs=1&xg_source=msg_share_url

Group Formation Instrument: Week 1, Day 5

Angola	Seychelles
Lesotho	Namibia
Australia	Botswana
Burundi	Zambia
Leotho	East Timor
Papua New Guinea	Uruguay
Madagascar	Argentina
Bolivia	Chile
Paraguay	Peru

Venezuela	Trinidad and Tobago
Guatemala	Ethiopia
Mauritania	Yemen
Thailand	Philippines
India	Sri Lanka
Cameroon	Tajikistan
Taiwan	Malaysia
Oman	Suriname
Chad	Sudan

Name: _____

Quiz: *Middle Passage*, by Charles Johnson, pages 71-99

1. What have you learned about Falcon? Do you have any more insight into why he might be so cruel?

2. How would you describe the Allmuseri? Are they as Squibb described them?

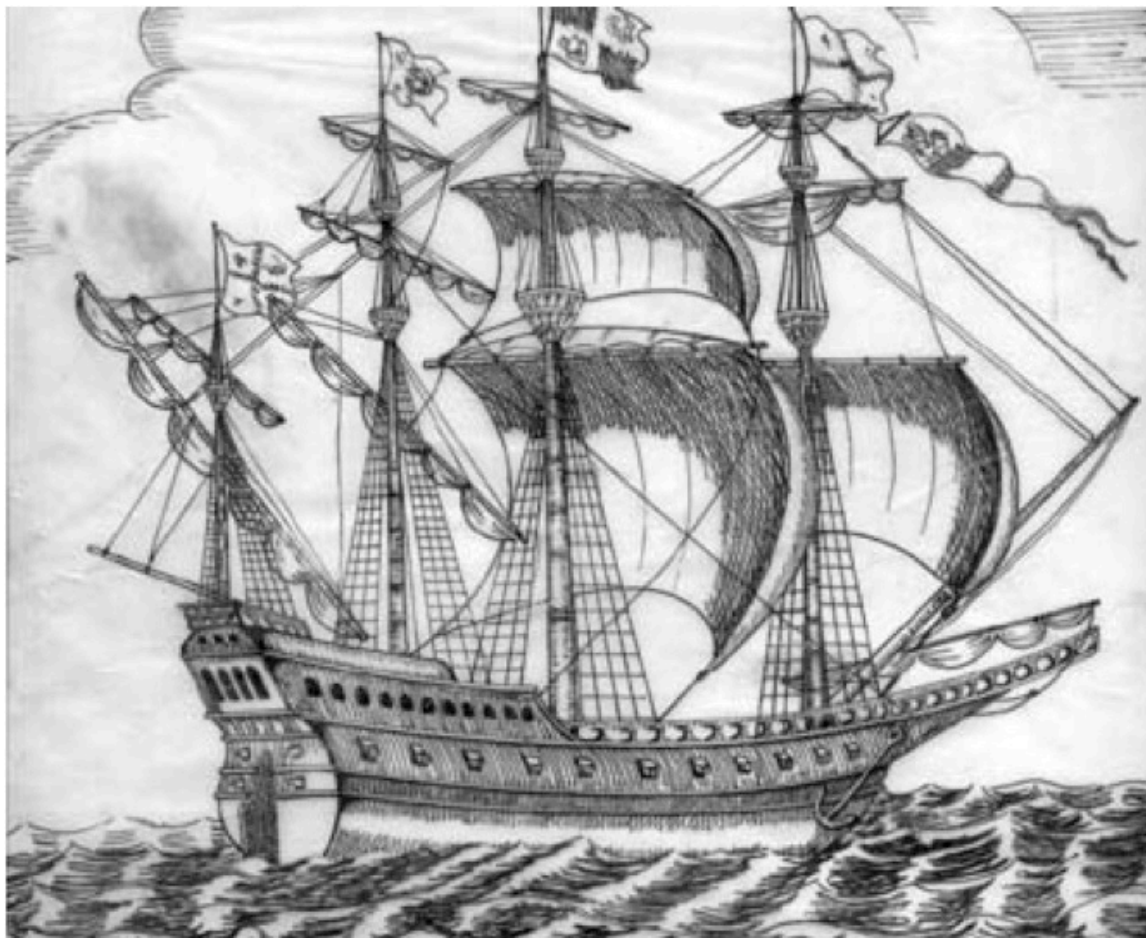
3. What did Cringle, Squibb, Calhoun, and other members of the crew plan to do? What are their reasons?

Draw the Ship Activity Example



(Line drawing by Compton Boodhoo)
(Activity Based on Smagorinsky, 2008)

Line Drawing of a Ship



(Line drawing by Compton Boodhoo)

Memoirs of Migration: A Thematic Unit in American Literature Ethnographic Research Project

Description:

Over the past few weeks, we have been exploring the concept of migration and the affects it has had on individuals' family histories and on the histories of communities. Over the next several weeks, you will explore your own family's history of migration or the influence of migration in the larger community. You will do so by conducting a very small research study in which you select one person from whom you feel you can learn about migration and interview that person. This project will be similar to the one conducted by Dr. Henry Louis Gates, Jr. for his television series *Faces of America*, but on a much smaller scale. You will record your interview using either a video or audio recorder. Later, you will view and/or listen to the interview and then use what you learn from it to conduct research about your family's and/or the community's history. Finally, you will share what you learned with a larger audience by writing a paper that presents your findings and composing a multi-genre digital representation of your findings, which could include a film, a narrated slide show, a website, or some other digital text that presents your findings in a dynamic and engaging format. Segments of your interview must be included in the multi-genre digital representation of your finding.

Recall that the purpose of research is to make new knowledge. Therefore, you should seek to uncover the unique history that the individual has to share with you through asking probing questions that can only be answered by that one individual. Further, you must expand on your findings from the interview by seeking out at least five scholarly texts that will provide additional information about your topic. Scholarly texts include books, academic journal articles, and articles from print newspapers. Wikis, blogs, and electronic-only publications are not considered scholarly texts for the purposes of this project. Only sources which have appeared in print are acceptable.

Rubric:

A video or audio recording of the interview you conducted and oral presentation about this product. (25%)

A paper of at least 1000 words that presents the findings of your research project, drawing on scholarly sources to expand on the findings of your interview. (50%)

Formatting and Language Requirements (25%):

Adhere to all conventions of standard written English

Typed, double-spaced,

12-point font, Times New Roman

1-inch margins, title centered

Indent first line in each paragraph

Name, date, and the words, *Research Project* on top left side of page 1

Left align all margins.

Pretest: Working with Sources

Read the following paragraph. Then follow the directions below.

Government action against new or unorthodox religious groups, advocated by some anticult workers, bodes ill not only for such movements but also for everyone in our society. It arrogates to the state a power that all must oppose and depends on a very restricted reading of the constitutional guarantee of free exercise of religion. New and unconventional religions provide some of the most vivid examples of nay-saying in contemporary American society. To enlist the state in an effort to control or eradicate such groups is to deprive our common life of an invigorating diversity, as well as to sanction its immense power to enforce conformity. The anticult activists' claim to support the fundamental values of American democratic society is undermined by their willingness to suppress the exercise of religious freedom and, moreover, to engage the state in that campaign. If the purpose of the First Amendment is to protect religions from the state, rather than the state from religion, there is no constitutional basis for enlisting the power of the state in the campaign against so-called cults. That does not mean that the state is impotent to punish illegal acts done in the name of religion, but that the intervention must be carried out through normal legal channels. A wholesale government crusade against "destructive cults," such as that championed after Waco, is illegitimate and unconstitutional.

—Tabor, J. D. & Gallagher, E. V. *Why waco: Cults and the battle for religious freedom in America*

On the lines below, write the paragraph's topic sentence as a direct quote

Paraphrase the passage in your own words

Summarize the passage

(From the Bedford Guide for College Writers, Retrieved from:
<http://bcs.bedfordstmartins.com/bedguide/wrm-practice/default.asp>)

Posttest: Working with Sources

Read the following paragraph. Then follow the directions below.

A key factor in explaining the sad state of American education can be found in overbureaucratization, which is seen in the compulsion to consolidate our public schools into massive factories and to increase to mammoth size our universities even in underpopulated states. The problem with bureaucracies is that they have to work hard and long to keep from substituting self-serving survival and growth for their original primary objective. Few succeed. Bureaucracies have no soul, no memory, and no conscience. If there is a single stumbling block on the road to the future, it is the bureaucracy as we know it.

-Edward T. Hall, *Beyond culture*, Anchor Publishing, 1977, p. 219

On the lines below, write the paragraph's topic sentence as a direct quote

Paraphrase the passage in your own words

Summarize the passage

(From the University of California, Berkely Online Writing Lab, Retrieved from:
<http://gsi.berkeley.edu/resources/conduct/exercises.html>)

Whole Class Exercise

Display the following excerpts from research papers that deal with sources in both standard and nonstandard ways. Lead students in analyzing each excerpt to determine if it is cited properly.

Read over each of the following passages, and decide whether or not it uses citations accurately. If it doesn't, what would you do to improve the passage so it's properly cited?

1. Last summer, my family and I traveled to Chicago, which was quite different from the rural area I grew up in. We saw the dinosaur Sue at the Field Museum, and ate pizza at Gino's East.
2. Americans want to create a more perfect union; they also want to establish justice, ensure domestic tranquility, provide for the common defense, promote the general welfare, and secure the blessings of liberty for everybody. [US Constitution, no quotes]
3. I find it ridiculous that 57% of high school students think their teachers assign too much homework. [statistic is not cited]

Numbers 4, 5, and 6 all refer to the following passage from Martin Luther King's "Letter from the Birmingham Jail":

You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations. I am sure that none of you would want to rest content with the superficial kind of social analysis that deals merely with effects and does not grapple with underlying causes. It is unfortunate that demonstrations are taking place in Birmingham, but it is even more unfortunate that the city's white power structure left the Negro community with no alternative.

4. Martin Luther King was certain that nobody would want to be contented with a surfacy type of social analysis that concerns itself only with effects and doesn't deal with root causes. [too close to original, same structure, many of the same words, no quotations]
5. Martin Luther King wrote that the city of Birmingham's "white power structure" left African-Americans there "no alternative" but to demonstrate ("Letter from the Birmingham Jail" para. 5).
6. In "Letter from the Birmingham Jail," King writes to fellow clergy saying that although they "deplore the demonstrations taking place in Birmingham, your statement fails to express a similar concern for the conditions that brought about the demonstrations."
7. My friend Kara told me that she loves living so close to the ocean.
8. Americans are guaranteed the right to freely gather for peaceful meetings [US Constitution, exact wording, needs quotations] (Purdue University Online Writing Lab).

Group Exercise: Paraphrasing

Directions: On a separate piece of paper, write a paraphrase of each of the following passages. Try not to look back at the original passage.

1. "The Antarctic is the vast source of cold on our planet, just as the sun is the source of our heat, and it exerts tremendous control on our climate," [Jacques] Cousteau told the camera. "The cold ocean water around Antarctica flows north to mix with warmer water from the tropics, and its upwellings help to cool both the surface water and our atmosphere. Yet the fragility of this regulating system is now threatened by human activity." From "Captain Cousteau," Audubon (May 1990):17.

2. The twenties were the years when drinking was against the law, and the law was a bad joke because everyone knew of a local bar where liquor could be had. They were the years when organized crime ruled the cities, and the police seemed powerless to do anything against it. Classical music was forgotten while jazz spread throughout the land, and men like Bix Beiderbecke, Louis Armstrong, and Count Basie became the heroes of the young. The flapper was born in the twenties, and with her bobbed hair and short skirts, she symbolized, perhaps more than anyone or anything else, America's break with the past. From Kathleen Yancey, English 102 Supplemental Guide (1989): 25.

3. Of the more than 1000 bicycling deaths each year, three-fourths are caused by head injuries. Half of those killed are school-age children. One study concluded that wearing a bike helmet can reduce the risk of head injury by 85 percent. In an accident, a bike helmet absorbs the shock and cushions the head. From "Bike Helmets: Unused Lifesavers," Consumer Reports (May 1990): 348.

4. Matisse is the best painter ever at putting the viewer at the scene. He's the most realistic of all modern artists, if you admit the feel of the breeze as necessary to a landscape and the smell of oranges as essential to a still life. "The Casbah Gate" depicts the well-known gateway Bab el Aassa, which pierces the southern wall of the city near the sultan's palace. With scrubby coats of ivory, aqua, blue, and rose delicately fenced by the liveliest gray outline in art history, Matisse gets the essence of a Tangier afternoon, including the subtle presence of the bowaab, the sentry who sits and surveys those who pass through the gate. From Peter Plagens, "Bright Lights." Newsweek (26 March 1990): 50.

5. While the Sears Tower is arguably the greatest achievement in skyscraper engineering so far, it's unlikely that architects and engineers have abandoned the quest for the world's tallest building. The question is: Just how high can a building go? Structural engineer William LeMessurier has designed a skyscraper nearly one-half mile high, twice as tall as the Sears Tower. And architect Robert Sobel claims that existing technology could produce a 500-story building. From Ron Bachman, "Reaching for the Sky." Dial (May 1990): 15. (Purdue University Online Writing Lab)

Group Exercise: Paraphrasing (Possible Answers)

Here are sample answers for the paraphrasing exercise:

1. According to Jacques Cousteau, the activity of people in Antarctica is jeopardizing a delicate natural mechanism that controls the earth's climate. He fears that human activity could interfere with the balance between the sun, the source of the earth's heat, and the important source of cold from Antarctic waters that flow north and cool the oceans and atmosphere ("Captain Cousteau" 17).
2. During the twenties lawlessness and social nonconformity prevailed. In cities organized crime flourished without police interference, and in spite of nationwide prohibition of liquor sales, anyone who wished to buy a drink knew where to get one. Musicians like Louis Armstrong become favorites, particularly among young people, as many turned away from highly respectable classical music to jazz. One of the best examples of the anti-traditional trend was the proliferation of young "flappers," women who rebelled against custom by cutting off their hair and shortening their skirts (Yancey 25).
3. The use of a helmet is the key to reducing bicycling fatalities, which are due to head injuries 75% of the time. By cushioning the head upon impact, a helmet can reduce accidental injury by as much as 85%, saving the lives of hundreds of victims annually, half of whom are school children ("Bike Helmets" 348).
4. Matisse paintings are remarkable in giving the viewer the distinct sensory impressions of one experiencing the scene first hand. For instance, "The Casbah Gate" takes one to the walled city of Tangier and the Bab el Aassa gateway near the Sultan's palace, where one can imagine standing on an afternoon, absorbing the splash of colors and the fine outlines. Even the sentry, the bowaab vaguely eyeing those who come and go through the gate, blends into the scene as though real (Plagens 50).
5. How much higher skyscrapers of the future will rise than the present world marvel, the Sears Tower, is unknown. However, the design of one twice as tall is already on the boards, and an architect, Robert Sobel, thinks we currently have sufficient know-how to build a skyscraper with over 500 stories (Bachman 15).

(Purdue University Online Writing Lab)

Group Exercise: Sample Essay for Summarizing, Paraphrasing, and Quoting

The following is a sample essay you can practice quoting, paraphrasing, and summarizing. Examples of each task are provided at the end of the essay for further reference.

So That Nobody Has To Go To School If They Don't Want To

by Roger Sipher

A decline in standardized test scores is but the most recent indicator that American education is in trouble.

One reason for the crisis is that present mandatory-attendance laws force many to attend school who have no wish to be there. Such children have little desire to learn and are so antagonistic to school that neither they nor more highly motivated students receive the quality education that is the birthright of every American.

The solution to this problem is simple: Abolish compulsory-attendance laws and allow only those who are committed to getting an education to attend.

This will not end public education. Contrary to conventional belief, legislators enacted compulsory-attendance laws to legalize what already existed. William Landes and Lewis Solomon, economists, found little evidence that mandatory-attendance laws increased the number of children in school. They found, too, that school systems have never effectively enforced such laws, usually because of the expense involved.

There is no contradiction between the assertion that compulsory attendance has had little effect on the number of children attending school and the argument that repeal would be a positive step toward improving education. Most parents want a high school education for their children. Unfortunately, compulsory attendance hampers the ability of public school officials to enforce legitimate educational and disciplinary policies and thereby make the education a good one.

Private schools have no such problem. They can fail or dismiss students, knowing such students can attend public school. Without compulsory attendance, public schools would be freer to oust students whose academic or personal behavior undermines the educational mission of the institution.

Has not the noble experiment of a formal education for everyone failed? While we pay homage to the homily, "You can lead a horse to water but you can't make him drink," we have pretended it is not true in education.

Ask high school teachers if recalcitrant students learn anything of value. Ask teachers if these students do any homework. Quite the contrary, these students know they will be passed from grade to grade until they are old enough to quit or until, as is more likely, they receive a high school diploma. At the point when students could legally quit, most choose to remain since they know they are likely to be allowed to graduate whether they do acceptable work or not.

Abolition of archaic attendance laws would produce enormous dividends.

First, it would alert everyone that school is a serious place where one goes to learn. Schools are neither day-care centers nor indoor street corners. Young people who resist learning should stay away; indeed, an end to compulsory schooling would require them to stay away.

Second, students opposed to learning would not be able to pollute the educational atmosphere for those who want to learn. Teachers could stop policing recalcitrant students and start educating.

Third, grades would show what they are supposed to: how well a student is learning. Parents could again read report cards and know if their children were making progress.

Fourth, public esteem for schools would increase. People would stop regarding them as way stations for adolescents and start thinking of them as institutions for educating America's youth.

Fifth, elementary schools would change because students would find out early they had better learn something or risk flunking out later. Elementary teachers would no longer have to pass their failures on to junior high and high school.

Sixth, the cost of enforcing compulsory education would be eliminated. Despite enforcement efforts, nearly 15 percent of the school-age children in our largest cities are almost permanently absent from school.

Communities could use these savings to support institutions to deal with young people not in school. If, in the long run, these institutions prove more costly, at least we would not confuse their mission with that of schools.

Schools should be for education. At present, they are only tangentially so. They have attempted to serve an all-encompassing social function, trying to be all things to all people. In the process they have failed miserably at what they were originally formed to accomplish.

(Purdue University Online Writing Lab)

Group Exercise: Sample Essay for Summarizing, Paraphrasing, and Quoting (Example Summary, Paraphrase, and Quotation from the Essay)

Example summary: Roger Sipher makes his case for getting rid of compulsory-attendance laws in primary and secondary schools with six arguments. These fall into three groups—first that education is for those who want to learn and by including those that don't want to learn, everyone suffers. Second, that grades would be reflective of effort and elementary school teachers wouldn't feel compelled to pass failing students. Third, that schools would both save money and save face with the elimination of compulsory-attendance laws (Page #).

Example paraphrase: Roger Sipher concludes his essay by insisting that schools have failed to fulfill their primary duty of education because they try to fill multiple social functions (Page #).

Example quotation: According to Roger Sipher, a solution to the perceived crisis of American education is to "Abolish compulsory-attendance laws and allow only those who are committed to getting an education to attend" (Page#).
(Purdue University Online Writing Lab)

Examples of Mandalas



(The Mandala Project, Retrieved from: www.mandalaproject.org)

Group Mandala



(The Mandala Project, Retrieved from: www.mandalaproject.org)

Discussion Questions
Amistad

How is the rebellion on the *Amistad* depicted differently in the film *Amistad* and novel *Middle Passage*?

Who are the five parties that make claims at the arraignment of the *Amistad* Africans? What does each party argue and upon what basis do they make their claim?

Why does it matter whether Cinque and his people were born in Africa?

Why do you think Johnson chose to, in a sense, reimagine history in *Middle Passage* by not having the Allmuseri stand trial for seizing control of the *Republic*?

Why does John Quincy Adams say that this case before the Supreme Court is about battling a lion who threatens to divide the country in two? Who is the lion?

Peer Response: Speech Presentation

Speaker: _____

Peer evaluator: _____

What did you think about the speaker's research? Did you find it compelling? What did you learn?

What did you feel that the speaker did well?

What can the speaker work on for next time? Did the speaker maintain eye contact? Was she/he speak loudly enough? Did she/he have good posture?
