

Cover sheet

Literary Perspectives on Growing Up: Coming of Age Tales
9th Grade (Freshmen)

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CIED 4713
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Table of Contents

RATIONALE	<u>4</u>
GOALS AND OBJECTIVES	<u>10</u>
GRADE DISTRIBUTION FOR THE UNIT	<u>12</u>
TEXT AND SUPPLY LIST	<u>14</u>
OKLAHOMA ACADEMIC STANDARDS	<u>16</u>
CALENDAR OVERVIEW	<u>21</u>
DAILY LESSONS	<u>23</u>
WEEK 1	23
WEEK 2	38
WEEK 3	51
WEEK 4	68
WEEK 5	73
WEEK 6	84
APPENDIX A	<u>97</u>
APPENDIX B	<u>99</u>
APPENDIX C	<u>101</u>
APPENDIX D	<u>102</u>
APPENDIX E	<u>103</u>
APPENDIX F	<u>113</u>
APPENDIX G	<u>123</u>
APPENDIX H	<u>125</u>
APPENDIX I	<u>130</u>
APPENDIX J	<u>137</u>
APPENDIX K	<u>140</u>
APPENDIX L	<u>141</u>
APPENDIX M	<u>146</u>
APPENDIX N	<u>148</u>

<u>APPENDIX O</u>	<u>149</u>
<u>APPENDIX P</u>	<u>151</u>
<u>APPENDIX Q</u>	<u>153</u>
<u>APPENDIX R</u>	<u>154</u>
<u>REFERENCES</u>	<u>156</u>

Rationale

Why do we teach our students the things we do? Is it state or school board mandates? Do teachers have some profound, innate philosophical understanding of how to shape the minds of youth? These questions are continually debated in all sorts of venues. The purpose of the following section is not to answer these difficult policy questions, but rather to rationalize the decision to teach a six-week unit on Coming of Age stories, growing up through various lenses, and Friendship.

The unit begins with a focus on images. Throughout the history of civilization, images have been used to record and convey information. Cave drawings, cuneiform, and hieroglyphics are all pictorial forms of communication that have withstood the test of time. Their modern descendants – paintings, sketches, drawings, and photographs, considered “fine” or “modern” art, and the more commonplace photographs of scrapbooks and photo albums – are no less capable of conveying messages and feelings. The use of images to begin the unit will allow students a simple and welcoming place from which to begin their exploration of the Coming of Age genre. Shortly after the introduction of the primary theme of the unit (Coming of Age), students will view the 1993 feature film *The Sandlot*. A well-known film, *The Sandlot* is a highly conventional Coming of Age narrative. Many students will have likely seen this film as well. This again contributes to an easy starting place for students; if static images are the simplest form of communication, then the rapid juxtaposition of static images coupled with a soundtrack to give voice to those images seems like the next logical step up the ladder. Students will likely

have very few problems consuming the narrative details of the film, which offers them a chance to consider how it exemplifies Coming of Age stories.

In the second week of the unit, students will be given their first piece of literature. The autobiography of Langston Hughes, *The Big Sea*, provides Hughes' account of his own life, using real places and real events. The concrete nature of this text will make it easier for students to engage their reading comprehension strategies. The section used spans a portion of Hughes' adolescent years, specifically his high school days, and his travels to Mexico to visit his father. The section is only fifty-five pages in length, and the diction is quite conversational, almost as if Hughes himself were telling his story directly to the reader. Following *The Big Sea*, three nonfiction articles will be read to finish out the week. One article deals with multiracial youth in Seattle. One article deals with an underprivileged family from New York City. One article deals with Rwandan children and their exposure to technology. All four of these texts are meant to introduce a multicultural lens to students as they consider how people who may or may not be different than themselves grow up.

The third week of the unit is arguably the most fun. Students will start the week by listening to and discussing songs about Coming of Age. After students listen to songs chosen by the teacher about growing up, students will make a Coming of Age playlist of songs they listen to or enjoy for the teacher to listen to. Music has a mystical power to bring people together. Although different regions of the world abide by different notation systems, music can be understood regardless of language or geopolitical boundaries. This aspect is not emphasized in the course of the unit,

but I find it important enough to mention in this rationale. Following our music day, students will consider the 2004 feature film *Mean Girls*. This is another film that many students may have previously seen. This is beneficial as students will likely know the plot and details of the film, which, in turn, is good because we do not have enough time to show the entire film. Five scenes have been drawn out of the film for students to consider. The primary emphasis of our discussions on *Mean Girls* is a feminist lens; how is growing up for girls different than for boys. A secondary emphasis of our discussions on *Mean Girls* is the theme of Friendship. This secondary emphasis is important to touch on, as the main text of the unit, John Knowles' *A Separate Peace* very heavily focuses on Friendship as well as Coming of Age.

The entire fourth week and first half of the fifth week are entirely devoted to reading the main text, *A Separate Peace*, in class. This unit is designed for 9th grade level students (freshman) in their second six weeks. Hypothetically, the six-weeks prior to this unit would be devoted to establishing and routinizing classroom procedures and providing students a foundation for future writing. These students may be feeling nervous, anxious, or unprepared to read literature of a high level. Reading the novel together in class will help students to feel more comfortable tackling high school level literature. Reading in class can be accomplished through teacher-led Think Alouds, student-led Think Alouds, silent reading, or listening to an audiobook version to hear a professional read the story.

Students will have one day at the end of the fifth week, as well as Monday and Tuesday of week six to create, edit, revise, and practice their end-of-unit individual

presentations. These presentations should be multimedia projects. A wide variety of possible projects are available for students to complete so that they can work on something that they find enjoyable and conducive to adequately demonstrating their knowledge the of Coming of Age genre.

For this unit, I have included writing in fourteen of thirty class periods on the Unit Calendar Overview, as well as some writing time in lessons that are not included on the Unit Calendar Overview. If writing is not specifically mentioned on the Unit Calendar Overview, then it is likely because there was the instructional period of class and some sort of assessment period. Other reasons for omitting writing time include showing as much of a film as possible, or allowing as much time as possible to work on presentations or to perform presentations. Thus, I think it is fair to say that I have included writing as often as is feasible. I do not agree that writing must be daily in order for students to improve their writing abilities. Additionally, my students will be writing approximately every other day. Bearing all of this in mind, I do want to emphasize writing in my unit because I believe that many students cannot write competently. It would be a disservice to my students if I did not give them opportunities to improve themselves in this regard. Many of the writing assignments are not worth very many points. This is done intentionally to alleviate the pressure students face in writing. If they mess up, students should not have to worry about their grade plummeting, but rather, how they can improve upon their mistakes.

A similar emphasis on speaking abilities was taken into consideration during my design of this lesson. Much of the unit is based in discussion. Talking about

things is a great way for students to learn and create new information. But beyond that, there seems to be in today's society, a misunderstanding of how verbal discourse is meant to work. Many public government officials, celebrities, and athletes speak about issues concerning a diverse population but either do so in a disrespectful manner, or in a manner that does not effectively convey a message. Social justice movements face a similar problem and are often associated with violence or false cries of inequality because of their inability to effectively convey the message they seek to spread. Giving students lots of opportunities to practice speaking is something I find very important.

The goals and objectives of this unit are outlined in the following section. Their significance and incorporation have been touched on in this rationale, in individual lesson plan rationales, or are self-evident in their explanation.

Finally, a note on the grading policy of this unit. The four largest grades are Attendance, Participation in Discussions, the Literary Analysis paper, and the end-of-unit presentation. Attendance and Participation together are worth over a third of the points possible in the unit. Students must show up and contribute to their own education; anything less than this most basic investment is inauthentic or incomplete. The Literary Analysis and end-of-unit presentation are together worth slightly less than half of the points possible. This is because these assessments are meant for students to express their knowledge of a text and of the unit. These assessments focus on the ability to write and to speak. The emphasis on writing and speaking is again reinforced by shifting the students' attention to these assignments. Even if a student tanks one of the assignments, they will hopefully shine on the

other and perform well for the rest of the grades in the unit. Many of the grades in this unit are completion grades, and students are given very little homework. This is done intentionally so students can internalize their thoughts and share them, receive feedback, and create knowledge accordingly. Worksheets and nightly writing assignments do very little in this regard.

Goals and Objectives

Students will learn, analyze, and synthesize information about Coming of Age texts.

- Students will view, read, and listen to a variety of texts such as a novel, an autobiography, nonfiction journalism, film, music, and pictures to create a core knowledge about the Coming of Age genre
- Students will connect the texts of the unit to each other, other texts from the first six weeks, other texts encountered in their school career, the world they live in, and themselves to further deepen their core knowledge of the Coming of Age genre

Exposing students to a variety of texts gives them several opportunities to connect to texts, characters, or issues that interest them. Once students have found a text they find interesting or enjoyable, scaffolding and increasing knowledge of a topic is easier. Students should also be able to connect the texts in this unit to other texts to improve their holistic academic competency, but this should not come at the expense of or detriment to real life experiences. If students cannot connect the texts to their personal lives then their understanding of the text is incomplete.

Students will develop their ability to speak about a particular topic or issue in a respectful and constructive manner.

- Students will discuss conventions of the Coming of Age genre, specific texts, and possible interpretations in a variety of settings such as with partners, in collaborative small groups, or with entire class
- Students will present their knowledge of Coming of Age texts in front of the class in an individual, multimedia presentation of their choosing, for a summative assessment

Verbal communication is a skill that many young people are not being challenged to master; the rise of cell phones, the internet, and social media has increased young peoples' written and multimodal literacies, but has created confusion or ignorance of how to effectively communicate verbally. By engaging students in numerous conversations of various types, students practice speaking in a variety of settings. Students will learn acceptable social norms and verbal cues through trial and error during these conversations.

Students will develop their ability to write effectively about an assigned topic or issue in a variety of forms.

- Students will write frequently so that they have many opportunities to try new writing styles or techniques

- Students will write in a variety of forms such as creative fiction, creative nonfiction, argumentation, analysis, and multimodal presentation

Written and multimodal literacies are engaged thousands of times per day in a globally connected world. The internet, cell phones, and social media outlets constantly provide textual messages juxtaposed with images, which must be synthesized and decoded to understand the entire transmission. Students, however, must be trained in the finer points of writing if they wish to convey their ideas effectively. It is not enough to have an opinion if that opinion cannot be understood by others.

Students will acquire and incorporate advanced vocabulary in order to increase academic self-confidence and to prepare for rigorous state-mandated examinations, college entrance examinations, and/or military preparedness examinations.

- Students view and listen to vocabulary videos to learn new vocabulary
- Students will identify and define Greek and Latin prefixes, roots, and suffixes in order to develop a greater knowledge of the English language
- Students will incorporate advanced vocabulary into their writing in order to develop a greater knowledge of the English language

The acquisition of advanced vocabulary is an admirable pursuit and coincides with the previously stated goals of enhancing students' ability to speak and write effectively. The acquisition of vocabulary is more than just an academic pursuit. Writing papers and debating merits may be fun (or laborious) but a fecund vocabulary is beneficial to students beyond the classroom as well.

Grade Distribution for the Unit

Assignment or Grade	Point Value
Attendance	300 points (30 days X 10 points possible per day) (10 points awarded for attending class; 5 points deducted if student is tardy) (3 bonus points possible for students who attend all days of class with no tardies)
Daily Writing	55 points (11 daily writing assignments X 5 points possible for each) (Completion) (3 bonus points possible for students who complete all daily writing assignments)
Discussion of Images	30 points (Full credit for thoughtful, active participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)
<i>The Sandlot</i> Pre-screening Activity	30 points (Full credit for thoughtful, active participation, 15 points for thoughtless/ brief active participation, 0 points for no participation)
Creative Writing Pre-assessment	20 points (Completion)
<i>The Sandlot</i> Post-screening Activity	60 points (3 questions X 10 points each)(Full discussion credit for thoughtful, active participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)
In-class Discussion of Nonfiction Article #1	30 points (Full credit for thoughtful, active participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)
Body Biography	50 points (Six rubric criteria X 4 points possible = 24 points + 1 point for completion)(X2)
In-class Discussion of Nonfiction Article #2	30 points (Full credit for thoughtful, active participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)
Vocab Quiz 1	80 points (2 points for correctly spelling each word X 20 words; 1 point for mistakes of ONLY one letter)(2 points for adequately defining each word X 20 words; 1 point for definitions that resemble synonyms)
In-class Discussion of Nonfiction Article #3	30 points (Full credit for thoughtful, active participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)
Infographic	50 points (Six rubric criteria X 4 points possible = 24 points + 1 point for completion)(X2)
In-class Discussion over Coming of Age	30 points (Full credit for thoughtful, active

Songs	participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)	
Student selected Coming of Age Playlists	20 points (Completion)	
<i>Mean Girls</i> Pre-screening Activity	30 points (Full credit for thoughtful, active participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)	
<i>Mean Girls</i> in-class Discussion	30 points (Full credit for thoughtful, active participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)	
<i>Mean Girls</i> Post-screening Activity	20 points (Completion)	
Mid-unit assessment	20 points (10 points multiple choice; 10 points short answer)	
Vocab Quiz 2	80 points (2 points for correctly spelling each word X 20 words; 1 point for mistakes of ONLY one letter)(2 points for adequately defining each word X 20 words; 1 point for definitions that resemble synonyms)	
Literary Analysis	350 points (Eight rubric criteria X 4 points possible = 32 points + 3 points for completion)(X10)	
<i>A Separate Peace</i> Post-reading Activity	30 points (Full credit for thoughtful, active participation, 20 points for thoughtless/ brief active participation, 10 points for passive participation/ listening intently, 0 points for no participation)	
Grammar Worksheet – Verbs Practice	10 points (10 questions X 1point each)(4 Bonus points possible)	
End-of-Unit Project Presentation	350 points (Seven rubric criteria X 4 points possible = 28 points + 7 points for completion)(X10)	
TOTAL	1735	
<u>Distribution of Grades</u>		
Letter	Percent	Points Earned
<u>A</u>	100% - 91%	1735 – 1579
<u>B</u>	90% - 81%	1578 – 1406
<u>C</u>	80% - 71%	1405 – 1232
<u>F</u>	70% - 0%	1231 – 0

Text and Supply List

Texts	Supplies
Digital Images (Appendix A)	Overhead projector/ SMARTboard Pen and Paper Instruction sheet for Pre-assessment
<i>The Sandlot</i>	Poll Everywhere poll Cell phone, tablet, laptop, or other device with internet access Overhead projector/ SMARTboard Copy of <i>The Sandlot</i> (DVD, Digital File, or Netflix) Kahoot Quiz
<i>Quack SAT Vocab Vol. 1</i>	Overhead projector/ SMARTboard Copy of <i>Quack SAT Vocab Vol. 1</i> (DVD or Digital File) Vocabulary List Pen and Paper
<i>The Big Sea</i> by Langston Hughes	Photocopies of the appropriate sections Pen and Paper Instruction sheet for Body Biography Butcher paper and coloring utensils Tape or pins
“‘See me as I am’: Kids discuss what it’s like to be multiracial in Seattle” by Audrey Carlesn	Printed copies of “‘See me as I am’: Kids discuss what it’s like to be multiracial in Seattle” Pen and Paper
“A Junior Olympics win, and a surprise, for homeless NYC kids” by Ezra Kaplan	Printed copies of “A Junior Olympics win, and a surprise, for homeless NYC kids” Pen and Paper Vocabulary List
“No power or running water – but digital books galore” by Mark Rice-Oxley	Printed copies of “No power or running water – but digital books galore” Cell phone, tablet, laptop, or other device with internet access Instruction sheet for Infographic
Aerosmith, Dream On; Lynyrd Skynyrd, Simple Man; Five for Fighting, 100 Years; Heart, Magic Man; Bob Seger, Night Moves; Alan Jackson, Drive; Jason Aldean, Tattoos On This Town	Digital files of each song (and/or YouTube) Printed copies of lyrics for each song Pen and Paper Cell phone, tablet, laptop, or other device with internet access and headphones
<i>Mean Girls</i>	Overhead Projector/ SMARTboard Digital image of meme Pen and Paper or Word Processor Instruction sheet for Fish Bowl Instruction sheet for Literary Analysis paper Copy of <i>Mean Girls</i> (DVD, Digital File, or Netflix) Storyboard Worksheets Mid-unit assessment
<i>Quack SAT Vocab Vol. 2</i>	Overhead projector/ SMARTboard Copy of <i>Quack SAT Vocab Vol. 2</i> (DVD or Digital File) Vocabulary List Pen and Paper
<i>A Separate Peace</i> by John Knowles	One copy of <i>A Separate Peace</i> for every student Overhead Projector/ SMARTboard Daily Writing Journals and Writing Utensil

	<p>Shmoop Introduction</p> <p>Cell phone, tablet, laptop, or other device with internet access</p> <p>Craft supplies</p> <p>Instruction sheet for end-of-unit project</p> <p>Grammar Worksheet</p>
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Oklahoma Academic Standards

Oklahoma Academic Standards Used								
Reading								
Standard Number	1	2	3	4	5	6	7	8
Week 1	9.1.R.1 Students will actively listen and speak clearly using appropriate discussion rules with control of verbal and nonverbal cues. 9.1.R.2 Students will actively listen and interpret a speaker's messages (both verbal and nonverbal) and ask questions to clarify the speaker's purpose and perspective. 9.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings.		9.3.R.3 Students will analyze how authors use key literary elements to contribute to meaning and interpret how themes are connected across texts: <ul style="list-style-type: none"> ● setting ● plot ● characters (i.e., protagonist, antagonist) ● character development ● theme ● conflict (i.e., internal and external) ● archetypes 	9.4.R.1 Students will increase knowledge of academic, domain-appropriate, grade-level vocabulary to infer meaning of grade-level text. 9.4.R.2 Students will use word parts (e.g., affixes, Greek and Latin roots, stems) to define and determine the meaning of increasingly complex words. 9.4.R.3 Students will use context clues to determine or clarify the meaning of words or distinguish among multiple-meaning words.			9.7.R.1 Students will analyze and evaluate the effectiveness of techniques used in a variety of written, oral, visual, digital, non-verbal, and interactive texts with a focus on persuasion and argument to generate and answer literal, interpretive, and applied questions to create new understandings. 9.7.R.2 Students will analyze the impact of selected media and formats on meaning.	
Week 2		9.2.R.2 Students will analyze details in literary and nonfiction/informational texts to evaluate patterns of genres.	9.3.R.1 Students will analyze works written on the same topic and compare the methods the authors use to achieve similar or different purposes and include support using textual evidence. 9.3.R.7 Students will make connections (e.g., thematic links, literary analysis) between and across multiple texts and provide textual evidence to support their inferences.	9.4.R.2 Students will use word parts (e.g., affixes, Greek and Latin roots, stems) to define and determine the meaning of increasingly complex words.		9.6.R.1 Students will use their own viable research questions and well-developed thesis statements to find information about a specific topic.		
Week 3	9.1.R.1 Students will actively listen and speak	9.2.R.2 Students will analyze details in literary	9.3.R.7 Students will make	9.4.R.1 Students will increase knowledge of academic,			9.7.R.2 Students will analyze the	

	clearly using appropriate discussion rules with control of verbal and nonverbal cues. 9.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings.	and nonfiction/informational texts to evaluate patterns of genres.	connections (e.g., thematic links, literary analysis) between and across multiple texts and provide textual evidence to support their inferences.	domain-appropriate, grade-level vocabulary to infer meaning of grade-level text. 9.4.R.2 Students will use word parts (e.g., affixes, Greek and Latin roots, stems) to define and determine the meaning of increasingly complex words. 9.4.R.3 Students will use context clues to determine or clarify the meaning of words or distinguish among multiple-meaning words.			impact of selected media and formats on meaning.	
Week 4		9.2.R.1 Students will summarize, paraphrase, and generalize ideas, while maintaining meaning and a logical sequence of events, within and between texts. 9.2.R.3 Students will synthesize main ideas with supporting details in texts.	9.3.R.3 Students will analyze how authors use key literary elements to contribute to meaning and interpret how themes are connected across texts: ● setting ● plot ● characters (i.e., protagonist, antagonist) ● character development ● theme ● conflict (i.e., internal and external) ● archetypes. 9.3.R.4 Students will evaluate literary devices to support interpretations of texts, including comparisons across texts: ● simile ● metaphor ● personification ● onomatopoeia ● hyperbole ● imagery ● tone ● symbolism ● irony. 9.3.R.7 Students will make connections (e.g., thematic links, literary analysis) between and across multiple texts and provide textual					

			evidence to support their inferences.					
Week 5		<p>9.2.R.1 Students will summarize, paraphrase, and generalize ideas, while maintaining meaning and a logical sequence of events, within and between texts. 9.2.R.3 Students will synthesize main ideas with supporting details in texts.</p>	<p>9.3.R.3 Students will analyze how authors use key literary elements to contribute to meaning and interpret how themes are connected across texts: ● setting ● plot ● characters (i.e., protagonist, antagonist) ● character development ● theme ● conflict (i.e., internal and external) ● archetypes. 9.3.R.4 Students will evaluate literary devices to support interpretations of texts, including comparisons across texts: ● simile ● metaphor ● personification ● onomatopoeia ● hyperbole ● imagery ● tone ● symbolism ● irony. 9.3.R.7 Students will make connections (e.g., thematic links, literary analysis) between and across multiple texts and provide textual evidence to support their inferences.</p>					
Week 6				<p>9.4.R.3 Students will use context clues to determine or clarify the meaning of words or distinguish among multiple-meaning words. 9.4.R.4 Students will analyze the relationships among words with multiple meanings and recognize the connotation and</p>				

			denotation of words.					
Writing								
Standard Number	1	2	3	4	5	6	7	8
Week 1			9.3.W.4 Students will introduce claims, recognize and distinguish from alternate or opposing claims, and organize reasons and evidences, using credible sources.					9.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.
Week 2			9.3.W.5 Students will show relationships among the claim, reasons, and evidence and include a conclusion that follows logically from the information presented and supports the argument.				9.7.W.1 Students will create a variety of multimodal content to engage specific audiences. 9.7.W.2 Students will create engaging visual and/or multimedia presentations, using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.	9.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.
Week 3			9.3.W.5 Students will show relationships among the claim, reasons, and evidence and include a conclusion that follows logically from the information presented and supports the argument. 9.3.W.6				9.7.W.1 Students will create a variety of multimodal content to engage specific audiences.	

			Students will blend multiple modes of writing to produce effective argumentative essays.					
Week 4								
Week 5	9.1.W.2 Students will work effectively and respectfully within diverse groups, show willingness to make necessary compromises to accomplish a goal, share responsibility for collaborative work, and value individual contributions made by each group member.	9.2.W.1 Students will apply components of a recursive writing process for multiple purposes to create a focused, organized, and coherent piece of writing.	9.3.W.2 Students will compose essays and reports to objectively introduce and develop topics, incorporating evidence (e.g., specific facts, examples, details, data) and maintaining an organized structure and a formal style.				9.7.W.2 Students will create engaging visual and/or multimedia presentations, using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.	9.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.
Week 6	9.1.W.1 Students will give formal and informal presentations in a group or individually, providing textual and visual evidence to support a main idea. 9.3.W.5 Students will show relationships among the claim, reasons, and evidence and include a conclusion that follows logically from the information presented and supports the argument.	9.2.W.1 Students will apply components of a recursive writing process for multiple purposes to create a focused, organized, and coherent piece of writing.	9.3.W.2 Students will compose essays and reports to objectively introduce and develop topics, incorporating evidence (e.g., specific facts, examples, details, data) and maintaining an organized structure and a formal style.				9.7.W.2 Students will create engaging visual and/or multimedia presentations, using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.	9.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.

Calendar Overview

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
Week 1		> Image Studies > Creative Writing – Pre-test	> Pre-screening activity for <i>Sandlot</i> TBD > Creative Writing – Pre-test	> <i>Sandlot</i> in class	> <i>Sandlot</i> in class	> Post-screening activity for <i>Sandlot</i> TBD > Assign Vocab	
Week 2		> Langston Hughes: <i>The Big Sea</i> ; begin with "Central High" > Daily Write	> Langston Hughes: <i>The Big Sea</i> ; finish with "Manhattan Island" > Daily Write	> NewsELA Article: "Growing up Multiracial in Seattle" > Discuss <i>The Big Sea</i> > Daily Write	> NewsELA Article: "Junior Olympics Trip Brings a Big Surprise for Homeless Sisters" > Vocab Quiz	> NewsELA Article: "From Field to Fiction" > Infographic assignment over Non-fiction articles	
Week 3	Songs for Mon. Wk. 3: Aerosmith, Dream On; Lynyrd Skynyrd, Simple Man; Five for Fighting, 100 Years; Heart, Magic Man; Bob Seger, Night Moves; Alan Jackson, Drive; Jason Aldean, Tattoos On This Town	> Songs about coming of age > Assign Vocab	> Pre-screening activity for <i>Mean Girls</i> TBD > Daily Write	> <i>Mean Girls</i> - selected scenes	> Post-screening activity for <i>Mean Girls</i> TBD > Mid-Test	> Assign Literary Analysis (Benny Rodriguez, Scott Smalls, Cady Herron, Regina George, or Langston Hughes) > Vocab Quiz	

Week 4		> Read Ch. 1 & 2 aloud in class > Daily Write	> Read Ch. 3 & 4 aloud in class > Daily Write	> Read Ch. 5 & 6 aloud in class > Daily Write	> Read Ch. 7 & 8 aloud in class > Daily Write	> Read Ch. 9 aloud in class > Literary Analysis Due	Read Ch. 10 at home
Week 5	Read Ch. 10 at home	> Read Ch. 11 aloud in class > Daily Write	> Read Ch. 12 aloud in class > Daily Write	> Read Ch. 13 aloud in class > Daily Write	> Conclude <i>A Separate Peace</i>	> Work on presentations	Work on presentations
Week 6	Work on presentations	> Work on presentations	> Work on presentations > Grammar practice	> Presentations	> Presentations	> Presentations > Post-test: 1 page Creative Nonfiction reflection paper due Monday in class	

Daily Lessons

Week 1

Monday

Daily Lesson Information

Lesson title	Images of Growing Up
Lesson Purpose/Rationale	To begin the unit, I want to start with a focus on images of growing up. Images are the most basic form of recorded knowledge, with pictorial language dating back ten-to-twelve thousand years. The image is an easy form for students to connect with; it allows students to see what is happening and can make inferencing and predicting easier. Using images, students will infer the theme of the unit, which will engage background knowledge and generate discussion of real life experiences. Ideally, this lesson will begin the second unit of the first semester (2 nd six weeks).
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	With the teacher as a guide, students will view images representing “growing up”. Students will analyze the images individually, discuss them as small groups, and connect them to real life experiences either individually, or with the class. This lesson will be the foundation upon which our later texts are scaffolded.
Lesson length	50 Minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson plan and how I modified it	<p>[A group of boys at summer camp celebrate victory in the final event of the summer: the relay race and “burning the rope”]. (n.d.). Retrieved November 02, 2016.</p> <p>Nelson, K. (2013, September 24). Nothing Was the Same [Digital image]. Retrieved November 02, 2016.</p> <p>[Participants in a Bat Mitzvah]. (n.d.). Retrieved November 02, 2016, from https://www.cbict.org/lifecycles/barbat-mitzvah/</p> <p>For images, see Appendix A</p>

Daily Lesson Plan Summary

Prior knowledge needed for success	No prior knowledge needed; this is the foundational lesson plan.
How will you address students who do not have this prior knowledge?	N/A

Materials for instruction (include rationale for why the materials are appropriate)	Digital images, to be analyzed and discussed; overhead projector, to present the images; pen and paper, for students to keep track of their thoughts.
Accommodations and modifications	All IEP recommendations will be followed. Students who have difficulty writing may share their thoughts with the teacher aloud, or type their thoughts with a word processor if available.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings.	Students will be able to talk about what they think the images mean in small groups, or in class-wide discussion.	Images (listed above)	Informal aural assessment: teacher can hear student thoughts and ideas in small group or class-wide discussion
9.7.R.2 Students will analyze the impact of selected media and formats on meaning.	Students will analyze images related to growing up and coming of age, write their thoughts about how the images represent coming of age themes, and discuss how these images connect to real life coming of age experiences.	Images (listed above) Pen and paper	Informal visual assessment: teacher can see students writing Informal aural assessment: teacher can hear student thoughts and ideas in small group or class-wide discussion
9.8.W Students will write	Students will write a creative narrative (either fictional or non-fictional). This creative narrative can be based on the images seen in class	Pen and paper or word processor	Formal assessment: students will turn in their writing to

independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.	or from a real life experience that deals with growing up or coming of age.		the teacher to be graded according to a rubric
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Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	How are these images linked? What do they show? Why is this important?
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Begin with the daily procedure (take attendance, make announcements, etc.	Await further instruction	No Bellringer for today
5:00	Project the first image onto the screen. Allow students some time to view the picture and think about it silently before beginning the conversation.	Think about what is occurring in the picture and its significance.	After some time, the teacher can explain that these boys are celebrating a tremendous victory at the end of their summer camp session.

3:00	Project the second image onto the screen. Many students may be familiar with this picture, so less time is needed for students to scrutinize what it is or its meaning.	Formulate connections between different elements of this picture as well as connections between the two images. Students should write their thoughts.	Tell the class that this is an album cover for the rapper Drake, and explain the significance of it
5:00	Project the third image onto the screen. Some students may recognize what is taking place, but many may not be familiar with the situation.	Formulate connections between different elements of this picture as well as connections between the other images. Students should write their thoughts.	Explain to the class that the image was taken during a Bat Mitzvah.
5:00	Project all the images together. Prompt students to collect their thoughts and prepare for class discussion.	Students may write their thoughts, discuss potential meanings with their neighbors, and piggyback off of each other's ideas in a courteous manner	
5:00	Ask students to share their thoughts with the class.	Students may share their personal opinion, or an opinion created as a group.	Students should provide evidence to support their claims.
3:00	Explain his interpretation of how the images are connected and what this means moving forward in the unit	Listen carefully, taking notes as needed, and ask questions about the theme of the unit	Each image represents various forms of growing up. In this unit we will be looking at stories of growing up and coming of age. The first and third images demonstrate a "rite of passage" that is typically associated with growing up, while the second image alludes to reflection on one's, origin, choices, and path to how they got where they are now.
2:00	Transition to writing time and explain the prompt	Prepare to write and read through the prompt	"Think about what we have just discussed as a class. Many of you may have already gone through some rites of passage on your way to adulthood. Write a creative narrative about coming of age. These narratives may be fictional or non-fiction. You may write about personal experiences or you may create a narrative from one or more of the images we have used. You will have time to write tomorrow too.
15:00	Facilitate students writing by maintaining a quiet	Use pre-writing strategies such as brainstorming,	Remind students that they should have a completed

	working atmosphere, and answering student questions as needed.	outlining, or flow-charting and then begin writing.	narrative ready to submit in class tomorrow after writing time in class. It doesn't have to be perfect, and it doesn't have to be a novel either, but it should be complete to the satisfaction of the student.
5:00	Review what was discussed in class and prepare students to leave class	Pack away their belongings and listen to the class-recap	Remind students about homework and other important announcements

Tuesday

Daily Lesson Information

Lesson title	Five Ws of <i>The Sandlot</i>
Lesson Purpose/Rationale	This lesson is a continuation of the previous day's lesson. Students will resume and finish their creative writing. After the brief writing period at the beginning of class, we will resume our work with predicting and inferencing AND introduce the next text, the 1993 film <i>The Sandlot</i> . These students will finish a creative writing, gain practice on inferencing, and possibly learn new background knowledge about the next text or the era it depicts.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will finish their creative narratives. If time permits then students will revise and edit their narratives. Students will also continue practicing their inferencing and prediction skills while being introduced to the next text. Creative writing will be done individually. The introduction to the film will be done through class discussion. The additional prediction and inferencing practice will be done via Poll Everywhere.
Lesson length	50 Minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson plan and how I modified it	

Daily Lesson Plan Summary

Prior knowledge needed for success	<ul style="list-style-type: none"> Students will need the creative narrative that we wrote in class the previous day. Students will need to understand the typical conventions of a coming of age tale (rites of passage, reflection on oneself)
How will you address students who do not have this prior knowledge?	<ul style="list-style-type: none"> We will review conventions of coming of age tales to ensure that all students have the necessary knowledge. Students who do not have a creative narrative previously written can write and finish one in class. It will likely be much shorter than other students writings.
Materials for instruction (include rationale for why the materials are	<ul style="list-style-type: none"> Creative Narrative Writing from the previous lesson Pen and Paper or word processor to continue writing or revise and edit Cell Phone for Poll Everywhere (students without a cell phone can use pen and paper) Poll Everywhere (See Appendix B for link)

appropriate)	
Accommodations and modifications	All IEP recommendations will be followed. Students needing preferential seating for visual or auditory impairments will be accommodated. Students with light sensitivity will be accommodated as necessary.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings.	Students will participate in discussion as a class by compiling a list of facts about the Who, What, When, Where, and Why of <i>The Sandlot</i>	<ul style="list-style-type: none"> • Whiteboard for writing the 5 Ws list • Cell phones for Poll Everywhere 	Informal aural assessment: teacher can hear student thoughts and ideas in small group or class-wide discussion
9.3.R.3 Students will analyze how authors use key literary elements to contribute to meaning and interpret how themes are connected across texts: • setting • plot • characters (i.e., protagonist, antagonist) • character development • theme • conflict (i.e., internal and external) • archetypes	Students will participate in discussion as a class by compiling a list of facts about the Who, What, When, Where, and Why of <i>The Sandlot</i>	<ul style="list-style-type: none"> • Whiteboard for writing the 5 Ws list • Cell phones for Poll Everywhere 	Informal aural assessment: teacher can hear student thoughts and ideas in small group or class-wide discussion
9.7.R.1 Students	Students will reflect on the	Writing utensil, exit slip	Written informal

will analyze and evaluate the effectiveness of techniques used in a variety of written, oral, visual, digital, non-verbal, and interactive texts with a focus on persuasion and argument to generate and answer literal, interpretive, and applied questions to create new understandings.	importance of coming of age tales and how the film <i>The Sandlot</i> , both in plot and narrative form (filmic medium) relate to their life		assessment: students will complete an exit slip for a participation grade
9.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.	Students will write a creative narrative (either fictional or non-fictional). This creative narrative can be based on the images seen in class or from a real life experience that deals with growing up or coming of age.	Pen and paper or word processor	Formal assessment: students will turn in their writing to the teacher to be graded according to a rubric (Pre-test assessment; see Appendix B for rubric)

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What	Our first story in the unit on coming-of-age is the 1993 film <i>The Sandlot</i> . Many of you may have already seen this film. I personally really enjoy this film. Today, let's talk about some of the background of the film before we watch it in class tomorrow.
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anticipatory set are you presenting to engage the students?	
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Begin with the daily procedure (take attendance, make announcements, etc.	Await further instruction	No Bellringer today
10:00	Provide assistance as necessary	Finish their creative writing narrative from the previous day. If their story is not finished, students should finish the narrative. Once the narrative is finished, students should check their writing for spelling and grammar errors or revise the narrative.	If students do not have questions or concerns, begin to set up the activity.
2:00	Transition to the next activity by placing the instructions on the board and collecting the students writing.	Turn in their writing and prepare to begin the next activity by retrieving their cell phones.	Read the instructions aloud while they are displayed on the board.
5:00	Discuss the setting (where) of <i>The Sandlot</i> . Once the facts of the location have been established, students will use Poll Everywhere to make a prediction about how that affects the narrative.	Help the teacher to create a list of facts about the location by stating facts	The teacher should write the facts on the whiteboard
5:00	Discuss the setting (when) of <i>The Sandlot</i> . Activate students background knowledge of the 1960s if they struggle to establish facts	Help the teacher to create a list of facts about the location by stating facts	The teacher should write the facts on the whiteboard. Once the class is satisfied with the list, students will use Poll Everywhere to make predictions about how the facts might affect the story.
5:00	Discuss the events (what) of <i>The Sandlot</i> . Have students use inferencing and predicting skills based off of the box cover, previous discussion,	Help the teacher to create a list of facts about the location by stating facts	The teacher should write the facts on the whiteboard. Once the class is satisfied with the list, students will use Poll Everywhere to make predictions about

	and background knowledge.		how the facts might affect the story.
5:00	Discuss the characters (who) of <i>The Sandlot</i> . What can we infer about the characters from the box cover, previous discussion, and background knowledge	Help the teacher to create a list of facts about the location by stating facts	The teacher should write the facts on the whiteboard. Once the class is satisfied with the list, students will use Poll Everywhere to make predictions about how the facts might affect the story.
5:00	Discuss the motivations and themes (why) of <i>The Sandlot</i> . What do we know about coming of age tales so far? How do we think this story will play out?	Help the teacher to create a list of facts about the location by stating facts	The teacher should write the facts on the whiteboard. Once the class is satisfied with the list, students will use Poll Everywhere to make predictions about how the facts might affect the story.
6:00	Have students reflect on the importance of literature and how it affects their lives	Write an exit slip about <i>why</i> the coming of age tale relates to them and why we are studying it. How does <i>The Sandlot</i> affect students' understanding of coming of age and growing up?	Collect exit slips for a participation grade
5:00	Review what was discussed in class and prepare students to leave class	Pack away their belongings and listen to the class-recap	Remind students about homework and other important announcements

Wednesday/ Thursday

Daily Lesson Information

Lesson title	<i>The Sandlot</i>
Lesson Purpose/Rationale	This film is a good place to introduce students to Coming of Age narratives. The story involves a young group of friends who bond through baseball and must face the consequences of their actions i.e. they have to grow up (but just a little bit). With such a familiar movie, students will not have great difficulty in identifying Coming of Age tropes and stylistic choices that qualify this film for the Coming of Age genre. Students will use information given to and synthesized by them in the two previous classes in order to consider how this film relates to the theme of Coming of Age.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	This lesson will give students the opportunity to view a feature film as a piece of narrative literature. Students will view and listen to the film with a critical lens, searching for techniques that guide and shape the narrative and cast it into the Coming of Age genre. This is the first substantial narrative piece in the unit.
Lesson length	50 minutes
Grade level and course	9 th grade (freshman) English Language Arts

Source of lesson plan and how I modified it	Evans, D. M. (Director). (1993). <i>The Sandlot</i> [Motion picture on DVD]. United States: Twentieth Century Fox Film Corporation. (See Appendix C for Netflix login)
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Daily Lesson Plan Summary

Prior knowledge needed for success	<ul style="list-style-type: none"> • Typical Conventions of a Coming of Age story • Background information regarding the film (setting [time and place], characters, plot summary, how this film relates to the theme of the unit)
How will you address students who do not have this prior knowledge?	All of the prior knowledge was covered during the two previous class periods. Students who were absent from, did not pay attention to, or cannot remember these class periods may meet with me during advisory or other appropriate study times, as well as before or after school. Much of the knowledge, however, may have been covered in previous classes or else speaks for itself.
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> • A copy of <i>The Sandlot</i>; available on DVD, Netflix, or other streaming services. • Pen and paper (if students wish to take notes – NOT strictly required)
Accommodations and modifications	<ul style="list-style-type: none"> • All IEP recommendations will be followed • Students with visual or auditory disabilities may be provided with preferential seating

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.1.R.2 Students will actively listen and interpret a speaker's messages (both verbal and nonverbal) and ask questions to clarify the speaker's purpose and perspective.	Students will view the film <i>The Sandlot</i> through a critical lens, looking and listening to stylistic techniques that guide and shape the narrative as a Coming of Age story	The film <i>The Sandlot</i>	none
9.3.R.3 Students will analyze how authors use key literary elements to	Students will view the film <i>The Sandlot</i> through a critical lens, looking and listening to stylistic techniques that guide and shape the narrative as a Coming of Age story	The film <i>The Sandlot</i>	none

contribute to meaning and interpret how themes are connected across texts: ● setting ● plot ● characters (i.e., protagonist, antagonist) ● character development ● theme ● conflict (i.e., internal and external) ● archetypes			
9.7.R.1 Students will analyze and evaluate the effectiveness of techniques used in a variety of written, oral, visual, digital, non-verbal, and interactive texts with a focus on persuasion and argument to generate and answer literal, interpretive, and applied questions to create new understandings.	Students will view the film <i>The Sandlot</i> through a critical lens, looking and listening to stylistic techniques that guide and shape the narrative as a Coming of Age story	The film <i>The Sandlot</i>	none

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What	While watching the film, consider how the filmmaker's stylistic choices guide or shape the narrative.
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anticipatory set are you presenting to engage the students?	
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Today's Minute by Minute (Tick Tock) Wednesday

Time (minutes)	The teacher will...	The students will....	Additional information...
0:00	Have the film prepared to begin playing as soon as class begins	Enter the classroom and prepare to watch the first half of the film	To watch as much of the film as possible during class, take attendance quietly while the film is playing (if possible) OR as students enter the door
0:30	Introduce the anticipatory question and then begin the film	Consider the anticipatory question and begin watching the film	Anticipatory question found in Today's Essential Question section
49:30	Screen <i>The Sandlot</i> in class	Respectfully view <i>The Sandlot</i> in class	Students may take notes if they desire, but this is not mandatory. Record the timestamp at the end of class in order to pick up close to where class left off.

Today's Minute by Minute (Tick Tock) Thursday

Time (minutes)	The teacher will...	The students will....	Additional information...
0:00	Have the film prepared to begin playing as soon as class begins	Enter the classroom and prepare to watch the first half of the film	To watch as much of the film as possible during class, take attendance quietly while the film is playing (if possible) OR as students enter the door
0:30	Remind students about proper audience etiquette and resume screening the film	Consider the anticipatory question and begin watching the film	
49:30	Screen <i>The Sandlot</i> in class	Respectfully view <i>The Sandlot</i> in class	Students may take notes if they desire but this is not mandatory. The film is 101 minutes long; it should not require more than 2 class periods to view (owing to the credits)

Friday

Daily Lesson Information

Lesson title	Week 1 Wrap-Up: <i>The Sandlot</i> Recap and Vocab
Lesson Purpose/Rationale	This lesson is being done at the end of the first week of this six week unit. As a class, we will have just finished our first full-length Coming of Age story. Students will likely be feeling somewhat confident about the theme of the unit. This lesson asks them to consider specific elements of the film that make it a Coming of Age story. This will activate their background knowledge of the genre and of the film. They will then begin an argumentative writing process by creating a claim and supporting it with evidence. Vocabulary acquisition is a necessary part of the education process. To prepare students for later courses, state mandated tests, college entrance exams, and other rigors, I want to teach them vocabulary. Students will be shown vocabulary in a way that makes sense to them, and then they will decode it so that they understand it the way testing agencies and educators want them to understand it.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will recall and summarize the events of our first Coming of Age story, <i>The Sandlot</i> . After this, students will introduce a claim about why <i>The Sandlot</i> is a Coming of Age story and support it with details. A vocabulary list of 20 SAT words will be introduced with a funny video; students will write the words and definitions. Students will then choose five words and identify and define their root, and any prefixes and/or suffixes.
Lesson length	50 minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	<i>Quack SAT Words Volume 1</i> [Video file]. (2004). Teacher's Discovery. Retrieved October 23, 2016, from https://www.youtube.com/watch?v=27NKzT-5JBM I have modified this lesson by asking students to write the words and definitions of the words while the video plays. Following the video, students will choose five words and identify and define their root words, prefixes, and suffixes.

Daily Lesson Plan Summary

Prior knowledge needed for success	<ul style="list-style-type: none"> • Students need to have seen the film <i>The Sandlot</i> in order to fully participate in the post-screening activity. • Students should be able to summarize and explain how details qualify a story for a certain genre. • Students should be able to identify root words, prefixes, and suffixes.
How will you address students who do not have this prior knowledge?	<ul style="list-style-type: none"> • There will be a brief discussion of the film through a Kahoot game which will address key points of the film. • The teacher will be available to answer questions about root words, prefixes, and suffixes.
Materials for instruction (include rationale for why the materials are	<p>Kahoot over <i>The Sandlot</i>.</p> <p>Potts, M. (2016, October 23). <i>The Sandlot Recap</i>. [A Kahoot Quiz to review key points of the film].</p>

appropriate)	<p>Quack SAT Vocabulary video</p> <p><i>Quack SAT Words Volume 1</i> [Video file]. (2004). Teacher's Discovery. Retrieved October 23, 2016, from https://www.youtube.com/watch?v=27NKzT-5JBM</p> <p>See Appendix D for Kahoot quiz and link to Quack Video</p>
Accommodations and modifications	<p>All IEP recommendations will be followed. Students with visual or auditory disabilities can be given preferential seating as needed. Students who need additional writing time will have extra time in class. Students with difficulty interpreting questions and answer choices quickly are encouraged to try their best (but the Kahoot is a participation grade). Students with difficulty remembering information may view the SAT Vocab video a second time during advisory, or before or after school.</p>

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.1.R.1 Students will actively listen and speak clearly using appropriate discussion rules with control of verbal and nonverbal cues.	Students will: discuss the events of <i>The Sandlot</i> , listen to other students' thoughts about the film, and view the Quack SAT Vocabulary video, listening while writing	Kahoot quiz Quack SAT Vocab video	Informal aural assessment: the teacher will listen to students speak about <i>The Sandlot</i> Informal visual assessment: the teacher will briefly check the students' vocabulary lists
9.3.W.4 Students will introduce claims, recognize and distinguish from alternate or opposing claims, and organize reasons and evidences, using credible sources.	Students will summarize the events of <i>The Sandlot</i> and introduce a claim and supporting details as to how this film can be viewed as a Coming of Age story	Pen and Paper	Formal assessment: the teacher will collect students' writing and assess its competency based on _____
9.4.R.1	Students will view the vocabulary	Quack SAT Vocab video	Informal visual

Students will increase knowledge of academic, domain-appropriate, grade-level vocabulary to infer meaning of grade-level text.	video and write the words and their definitions.	Pen and Paper	assessment: the teacher will briefly check the students' vocabulary lists
9.4.R.2 Students will use word parts (e.g., affixes, Greek and Latin roots, stems) to define and determine the meaning of increasingly complex words.	Students will identify and define the root word, prefixes, and suffixes of five words from the vocab video.	Quack SAT Vocab video Pen and Paper	Informal visual assessment: the teacher will briefly check the students' vocabulary lists
9.4.R.3 Students will use context clues to determine or clarify the meaning of words or distinguish among multiple-meaning words.	Students will view the vocabulary video and write the words and their definitions. Students will identify and define the root word, prefixes, and suffixes of five words from the vocab video.	Quack SAT Vocab video Pen and Paper	Informal visual assessment: the teacher will briefly check the students' vocabulary lists

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set	Think about <i>The Sandlot</i> . Summarize its events, and explain how it is a Coming of Age story.
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are you presenting to engage the students?	
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
1:30	Have the Kahoot quiz pulled up on the projector with the access code ready.	Access the Kahoot quiz using their smartphone or another internet capable device.	Kahoot quiz is bellringer. Students without an internet capable device may write their answers on a piece of paper.
3:30	Facilitate the Kahoot quiz (3 questions).	Do their best to recall the events of the film and answer the quiz questions correctly.	Following each question, a brief explanation of the answer should be provided by the students.
10:00	Prompt students to briefly summarize the film <i>The Sandlot</i> and explain how it exemplifies a Coming of Age story.	Write a brief response, summarizing the film and explaining how it qualifies as a Coming of Age story.	Responses should be written on notebook paper and handed in to the teacher.
20:00	Play the Quack SAT Vocabulary video	view the video, writing down the vocabulary words and their definitions	Students will be given a vocab quiz the following Thursday. Students should view the video respectfully. Pause the video when a new word/definition appears onscreen so students can write it down.
10:00	Assist in identifying root words, prefixes, and suffixes.	Select five words and discover the meanings of the roots, prefixes, and suffixes.	The root, prefix, and suffix meanings should be written on the same sheet as the rest of the vocab words.
5:00	Wrap-up the week by reviewing the key points and reminding students of upcoming events and dates.	Finish working on their in-class assignments, pack up their belongings, and turn in anything due	

Week 2

Monday/ Tuesday

Daily Lesson Information

Lesson title	Langston Hughes Grew Up and You Can Too
Lesson Purpose/Rationale	This lesson is used to open week two so that students will immediately be exposed to another Coming of Age text. The medium and content is slightly more challenging, as the text is even further removed in history than the previous one, and reading forces students to engage critically with the text in more ways than a film does. These first two texts will allow students to begin comparing and contrasting two specific examples of Coming of Age stories in preparation for the literary analysis assignment at the end of week three. Two days are spent in this text doing think alouds so that students are scaffolded up to a more difficult thinking level and have models for questions to consider when comparing and contrasting.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will begin to consider a multicultural aspect of Coming of Age stories. The selection from Langston Hughes' autobiography, <i>The Big Sea</i> , focuses on his life during his high school years. Students will actively consider similarities and differences between <i>The Big Sea</i> and <i>The Sandlot</i> .
Lesson length	50 minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson plan and how I modified it	<i>The Big Sea</i> by Langston Hughes Hughes, L. (1963). <i>The big sea: An autobiography</i> . New York: Hill and Wang. See Appendix E for .jpg copies of the text section Brown, N., Ph.D. (2013, October). Designing a Coming-of Age Ritual. Retrieved October 31, 2016, from http://www.pamf.org/teen/nancy/designingritual.html

Daily Lesson Plan Summary

Prior knowledge needed for success	Students should be familiar with the typical conventions of a Coming of Age story.
How will you address students who do not have this prior knowledge?	We have thoroughly discussed the conventions of Coming of Age stories by this point; students who do not yet or still do not have this prior knowledge can (and should) meet with the teacher during lunch or advisory, or before or after school to discuss these crucial thematic elements.
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> • Daily writing journals: students will record their responses to the bell ringers in their DWJs • Printed packets of the chapters from <i>The Big Sea</i>
Accommodations and modifications	All IEP recommendations will be followed. Students with visual impairments may be provided texts with increased font size. Students with anxiety disorders may be excused from reading aloud if it is too stressful.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.2.R.2 Students will analyze details in literary and nonfiction/informational texts to evaluate patterns of genres.	Students will informally compare and contrast similarities and differences in Hughes’ autobiography and <i>The Sandlot</i> , as well as other text-to-text/world/self connections through discussion	Scanned copies of Hughes’ <i>The Big Sea</i> from “Central High” through “Manhattan Island”	Informal verbal assessment: students will discuss and consider similarities and differences between texts
9.3.R.7 Students will make connections (e.g., thematic links, literary analysis) between and across multiple texts and provide textual evidence to support their inferences.	Students will informally compare and contrast similarities and differences in Hughes’ autobiography and <i>The Sandlot</i> , as well as other text-to-text/world/self connections through discussion	Scanned copies of Hughes’ <i>The Big Sea</i> from “Central High” through “Manhattan Island”	Informal verbal assessment: students will discuss and consider similarities and differences between texts
9.6.R.1 Students will use their own viable research questions and well-developed thesis statements to find information about a specific topic.	During Think Alouds, students will write down questions they think of from things they read in the text. Students may also use questions proposed by other students and the teacher. These questions will be used in Wednesday’s lesson	Scanned copies of Hughes’ <i>The Big Sea</i> from “Central High” through “Manhattan Island”	Formal assessment (in a later lesson): students will work in collaborative groups to create a “Body Biography”

Today’s Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	The protagonist in a Coming of Age story sometimes turns out to be famous. Langston Hughes was a prolific writer from the Harlem Renaissance, both composing poetry and publishing essays. Some of you may lead more similar lives to this famous person (and others!) than you realize!
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Today’s Minute by Minute (Tick Tock) Monday

Time (minutes)	The teacher will...	The students will....	Additional information...
5:00	Have the daily writing prompt displayed so that students can begin writing once the bell rings.	Begin writing about the daily writing prompt in their journals.	Take attendance during this time. “Write a paragraph

			about a time you did something wrong and got caught”
1:00	Pass out packets containing the text. The text is made of scanned copies of pages 26 – 81 of Langston Hughes’ autobiography <i>The Big Sea</i> .	Await further instruction	
4:00	Introduce the new text within the frame of the unit theme.	Listen attentively and take notes over the introduction to the text if desired.	
38:00	Read the text in the style of a Think Aloud, pausing to share thoughts generated from the text.	Read along, take notes if desired, and write down thoughts that occur to them during reading.	<p>Student thoughts should be in the style of “I wonder if...” “What is the significance of...” “What does this refer to?” etc.</p> <p>If a teacher thought generates thoughtful questions/ discussion from students, a class wide discussion may begin – feel free to break into small groups to discuss and continue reading after a brief time.</p>
2:00	Wrap up discussion, remind students about important dates, etc.	Pack away their belongings	Mark where each class leaves off so they can pick up from the same spot on Tuesday. If the class reads THROUGH “Back Home” (pp 50-51) stop there.

Today’s Minute by Minute (Tick Tock) Tuesday

Time (minutes)	The teacher will...	The students will....	Additional information...
5:00	Have the daily writing prompt displayed so that students can begin writing once the bell rings.	Begin writing about the daily writing prompt in their journals.	<p>Take attendance during this time.</p> <p>“Create your own Coming of Age ritual. Consider where this takes place, who is included, what happens, and the significance of this event. The significance may be a personal one, or a cultural one. Be specific”</p>

			Students should still have their packets from the previous day.
3:00	Remind students of what occurred in the story from the day before, before resuming the story.	Prepare to read aloud individually.	
40:00	Facilitate the reading by cueing students when to stop reading and assisting with discussion as necessary.	Read sections of the text aloud for the class, providing a unique oral interpretation of the text, pausing to share thoughts in Think Aloud style.	Student names on Popsicle sticks will be drawn from a cup. These popsicle sticks will have been previously created early in the semester and sorted by class.
2:00	Wrap up discussion, remind students about important dates, etc.	Pack away their belongings	Mark where each class leaves off so they can pick up from the same spot on Wednesday IF they do not finish the chapter "Manhattan Island" (pp. 79 – 80).

Wednesday

Daily Lesson Information

Lesson title	Coming of Age as a Multiracial Teen
Lesson Purpose/Rationale	This lesson is designed to put a cap on Hughes' autobiography <i>The Big Sea</i> and connect to a new viewpoint. Multiracial people are a growing section of the United States; this lesson introduces contemporary pieces about multiracial adolescents. The Body Biography is designed to be a fun, multimodal piece for students to demonstrate their understanding of the adolescent period of <i>The Big Sea</i> . Class discussion of our nonfiction article is designed to create a critical and constructive dialogue about different points of view and how they conform to, modify, or reject the standard Coming of Age story.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Using the section of Langston Hughes' <i>The Big Sea</i> covered in class on Monday and Tuesday, students will create a Body Biography of the adolescent Langston Hughes by incorporating images and textual descriptions into a collaborative multimedia work. Following a gallery walkaround of the Body Biographies, students will read a nonfiction article about multiracial teens in Seattle. There will be a class discussion about people of multiple races and how their viewpoints may be different about growing up. Following the class discussion, students will reflect on the article in their Daily Writing Journal.
Lesson length	50 Minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	"See me as I am": Kids discuss what it's like to be multiracial in Seattle by Audrey Carlsen Carlsen, A. (2016, August 29). "See me as I am" Kids discuss what it's like to be multiracial in Seattle. <i>Seattle Times</i> . Retrieved October 31, 2016, from

	<p>https://newsela.com/articles/seattle-multiracial-diversity/id/20963/</p> <p><i>The Big Sea</i> by Langston Hughes</p> <p>Hughes, L. (1963). <i>The big sea: An autobiography</i>. New York: Hill and Wang.</p> <p>Body Biography taken from chapter three, pages 36 and 37 of <i>Teaching English By Design: How to Create and Carry Out Instructional Units</i> by Peter Smagorinsky</p> <p>Smagorinsky, P. (2008). <i>Teaching English by Design: How to Create and Carry Out Instructional Units</i>. Portsmouth, NH: Heinemann.</p> <p>See Appendix F for the nonfiction text, Body Biography instruction sheet, and Body Biography Rubric</p>
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Daily Lesson Plan Summary

Prior knowledge needed for success	Students need to have read the section of <i>The Big Sea</i> covered in class on Monday and Tuesday.
How will you address students who do not have this prior knowledge?	Students who have not read the section of <i>The Big Sea</i> covered in class on Monday and Tuesday will be working in collaborative groups and can discuss with one another.
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> • Butcher paper – approx. 6 feet / group • Printed copies of “See me as I am” Kids discuss what it’s like to be multiracial in Seattle
Accommodations and modifications	All IEP recommendations will be followed. Students with visual impairments may be provided a copy of the text with enlarged print or braille (if possible).

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.3.R.7 Students will make connections (e.g., thematic links, literary analysis) between and across	Students will connect significant events from Langston Hughes’ <i>The Big Sea</i> with other texts from the unit and support their claims with evidence from the texts and background knowledge	Butcher Paper	Formal Assessment: Body Biographies will be assessed based on a rubric describing the significance of Langston Hughes’ adolescence and

multiple texts and provide textual evidence to support their inferences.			the connection to other texts
9.7.W.1 Students will create a variety of multimodal content to engage specific audiences.	Students will generate a Body Biography to demonstrate their knowledge of <i>The Big Sea</i> and how it qualifies as a Coming of Age story	Butcher Paper	Formal Assessment: Body Biographies will be assessed based on a rubric describing the significance of Langston Hughes' adolescence and the connection to other texts
9.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.	Students will write reflections about <i>The Big Sea</i> and the article about multiracial people in their Daily Writing Journals	Copies of "See me as I am" Kids discuss what it's like to be multiracial in Seattle	Informal assessment: students will write in their Daily Writing Journals which will be collected at the end of the grading unit.

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan	The 2010 US Census reported that approximately 9 million people reported themselves as more than one race. From 2000 to 2010, there was an increase of 32 percent in the number of people reporting multiple races. Consider our student body and other
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and/or unit? What anticipatory set are you presenting to engage the students?	people in the community. What do you know about multiracial people already? How might these people have different stories, different experiences, and different points of view than people of one race or the cultural majority of their community?
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
1:00	Instruct students to form their pre-selected groups (created at the beginning of the year) and pass out pieces of butcher paper	Move into their appropriate groups and await further instruction	The groups were created at the beginning of the year. These small groups work collaboratively and are comprised of 4 or 5 students
1:00	Explain the bellringer assignment.	Listen to the teacher's verbal instructions and gather the necessary materials	"For today's bellringer, you will be creating a Body Biography. To do this you will first trace someone's body on the butcher paper. After that, you will decide on which experiences from the section of Langston Hughes' autobiography <i>The Big Sea</i> to include in this biography. You should draw some sort of graphic or visual representation of this experience within the outline of the body and write an explanation of the event and why it is important. Color is not necessary, but if you have markers, crayons, colored pencils or other coloring tools you may certainly use them."
5:00	Allow students time to work collaboratively on the bellringer.	Work collaboratively on the bellringer by discussing the book and drawing or writing on the body biography	
3:00	Have groups share their Body Biographies via gallery style walk around	Post their Body Biographies near their group work space and walk around sharing constructive comments and questions by writing outside of the body outline	

15:00	Pass out copies of “See me as I am”: Kids discuss what it’s like to be multiracial in Seattle and instruct students to read silently on their own	Read the article silently on their own	
15:00	Discuss “See me as I am”: Kids discuss what it’s like to be multiracial in Seattle.	Engage in a meaningful conversation about multiracial adolescents	
8:00	Allow students time to reflect on today’s reading by writing in their Daily Writing Journals	Students should reflect on the reading and the in-class discussion by writing about their thoughts, things they disagreed with and questions they had	
2:00	Wrap up discussion, remind students about important dates, etc.	Pack away their belongings	

Thursday

Daily Lesson Information

Lesson title	Growing up Poor
Lesson Purpose/Rationale	This lesson continues to expose students to the realities of growing up through another nonfiction article about young people. The writing portion of the class is designed to give students a more substantial writing assignment in an informal manner so the teacher can quickly assess the students argumentative writing abilities. Vocabulary and language acquisition is tested through the administration of a vocabulary quiz in which students must correctly spell the word spoken aloud and provide its definition.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	This lesson is intended to focus in on the challenges of growing up in different socioeconomic groups. Students are given an article about Junior Olympians who have no home and only a single working mother to support them. Students will use this article, other texts encountered in the unit, and background knowledge to compose an informal argument about which group is hardest to grow up in. At the beginning of class, students will take a vocabulary test to determine their understanding of Greek- and Latin-based SAT Vocabulary words.
Lesson length	50 minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	<p>“A Junior Olympics win, and a surprise, for homeless NYC kids” by Ezra Kaplan</p> <p>Kaplan, E. (2016, August 08). A Junior Olympics win, and a surprise, for homeless NYC kids. <i>Newsela.com</i>. Retrieved November 02, 2016, from https://newsela.com/articles/junior-olympics-surprise-sheppard/id/20262/</p> <p>See Appendix G for full text</p>

Daily Lesson Plan Summary

Prior knowledge	Students must understand the parts of an argument (claim, evidence,
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needed for success	reasoning)
How will you address students who do not have this prior knowledge?	If students do not have this prior knowledge, a quick verbal review, accompanied by written examples, should refresh their memory.
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> • Printed copies of the article • Pen and Paper • Vocabulary List (See Appendix G for the list of vocabulary words to be used in the quiz)
Accommodations and modifications	All IEP recommendations will be followed. Students with visual impairments may be provided copies of the text with larger type or braille if possible. Students needing additional quiz time may meet with the teacher before or after school, during lunch, or during advisory.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.3.R.1 Students will analyze works written on the same topic and compare the methods the authors use to achieve similar or different purposes and include support using textual evidence.	Students will read the nonfiction article critically in order to answer the question of which group of people has the most difficult challenge of growing up.	Printed copies of “A Junior Olympics win, and a surprise, for homeless NYC kids”	N/a
9.3.W.5 Students will show relationships among the claim, reasons, and evidence and include a	Students will write an informal argument of 2 to 3 paragraphs in length that introduces a claim, supports it with evidence, and explains the reasoning of their belief	Printed copy of “A Junior Olympics win, and a surprise, for homeless NYC kids” Pen and Paper	Informal assessment: students writing will be turned in and assessed as completion if the teacher can identify a claim, supporting evidence, and

conclusion that follows logically from the information presented and supports the argument.			explanation of reasoning.
9.4.R.2 Students will use word parts (e.g., affixes, Greek and Latin roots, stems) to define and determine the meaning of increasingly complex words.	Students will attempt to correctly recall the spelling and definitions of twenty vocabulary words	Pen and Paper Vocab list	Formal Assessment: Students' vocabulary quizzes will be submitted for a grade

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	Coming of age or growing up with little to no financial security is radically different than growing up in a middle class community or a wealthy community. Who do you think has the hardest time growing up? Poor and homeless children? Or children of more financially secure households?
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
22:00	Administer the vocabulary quiz	Attempt to recall the 20 vocabulary words by spelling them correctly and providing an acceptable definition	The teacher will read the word aloud twice and the students will attempt to correctly spell and define the word
13:00	Pass out the article	Read the article critically	
13:00	Assign students the writing prompt and allow students time to write	Write an informal argument of 2 to 3 paragraphs in length	Coming of age or growing up with little to no financial security is radically different than

			growing up in a middle class community or a wealthy community. Who do you think has the hardest time growing up? Poor and homeless children? Or children of more financially secure households?
2:00	Wrap up discussion, remind students about important dates, etc.	Pack away their belongings	

Friday

Daily Lesson Information

Lesson title	Week 2: Growing Up Multicultural
Lesson Purpose/Rationale	This lesson will be used to cap off week two; students have now been exposed to a typical Coming of Age story (<i>The Sandlot</i>), an African American Coming of Age biography (the section of <i>The Big Sea</i>), two nonfiction articles about multicultural adolescents in America, and a nonfiction article about young people growing up in Rwanda. The infographic assignment incorporates technology in place of a short essay to give students the opportunity to demonstrate their understanding of how various cultures experience the Coming of Age story.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will read another nonfiction text about young people and how they experience the world. Students will draw on experience from the previous lessons this week in order to create new knowledge about multiracial people and people of other cultures and how those people consider Coming of Age stories or growing up. Using their own technology devices, or school owned devices, students will work on an infographic which will explain how the Coming of Age story is treated in other cultures.
Lesson length	50 minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	<p>“No power or running water – but digital books galore” by Mark Rice-Oxley</p> <p>Rice-Oxley, M. (2016, August 11). No power or running water -- but digital books galore. <i>Newsela.com</i>. Retrieved October 31, 2016, from https://newsela.com/articles/digital-books-galore/id/20376/</p> <p>See Appendix H for full text</p>

Daily Lesson Plan Summary

Prior knowledge needed for success	Students will need to understand the typical conventions of Coming of Age stories.
How will you address students who do not have this prior knowledge?	Students who do not know about Coming of Age stories can meet with the teacher before or after school, or during lunch or advisory to learn the information.

Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> • Copies of “From Field to Fiction” printed off for each student • Technology devices (student owned, or school owned)
Accommodations and modifications	All IEP recommendations will be followed. Students with visual impairments may be provided a copy of the text with enlarged print or braille (if possible).

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.3.R.7 Students will make connections (e.g., thematic links, literary analysis) between and across multiple texts and provide textual evidence to support their inferences.	Students will discuss details of “From Field to Fiction” and support claims of connection to other texts encountered in the unit using evidence from the texts and background knowledge.	Printed copies of “From Field to Fiction”	Informal aural assessment: the teacher will listen to the discussion of the class
9.7.W.2 Students will create engaging visual and/or multimedia presentations, using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.	Students will work individually to create infographics which that explain how Coming of Age stories are altered from the perspective of multiracial people or people of other cultures using at least two of the nonfiction articles presented in class.	<ul style="list-style-type: none"> • Copies of the nonfiction articles from this week (online or printed) • Students’ personal or school owned technology devices 	Formal assessment: the infographic will be assessed based on a rubric which defines how well students address the prompt/ topic.

Today’s Essential Question(s) and/or Anticipatory Set

What essential	How do barriers to education in developing countries affect the
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question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	typical conventions of Coming of Age stories?
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
15:00	Pass out copies of "From Field to Fiction" and instruct students to read silently on their own	Read the article silently on their own	
15:00	Discuss "From Field to Fiction".	Engage in a meaningful conversation about multiracial adolescents	Students will discuss how barriers to education in developing countries affects the typical conventions of Coming of Age stories
18:00	Explain the infographic assignment and allow students time to work on the assignments	Decide on a focus for their infographic project and begin working using their personal technology devices or school-owned devices	Create an infographic that explains how Coming of Age stories are altered from the perspective of multiracial people or people of other cultures. Use at least two of the nonfiction articles from this week. See Appendix H for instruction sheet and rubric
2:00	Wrap up class, remind students about important dates, etc.	Pack away their belongings	

Week 3

Monday

Daily Lesson Information

Lesson title	Songs about Coming of Age and Growing Up
Lesson	Week three begins with the introduction of songs and music. Students will consider how the thematic elements of Coming of Age are upheld, modified,

Purpose/Rationale	and rejected through the narrative form of song. Vocabulary acquisition is a necessary part of the education process. To prepare students for later courses, state mandated tests, college entrance exams, and other rigors, I want to teach them vocabulary. Students will be shown vocabulary in a way that makes sense to them, and then they will decode it so that they understand it the way testing agencies and educators want them to understand it.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will listen to hit songs about growing up and coming of age. After discussing key elements of the songs with their group members, students and the teacher will engage in a classwide discussion about how the typical Coming of Age story is altered by being presented in a musical form. Afterwards, students will make at least 3 – 5 musical suggestions about growing up or coming of age for the teacher will listen to. Then, students will write two paragraphs comparing and contrasting Coming of Age in the form of a song with another narrative form we have seen in the unit of their choice. Finally, class will end with another Quack Vocabulary video, with a vocab quiz the following Friday.
Lesson length	50 Minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson plan and how I modified it	<p>Dulaney, M., Mobley, W., & Thrasher, N. (2011). [Recorded by J. Aldean]. <i>Tattoos On This Town</i> [CD]. Nashville: Broken Bow.</p> <p>[Recorded by A. Jackson]. (2001). <i>Drive (For Daddy Gene)</i> [CD]. Arista Nashville.</p> <p>[Recorded by B. Seger]. (1976). <i>Night Moves</i> [Vinyl recording]. Nimbus Nine Studios, Toronto: Capitol Records</p> <p>[Recorded by J. Ondrasik]. (2003). <i>100 Years</i> [CD]. Columbia.</p> <p>[Recorded by S. Tyler]. (1972). <i>Dream On</i> [Vinyl recording]. Intermedia Studios: Columbia.</p> <p>Van Zant, R., & Rossington, G. (1973). <i>Simple Man</i> [Vinyl recording]. Studio One, Doraville: MCA Records.</p> <p>Wilson, A., & Wilson, N. (1976). <i>Magic Man</i> [Vinyl recording]. Vancouver: Mushroom.</p> <p>Harabedian, G. (Director), & McWilliams, A. (Producer). (2004). <i>Quack! Vocab Success for the New SAT Volume 2</i> [Motion picture on DVD]. United States: Teacher's Discovery.</p> <p>See Appendix I for lyrics to each of the seven songs, and information about Quack Vocab Vol. 2</p>

Daily Lesson Plan Summary

Prior knowledge needed for success	None
How will you address students who do not have	N/A

this prior knowledge?	
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> Digital song files for: Dream On by Aerosmith; 100 Years by Five for Fighting; Simple Man by Lynyrd Skynyrd; Magic Man by Heart; Night Moves by Bob Seger; Drive by Alan Jackson; and Tattoos On This Town by Jason Aldean Printed lyrics for all seven songs
Accommodations and modifications	All IEP recommendations will be followed. Students with auditory impairments may be provided with headphones and visual images as necessary.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings.	Students will listen to the assigned song and interpret its meaning, and then discuss their opinions with the members of their group. Once a group consensus has been determined, the group will share their thoughts with the class.	<ul style="list-style-type: none"> Digital files of the songs listed above. Pen and paper for writing thoughts and arguments. 	Informal aural assessment: students will share their arguments with the class about how songs conform to, modify, or reject typical Coming of Age stories
9.4.R.1 Students will increase knowledge of academic, domain-appropriate, grade-level vocabulary to infer meaning	Students will view the vocabulary video and write the words and their definitions.	Quack SAT Vocab video Pen and Paper	Informal visual assessment: the teacher will briefly check the students' vocabulary lists

of grade-level text.			
9.4.R.2 Students will use word parts (e.g., affixes, Greek and Latin roots, stems) to define and determine the meaning of increasingly complex words.	Students will identify and define the root word, prefixes, and suffixes of five words from the vocab video.	Quack SAT Vocab video Pen and Paper	Informal visual assessment: the teacher will briefly check the students' vocabulary lists
9.4.R.3 Students will use context clues to determine or clarify the meaning of words or distinguish among multiple-meaning words.	Students will view the vocabulary video and write the words and their definitions. Students will identify and define the root word, prefixes, and suffixes of five words from the vocab video.	Quack SAT Vocab video Pen and Paper	Informal visual assessment: the teacher will briefly check the students' vocabulary lists
9.7.R.2 Students will analyze the impact of selected media and formats on meaning.	Students will listen to the assigned song and interpret its meaning, and then discuss their opinions with the members of their group. Once a group consensus has been determined, the group will share their thoughts with the class.	<ul style="list-style-type: none"> • Digital files of the songs listed above. • Pen and paper for writing thoughts and arguments. 	Informal aural assessment: students will share their arguments with the class about how songs conform to, modify, or reject typical Coming of Age stories

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set	Music and song are a unique form of literature. Featuring countless kinds of rhythmical patterns and tonal systems, music is thought of by many as a "universal language". How does the application of rhythm and melody to a text (or the lyrics) affect its meaning? How does this shape the way we think about Coming of Age, or growing up?
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are you presenting to engage the students?	
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
1:30	Divide the class up into groups and assign each group a song to listen to	Move into groups and await further instruction	
10:30	Allow groups to listen to their songs and discuss, as a group, its significant elements	Listen to their assigned song, either as a group, away from other groups, or individually, using headphones	Remind students on Friday to bring headphones to class if they have them on Monday. Allow students to sit in the hall if they will keep their volume reasonable
8:00	Lead the class through a brief discussion of how the songs exemplify Coming of Age conventions	Listen attentively, speak respectfully, and take notes as desired	
3:00	Ask students for music recommendations about growing up. The teacher will listen to their selections during free-time.	Write a playlist of their five favorite songs about growing up. Students should choose AT LEAST 3 – 5 songs.	Songs may be from a variety of genres and time periods. Songs may be from the in-class selection or from students personal music library.
5:00	Assign students a brief writing assignment. Students should compare and contrast songs and ONE other narrative form in 1 – 2 paragraphs	Write about how songs about growing up are similar and different to movies or other texts we have encountered	“In one or two well developed paragraphs, compare and contrast songs about growing up with another narrative form we have encountered so far (Film, Autobiography, or Nonfiction article)
20:00	Play the Quack SAT Vocabulary video	view the video, writing down the vocabulary words and their definitions	Students will be given a vocab quiz the following Friday. Students should view the video respectfully. Pause the video when a new word/definition appears onscreen so students can write it down.
2:00	Wrap up class, remind students about important dates, etc.	Pack away their belongings	Homework: Decode FIVE of your twenty vocabulary words (define the Greek/ Latin prefixes, roots, and

			suffixes)
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Tuesday

Daily Lesson Information

Lesson title	<i>Mean Girls</i> preview
Lesson Purpose/Rationale	Today's lesson is handed over to the students in an effort to engage their background knowledge of growing up and to make connections between the new narrative and previous narratives we have encountered in the unit.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Today's lesson will be handed over to students to lead the discussion. Using the Fish Bowl activity developed by Peter Smagorinsky, students will discuss what they already know about the film <i>Mean Girls</i> and how it relates to the theme of Coming of Age. Following the Fish Bowl discussion, the teacher will help to firmly define the differences in growing up as a female and as a male (primary) OR growing up wealthy versus growing up poor (secondary discussion) OR growing up in America versus growing up elsewhere (tertiary discussion) depending on how the fishbowl discussion goes. At the end of class, the teacher will pass out and explain the literary analysis paper to be assigned on that coming Friday.
Lesson length	50 Minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson plan and how I modified it	<p>[Brief sequence from the 2004 film <i>Mean Girls</i>]. (n.d.). Retrieved November 05, 2016, from https://s-media-cache-ak0.pinimg.com/736x/61/a3/25/61a325253a6d15e8869f8ec63f58245a.jpg</p> <p>Smagorinsky, P. (2008). 3. Alternatives to Teacher-Led Instruction. In <i>Teaching English by Design: How to Create and Carry Out Instructional Units</i> (pp. 33-34). Portsmouth, NH: Heinemann.</p> <p>I have modified Smagorinsky's Fish Bowl lesson plan by introducing a stated limit of the number of times a student may enter into the fish bowl. Additionally, fish need food to survive, so I think it would be clever to periodically "feed" the fish with tid-bits of information related to the narrative.</p> <p>See Appendix J for quickwrite image prompt and Fish Bowl instructions</p>

Daily Lesson Plan Summary

Prior knowledge needed for success	None
How will you address students who do not have this prior knowledge?	N/A
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> • A digital image of the meme for the opening quickwrite. • Instruction sheet for the upcoming literary analysis assignment (see Appendix J)

Accommodations and modifications	All IEP recommendations will be followed. Students with visual or auditory impairments will be given preferential seating as needed.
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Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.1.R.1 Students will actively listen and speak clearly using appropriate discussion rules with control of verbal and nonverbal cues.	Begin, continue, and direct conversation over appropriate thematic topics.		Informal assessment: the teacher will listen to discussion to determine students' comprehension, analysis, inference, and synthesis abilities. Informal assessment: the teacher will visually assess students who appear to be actively listening or taking notes over the discussion.
9.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas clearly while building on the ideas of others in pairs, diverse groups, and whole class settings.	Begin, continue, and direct conversation over appropriate thematic topics.		Informal assessment: the teacher will listen to discussion to determine students' comprehension, analysis, and synthesis abilities. Informal assessment: the teacher will visually assess students who appear to be actively listening or taking notes over the discussion.
9.8.W Students will write independently	Students will use their daily writing journals to collect their thoughts, make inferences and predictions, and practice argumentative, creative, and/or analytical writing. These	The meme, listed above as a visual prompt. Daily writing journals for students to write their writings in.	Informal assessment: students will self-check their inferences and

over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.	writings will come from viewing a meme from the film <i>Mean Girls</i> , which the students will view scenes of the following day.		predictions.
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Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	Students will quickly respond to the meme projected on the board for a quickwrite. The meme is a brief sequence from the film in which the primary antagonist compliments a girl's clothing and then immediately remarks on how she dislikes it once she leaves. This is intended to make students consider the social norms of adolescent girls.
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
3:00	Take attendance while students work on the daily write	Answer the daily writing prompt in their daily writing journals	
7:00	Assist in setting up, and then explain the Fish Bowl activity	Assist in setting up and then listen to the instructions for the Fish Bowl activity	Four students will sit in the center of the classroom. Everyone else will be seated around them. The four students in the center will begin a discussion amongst

			themselves over the assigned topic. At any time, a student around the perimeter may trade places with one student inside the fish bowl and resume discussion. Students may ENTER the fishbowl a maximum of three times.
20:00 – 30:00	Allow students to perform the fishbowl activity	Perform the fishbowl activity with <i>Mean Girls</i> as narrative work being examined	“Discuss <i>Mean Girls</i> and how it relates to Coming of Age stories”. If discussion dies off, the teacher may “feed the fish” by sharing information about the film or other background knowledge with the students. The teacher may also share to create a new twist on the conversation if it becomes stale.
18:00 – 8:00	Explain the upcoming literary analysis assignment. With the time remaining discuss the differences between females growing up and males growing up, growing up poor and growing up wealthy, or growing up in America or growing up elsewhere.	Listen to the explanation of the upcoming literary analysis and ask questions about things that confuse them. Participate in discussion on the differences between females growing up and males growing up, growing up poor and growing up wealthy, or growing up in America or growing up elsewhere with the time remaining.	
2:00	Wrap up class, remind students about important dates, etc.	Pack away their belongings	

Wednesday

Daily Lesson Information

Lesson title	Selected Scenes from <i>Mean Girls</i>
Lesson Purpose/Rationale	This lesson is important for students because it will introduce a fictionalized Coming of Age narrative about female characters. Up to this point, students have primarily been exposed to male characters. Now, students will gain another perspective by viewing adolescence through a feminine lens. Verbal skills will be practiced by allowing students a chance between scenes to share their thoughts on the similarities and differences of male and female characters in Coming of Age stories
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	In today’s lesson, the teacher will show students four scenes from the feature film <i>Mean Girls</i> . Before, between, and after these four scenes, the teacher and students will discuss thematic elements related to Coming of Age stories and how they may be different from those of stories that focus on males.

Lesson length	50 minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	<p><i>Mean Girls</i>, 2004 feature film</p> <p>Waters, M. (Director), Michaels, L. (Producer), & Fey, T. (Screenwriter). (2004). <i>Mean Girls</i> [Motion picture on DVD]. United States: Paramount Pictures.</p> <p>See Appendix K for Netflix login information</p>

Daily Lesson Plan Summary

Prior knowledge needed for success	None
How will you address students who do not have this prior knowledge?	N/A
Materials for instruction (include rationale for why the materials are appropriate)	DVD, Digital Files, OR access to Netflix to show selected scenes from the film.
Accommodations and modifications	All IEP recommendations will be followed. Students with visual or auditory impairments will be given preferential seating as needed.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.1.R.3 Students will engage in collaborative discussions about appropriate topics and texts, expressing their own ideas clearly while building on the	Students will identify elements of Coming of Age stories, describe how those elements shape the narrative of the film, and analyze the differences between male and female adolescence.	DVD, Digital files, or access to Netflix to show scenes from the film <i>Mean Girls</i>	Informal aural assessment: the teacher will listen to student contributions to discussion between scenes

ideas of others in pairs, diverse groups, and whole class settings.			
9.3.R.7 Students will make connections (e.g., thematic links, literary analysis) between and across multiple texts and provide textual evidence to support their inferences.	Students will identify elements of Coming of Age stories, describe how those elements shape the narrative of the film, and analyze the differences between male and female adolescence.	DVD, Digital files, or access to Netflix to show scenes from the film <i>Mean Girls</i>	Informal aural assessment: the teacher will listen to student contributions to discussion between scenes. Informal written assessment: students will write claims and support them with evidence and hand them in to the teacher at the end of class
9.7.R.2 Students will analyze the impact of selected media and formats on meaning.	Students will consider the impact of film as a medium in comparison to autobiography and non-fiction in conveying themes of growing up.	DVD, Digital files, or access to Netflix to show scenes from the film <i>Mean Girls</i>	Informal aural assessment: the teacher will listen to student contributions to discussion between scenes. Informal written assessment: students will write claims and support them with evidence and hand them in to the teacher at the end of class

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	Boys and girls grow up differently. What kind of sociocultural factors affect adolescent boys and girls. How do these factors play out in literature? Are there distinctions thematically between a Coming of Age story centered on male characters versus female characters?
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Have the scenes pulled up and ready to play. Discuss the background of the film and prevalent themes of the film.	Listen attentively to the teacher's preface and prepare to find elements of the film that represent Coming of Age stories	
7:00	Play the opening scene (0:41 – 6:59)	Watch carefully and identify events and sequences specific to the film that represent Coming of Age stories	Be sure to stop the movie immediately after the quote "I guess I'll never find out what I missed on that first day of health class"
5:00	Direct students to do a Think-Pair-Share.	Students will partner up with their neighbor and discuss what they saw in the scene and how it represents Coming of Age stories, before grouping into larger groups and then discussing with the class.	Allow students one minute to discuss as partners, one minute to discuss in small groups, and three minutes to discuss with the class.
2:00	Play the next selected scene (40:19 – 41:40)	Watch carefully and identify events and sequences specific to the film that represent Coming of Age stories	
5:00	Direct students to do a Think-Pair-Share.	Students will partner up with their neighbor and discuss what they saw in the scene and how it represents Coming of Age stories, before grouping into larger groups and then discussing with the class.	Allow students one minute to discuss as partners, one minute to discuss in small groups, and three minutes to discuss with the class.
2:00	Play the next selected scene (51:51 – 53:57)	Watch carefully and identify events and sequences specific to the film that represent Coming of Age stories	
5:00	Direct students to do a Think-Pair-Share.	Students will partner up with their neighbor and discuss what they saw in the scene and how it represents Coming of Age stories, before grouping into larger groups and then discussing with the class.	Allow students one minute to discuss as partners, one minute to discuss in small groups, and three minutes to discuss with the class.
2:00	Play the next selected scene (1:00:20 – 1:02:10)	Watch carefully and identify events and sequences specific to the film that represent Coming of Age stories	
5:00	Direct students to do a Think-Pair-Share.	Students will partner up with their neighbor and discuss what they saw in the scene and how it represents Coming of Age stories, before grouping into larger groups and then discussing with the class.	Allow students one minute to discuss as partners, one minute to discuss in small groups, and three minutes to discuss with the class.
5:00	Play the next three selected scenes (1:12:30 – 1:13:06, 1:19:07 –	Watch carefully and identify events and sequences specific to the film that represent	

	1:20:10, & 1:27:40 – 1:30:12)	Coming of Age stories	
5:00	Direct students to do a Think-Pair-Share.	Students will partner up with their neighbor and discuss what they saw in the scene and how it represents Coming of Age stories, before grouping into larger groups and then discussing with the class.	Allow students one minute to discuss as partners, one minute to discuss in small groups, and three minutes to discuss with the class.

Thursday

Daily Lesson Information

Lesson title	If you could change one thing about your life...
Lesson Purpose/Rationale	This lesson will help students to clearly identify themes and ideas common to Coming of Age stories, particularly about females, because they have to defend the inclusion of or change of scenes from the movie <i>Mean Girls</i> . This is a useful review of the scenes we saw from the previous class and of the contrast between female and male adolescence. This lesson is placed toward the end of week three as we are approaching the midway point of the unit and students must demonstrate their understanding of the thematic elements of the unit.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	In today's lesson, students will rewrite one or two scenes from the movie <i>Mean Girls</i> . This activity is meant to engage students' critical writing processes by making choices as to which scenes were important in Cady's development and how some scenes may be altered to conform more strongly to Coming of Age conventions. Students will introduce a claim about why they decided to keep or alter a scene, support that claim with evidence, and then provide reasoning. Students will also be given the opportunity to draw out their scene. Following the storyboards, students will complete a mid-unit assessment to finish the class period.
Lesson length	50 minutes
Grade level and course	9 th Grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	Uhlin, G. (2014) ENGL 2453 United Kingdom, Department of Health. (n.d.). <i>Filmclub.org</i> . Retrieved November 07, 2016, from http://www.filmclub.org/assets/pdf/Mean-Girls-Dept-Of-Health-Resource.pdf

Daily Lesson Plan Summary

Prior knowledge needed for success	Students will need to have seen the selected scenes from <i>Mean Girls</i> or the film in its entirety.
How will you address students who do not have this prior knowledge?	Students who have not seen the scenes can meet with the teacher before or after school, during lunch, or during advisory.
Materials for instruction (include rationale for why)	<ul style="list-style-type: none"> • Storyboard sheets • Mid-unit assessments See Appendix L for storyboard sheets and instructions, and Mid-Unit

the materials are appropriate)	Assessments
Accommodations and modifications	All IEP recommendations will be followed. Students who need additional work time may be given time. Students who struggle to understand the thematic elements may be partnered with a strong student in order to complete the assignment for today.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.3.W.6 Students will blend multiple modes of writing to produce effective argumentative essays.	Students will justify their decisions about which scenes to change or leave alone by introducing a claim, supporting it with evidence of some kind (in-text, text-to-text connection, or background knowledge), and providing solid reasoning.	Storyboard sheets	Storyboard sheets will be collected for a completion grade
9.7.W.1 Students will create a variety of multimodal content to engage specific audiences.	Using a storyboard, students will recreate and revise scenes from <i>Mean Girls</i> in order to demonstrate which aspects of Coming of Age stories they found to be prevalent and used effectively in the film.	Storyboard sheets	Storyboard sheets will be collected for a completion grade
9.2.R.2 Students will analyze details in literary and nonfiction/informational texts to evaluate patterns of genres.	Students will complete a mid-unit assessment to show the teacher what they have learned about Coming of Age stories	Mid-unit quiz	Mid-unit quiz

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	I bet Cady Heron wishes she could go back and undo somethings she did or do them differently. Many of you probably feel the same way about events in your life. As writers, we have that ability, and today, you'll be redoing one scene from <i>Mean Girls</i> as a screenwriter. In other words, at the end of the film, Cady realizes how her behavior affects people around her. If you were one of Cady's friends, what advice might you give her?
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Pass out the Storyboard sheets and give students instructions for their assignment.	Listen carefully to the instructions and prepare to complete the assignment	Take attendance
23:00	Allow students to work on their storyboards and provide assistance as needed.	Work on their storyboards. Students should reproduce two or three scenes as they occurred in the film and rewrite one or two scenes in a manner that they find appropriate for a Coming of Age story.	Students may talk quietly or listen to music if it is not disruptive and does not impede their ability to work.
20:00	Pass out a mid-unit assessment to determine what the students have learned about Coming of Age stories.	Complete the assessment to the best of their ability.	
5:00	Collect storyboards, re-cap the unit up to this point, and make announcements and reminders.	Pack away their belongings	

Friday

Daily Lesson Information

Lesson title	Literary Analysis
Lesson Purpose/Rationale	This lesson is a keystone in the unit. It comes at the midpoint of the six weeks and asks students to demonstrate their expertise of 20 new SAT vocabulary words and the thematic elements of Coming of Age stories with regard to the three main texts we have encountered so far.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will take a vocabulary quiz to demonstrate their memory of SAT vocabulary words. Following the vocab quiz, students will begin working on their literary analysis papers, which are due in one week.
Lesson length	50 minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	Harabedian, G. (Director), & McWilliams, A. (Producer). (2004). <i>Quack! Vocab Success for the New SAT Volume 2</i> [Motion picture on DVD]. United States: Teacher's Discovery.

Daily Lesson Plan Summary

Prior knowledge needed for success	Students need to have studied the vocab words from Quack volume two. Students need to be familiar with characters from <i>The Sandlot</i> , <i>The Big Sea</i> , and/or <i>Mean Girls</i> .
How will you address students	Students who have not seen the quack video can come in and watch it before or after school, during lunch, or during advisory BEFORE the day of the quiz. Students may choose to write about characters they are familiar with; if they

who do not have this prior knowledge?	have not seen <i>Mean Girls</i> they do not have to write about Cady Heron or Regina George. If students are not familiar with any of the texts encountered so far, then they are knuckleheads.
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> • Vocabulary list (See Appendix M for vocabulary used in quiz) • Instruction sheet for Lit. Analysis (See Appendix M for Literary Analysis rubric)
Accommodations and modifications	All IEP recommendations will be followed. Students who need an alternative testing environment may go to the resource room or the library for the vocab quiz.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.3.W.5 Students will show relationships among the claim, reasons, and evidence and include a conclusion that follows logically from the information presented and supports the argument.	Students will write a well-developed essay analyzing characters from <i>The Sandlot</i> , <i>The Big Sea</i> , and/or <i>Mean Girls</i> and how they conform to and/or reject archetypical Coming of Age protagonists and antagonists.	Pen and Paper or Word Processor	The Literary Analysis is due one week from today and will be graded on the strength of its arguments according to a rubric
9.4.R.2 Students will use word parts (e.g., affixes, Greek and Latin roots, stems) to define and determine the meaning of increasingly complex words.	Students will attempt to correctly recall the spelling and definitions of twenty vocabulary words	Pen and Paper Vocab list	Formal Assessment: Students' vocabulary quizzes will be submitted for a grade
9.8.W Students will write independently	Students will write a well-developed essay analyzing characters from <i>The Sandlot</i> , <i>The Big Sea</i> , and/or <i>Mean</i>	Pen and Paper or Word Processor	The Literary Analysis is due one week from

over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.	<i>Girls</i> and how they conform to and/or reject archetypical Coming of Age protagonists and antagonists.		today and will be graded on the strength of its arguments according to a rubric
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Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	Essay prompts (this isn't really applicable to today's class).
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
22:00	Administer the vocabulary quiz	Attempt to recall the 20 vocabulary words by spelling them correctly and providing an acceptable definition	The teacher will read the word aloud twice and the students will attempt to correctly spell and define the word
8:00	Review the expectations and prompts for the literary analysis paper	Prepare to begin writing the literary analysis paper in class and ask questions about things that confuse them or that may be unclear	Allow students to begin working as quickly as possible once all questions have been answered
18:00	Facilitate a positive working environment by keeping the class quiet and focused	Begin writing their literary analysis papers.	Literary analysis papers are due the following Friday (one week from when they were assigned)
2:00	Collect the storyboards and review announcements and	Pack away their belongings	

	reminders		
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Week 4

Monday – Friday

Daily Lesson Information

Lesson title	<i>A Separate Peace</i>
Lesson Purpose/Rationale	The first six week unit is designed to introduce classroom expectations and procedures to students and prepare them for further coursework. Considering that this unit is designed to be the second six weeks, it is very likely the first thematic unit in the course. This means that <i>A Separate Peace</i> is the first literary text students encounter in the course. Reading aloud with freshmen students in class provides a firm foundation upon which students will discover and expand upon their reading abilities. Students will encounter the text as most of it will be read in class, and they will see that high school level literature is not to be feared. This text will be used to finish the unit as it dives deeply into issues of friendship and Coming of Age, and very vividly imagines an atmosphere that students could associate with.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	The novel <i>A Separate Peace</i> , by John Knowles, provides students with an intimate look at friendships and growing up. Nine class periods will be devoted to reading the text in class. This will allow the class to be conducted in a variety of ways. The teacher may strictly read aloud to the students, the teacher may conduct a think-aloud, the teacher may have students read aloud, the teacher may have students read silently, the teacher may conduct blase readings, or the teacher may play the audiobook while students follow along.
Lesson length	50 minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson plan and how I modified it	Knowles, J. (1959). <i>A Separate Peace</i> . New York, NY: Scribner.

Daily Lesson Plan Summary

Prior knowledge needed for success	None
How will you address students who do not have this prior knowledge?	N/A
Materials for instruction (include rationale for why the materials are appropriate)	Enough copies of <i>A Separate Peace</i> so that every student has their own copy.
Accommodations and modifications	All IEP recommendations will be followed. Students with visual impairments may be given an enlarged copy of the text. Students with auditory impairments may be given preferential seating.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.2.R.1 Students will summarize, paraphrase, and generalize ideas, while maintaining meaning and a logical sequence of events, within and between texts.	While reading <i>A Separate Peace</i> , students will be able to state in their own words, the events of the novel and speculate as to their significance.	<ul style="list-style-type: none"> • Individual copies of <i>A Separate Peace</i> for students to read • Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> • Informal written assessment: students will answer quickwrite prompts in their daily writing journals • Informal assessment: students will help the teacher to design an informational presentation about the text • Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit
9.2.R.3 Students will synthesize main ideas with supporting details in texts.	While reading <i>A Separate Peace</i> , students will be able to propose a thesis and argue their position using textual evidence	<ul style="list-style-type: none"> • Individual copies of <i>A Separate Peace</i> for students to read • Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> • Informal written assessment: students will answer quickwrite prompts in their daily writing journals • Informal assessment: students will help the teacher to design an informational presentation about the text • Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit

<p>9.3.R.3 Students will analyze how authors use key literary elements to contribute to meaning and interpret how themes are connected across texts: • setting • plot • characters (i.e., protagonist, antagonist) • character development • theme • conflict (i.e., internal and external) • archetypes</p>	<p>While reading <i>A Separate Peace</i>, students will be able to interpret key literary elements and their importance to the events of the novel. Additionally, these key elements will be used to support a thesis drawn from the text.</p>	<ul style="list-style-type: none"> • Individual copies of <i>A Separate Peace</i> for students to read • Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> • Informal written assessment: students will answer quickwrite prompts in their daily writing journals • Informal assessment: students will help the teacher to design an informational presentation about the text • Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit
<p>9.3.R.4 Students will evaluate literary devices to support interpretations of texts, including comparisons across texts: • simile • metaphor • personification • onomatopoeia • hyperbole • imagery • tone • symbolism • irony</p>	<p>While reading <i>A Separate Peace</i>, students will be able to interpret literary devices and their importance to the events of the novel. Additionally, these literary devices will be used to support a thesis drawn from the text.</p>	<ul style="list-style-type: none"> • Individual copies of <i>A Separate Peace</i> for students to read • Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> • Informal written assessment: students will answer quickwrite prompts in their daily writing journals • Informal assessment: students will help the teacher to design an informational presentation about the text • Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit
<p>9.3.R.7 Students will make connections (e.g., thematic links, literary</p>	<p>Students will use background knowledge and information gathered from previous texts in the unit to support a thesis drawn from the text.</p>	<ul style="list-style-type: none"> • Individual copies of <i>A Separate Peace</i> for students to read • Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> • Informal written assessment: students will answer quickwrite prompts in their daily writing journals

analysis) between and across multiple texts and provide textual evidence to support their inferences.			<ul style="list-style-type: none"> • Informal assessment: students will help the teacher to design an informational presentation about the text • Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit
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Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	<p>Essential questions will be covered through Daily Quickwrites and provided in the additional information section of the minute by minute chart for each day.</p> <p>See Appendix N for enlarged copies of daily quickwrites for Monday – Thursday and Monday – Wednesday.</p>
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Today's Minute by Minute (Tick Tock) Monday

Time (minutes)	The teacher will...	The students will....	Additional information...
3:00	Present the daily writing prompt to the students	Respond to the daily writing prompt in their daily writing journal	Although it may seem paradoxical, jealousy and friendship are very closely related. Write about a time you were jealous of a friend and how that made you behave.
45:00	Read chapters one and two of <i>A Separate Peace</i> to the students	Read and follow along in their own copies of <i>A Separate Peace</i> .	Ideally, chapters 1 and 2 should be completely read by the end of class.
2:00	Review the information taught in class today, provide reminders and wrap up class.	Pack away their belongings.	For homework, students should finish reading any portion of the chapter not read in class.

Today's Minute by Minute (Tick Tock) Tuesday

Time (minutes)	The teacher will...	The students will....	Additional information...
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3:00	Present the daily writing prompt to the students	Respond to the daily writing prompt in their daily writing journal	In Benjamin Alire Sáenz's young adult novel, <i>Aristotle and Dante Discover the Secrets of the Universe</i> , the opening section is titled "The Different Rules of Summer". <i>A Separate Peace</i> also opens with summertime and a different set of rules. Write about your Rules of Summer. You can make a list, write a paragraph, or focus on one or two rules specifically and their importance.
45:00	Read chapters one and two of <i>A Separate Peace</i> to the students	Read and follow along in their own copies of <i>A Separate Peace</i> .	Ideally, chapters 3 and 4 should be completely read by the end of class.
2:00	Review the information taught in class today, provide reminders and wrap up class.	Pack away their belongings.	For homework, students should finish reading any portion of the chapter not read in class.

Today's Minute by Minute (Tick Tock) Wednesday

Time (minutes)	The teacher will...	The students will....	Additional information...
3:00	Present the daily writing prompt to the students	Respond to the daily writing prompt in their daily writing journal	Think back to a time you had to break up with a boyfriend or girlfriend or when you could no longer be friends with someone. What, if anything, made that hard to do?
45:00	Read chapters one and two of <i>A Separate Peace</i> to the students	Read and follow along in their own copies of <i>A Separate Peace</i> .	Ideally, chapters 5 and 6 should be completely read by the end of class.
2:00	Review the information taught in class today, provide reminders and wrap up class.	Pack away their belongings.	For homework, students should finish reading any portion of the chapter not read in class.

Today's Minute by Minute (Tick Tock) Thursday

Time (minutes)	The teacher will...	The students will....	Additional information...
3:00	Present the daily writing prompt to the students	Respond to the daily writing prompt in their daily writing journal	Would you ever want to attend a boarding school? Tell why or why not in one or two paragraphs.
45:00	Read chapters one and	Read and follow along in their	Ideally, chapters 7 and 8

	two of <i>A Separate Peace</i> to the students	own copies of <i>A Separate Peace</i> .	should be completely read by the end of class.
2:00	Review the information taught in class today, provide reminders and wrap up class.	Pack away their belongings.	For homework, students should finish reading any portion of the chapter not read in class.

Today's Minute by Minute (Tick Tock) Friday

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Collect the Literary Analysis Papers	Hand in their literary analysis papers and prepare to read	
46:00	Read chapters one and two of <i>A Separate Peace</i> to the students	Read and follow along in their own copies of <i>A Separate Peace</i> .	Ideally, chapter 9 should be completely read by the end of class.
2:00	Review the information taught in class today, provide reminders and wrap up class.	Pack away their belongings.	Students should read chapter 10 over the weekend for homework and any portion of the chapter not read in class.

Week 5

Monday – Wednesday

Daily Lesson Information

Lesson title	<i>A Separate Peace</i>
Lesson Purpose/Rationale	The first six week unit is designed to introduce classroom expectations and procedures to students and prepare them for further coursework. Considering that this unit is designed to be the second six weeks, it is very likely the first thematic unit in the course. This means that <i>A Separate Peace</i> is the first literary text students encounter in the course. Reading aloud with freshmen students in class provides a firm foundation upon which students will discover and expand upon their reading abilities. Students will encounter the text as most of it will be read in class, and they will see that high school level literature is not to be feared. This text will be used to finish the unit as it dives deeply into issues of friendship and Coming of Age, and very vividly imagines an atmosphere that students could associate with.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	The novel <i>A Separate Peace</i> , by John Knowles, provides students with an intimate look at friendships and growing up. Nine class periods will be devoted to reading the text in class. This will allow the class to be conducted in a variety of ways. The teacher may strictly read aloud to the students, the teacher may conduct a think-aloud, the teacher may have students read aloud, the teacher may have students read silently, the teacher may conduct blase readings, or the teacher may play the audiobook while students follow along.
Lesson length	50 minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson	Knowles, J. (1959). <i>A Separate Peace</i> . New York, NY: Scribner.

plan and how I modified it	
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Daily Lesson Plan Summary

Prior knowledge needed for success	None
How will you address students who do not have this prior knowledge?	N/A
Materials for instruction (include rationale for why the materials are appropriate)	Enough copies of <i>A Separate Peace</i> so that every student has their own copy.
Accommodations and modifications	All IEP recommendations will be followed. Students with visual impairments may be given an enlarged copy of the text. Students with auditory impairments may be given preferential seating.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.2.R.1 Students will summarize, paraphrase, and generalize ideas, while maintaining meaning and a logical sequence of events, within and between texts.	While reading <i>A Separate Peace</i> , students will be able to state in their own words, the events of the novel and speculate as to their significance.	<ul style="list-style-type: none"> Individual copies of <i>A Separate Peace</i> for students to read Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> Informal written assessment: students will answer quickwrite prompts in their daily writing journals Informal assessment: students will help the teacher to design an informational presentation about the text Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit
9.2.R.3 Students	While reading <i>A Separate Peace</i> ,	<ul style="list-style-type: none"> Individual copies of <i>A</i> 	<ul style="list-style-type: none"> Informal written

will synthesize main ideas with supporting details in texts.	students will be able to propose a thesis and argue their position using textual evidence	<i>Separate Peace</i> for students to read <ul style="list-style-type: none"> • Daily Writing Journals for students to answer the quickwrites in 	assessment: students will answer quickwrite prompts in their daily writing journals <ul style="list-style-type: none"> • Informal assessment: students will help the teacher to design an informational presentation about the text • Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit
9.3.R.3 Students will analyze how authors use key literary elements to contribute to meaning and interpret how themes are connected across texts: • setting • plot • characters (i.e., protagonist, antagonist) • character development • theme • conflict (i.e., internal and external) • archetypes	While reading <i>A Separate Peace</i> , students will be able to interpret key literary elements and their importance to the events of the novel. Additionally, these key elements will be used to support a thesis drawn from the text.	<ul style="list-style-type: none"> • Individual copies of <i>A Separate Peace</i> for students to read • Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> • Informal written assessment: students will answer quickwrite prompts in their daily writing journals • Informal assessment: students will help the teacher to design an informational presentation about the text • Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit
9.3.R.4 Students will evaluate literary devices to support interpretations of texts,	While reading <i>A Separate Peace</i> , students will be able to interpret literary devices and their importance to the events of the novel. Additionally, these literary devices will be used to support a thesis drawn from the text.	<ul style="list-style-type: none"> • Individual copies of <i>A Separate Peace</i> for students to read • Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> • Informal written assessment: students will answer quickwrite prompts in their daily writing journals • Informal

including comparisons across texts: ● simile ● metaphor ● personification ● onomatopoeia ● hyperbole ● imagery ● tone ● symbolism ● irony			assessment: students will help the teacher to design an informational presentation about the text ● Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit
9.3.R.7 Students will make connections (e.g., thematic links, literary analysis) between and across multiple texts and provide textual evidence to support their inferences.	Students will use background knowledge and information gathered from previous texts in the unit to support a thesis drawn from the text.	<ul style="list-style-type: none"> ● Individual copies of <i>A Separate Peace</i> for students to read ● Daily Writing Journals for students to answer the quickwrites in 	<ul style="list-style-type: none"> ● Informal written assessment: students will answer quickwrite prompts in their daily writing journals ● Informal assessment: students will help the teacher to design an informational presentation about the text ● Formal assessment: students will present a project that demonstrates their knowledge of the text at the end of the unit

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	Essential questions will be covered through Daily Quickwrites and provided in the additional information section of the minute by minute chart for each day.
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Today's Minute by Minute (Tick Tock) Monday

Time (minutes)	The teacher will...	The students will....	Additional information...
3:00	Present the daily writing prompt to the students	Respond to the daily writing prompt in their daily writing journal	Using what you already know about World War II and what we've learned about it from the novel, why do you think John Knowles set this story in the middle of this war?
45:00	Read chapters one and two of <i>A Separate Peace</i> to the students	Read and follow along in their own copies of <i>A Separate Peace</i> .	Ideally, chapter 11 should be completely read by the end of class.
2:00	Review the information taught in class today, provide reminders and wrap up class.	Pack away their belongings.	For homework, students should finish reading any portion of the chapter not read in class.

Today's Minute by Minute (Tick Tock) Tuesday

Time (minutes)	The teacher will...	The students will....	Additional information...
3:00	Present the daily writing prompt to the students	Respond to the daily writing prompt in their daily writing journal	When and why do you lie? To whom do you lie? How does Finny's realization make you feel, since Gene didn't really lie to him?
45:00	Read chapters one and two of <i>A Separate Peace</i> to the students	Read and follow along in their own copies of <i>A Separate Peace</i> .	Ideally, chapter 12 should be completely read by the end of class.
2:00	Review the information taught in class today, provide reminders and wrap up class.	Pack away their belongings.	For homework, students should finish reading any portion of the chapter not read in class.

Today's Minute by Minute (Tick Tock) Wednesday

Time (minutes)	The teacher will...	The students will....	Additional information...
3:00	Present the daily writing prompt to the students	Respond to the daily writing prompt in their daily writing journal	Gene experiences two majorly shocking events in less than 24 hours. What might you say to Gene as a parent, as another friend, or perhaps as the ghost of Phineas?
45:00	Read chapters one and two of <i>A Separate Peace</i> to the students	Read and follow along in their own copies of <i>A Separate Peace</i> .	Ideally, chapter 13 should be completely read by the end of class.
2:00	Review the information taught in class today, provide reminders and wrap up class.	Pack away their belongings.	For homework, students should finish reading any portion of the chapter not read in class.

Thursday

Daily Lesson Information

Lesson title	Review to preview
Lesson Purpose/Rationale	This lesson is designed to engage student recall in a fun group manner. All students are incorporated into the design and creation of a teaching tool for the teacher. Using what students have already learned from the text, background knowledge, and in-class research, students will be demonstrating their knowledge of <i>A Separate Peace</i> by John Knowles, and synthesizing information using technology. This lesson comes just before students begin working on their end of unit projects as a way to summarize and review the novel we have just read.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Today's lesson will be beneficial to students and the teacher. After finishing our first literary text of the course, students will be asked to synthesize information on specific topics in order to create a visually appealing and informative introductory presentation over <i>A Separate Peace</i> by John Knowles. Students will use technology in collaborative groups to research additional information and create the presentation.
Lesson length	50 Minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson plan and how I modified it	Shmoop Editorial Team. (2008, November 11). <i>A Separate Peace</i> . Retrieved November 7, 2016, from http://www.shmoop.com/separate-peace/ See Appendix O for Shmoop Introduction

Daily Lesson Plan Summary

Prior knowledge needed for success	Students need to have completely read <i>A Separate Peace</i> by John Knowles.
How will you address students who do not have this prior knowledge?	Most of this reading was completed in class. Any reading not completed in class should have been completed at home. If students have not finished reading the novel, they can come in before or after school, during lunch, or during advisory for a quiet reading space.
Materials for instruction (include rationale for why the materials are appropriate)	Students will need technology devices and access to the internet so that they can help the teacher create a learning tool.
Accommodations and modifications	All IEP recommendations will be followed.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
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<p>9.1.W.2 Students will work effectively and respectfully within diverse groups, show willingness to make necessary compromises to accomplish a goal, share responsibility for collaborative work, and value individual contributions made by each group member.</p>	<p>Students will work in collaborative groups to research information appropriate to their group topic, summarize the information, and package it into a class-wide consistent format.</p>	<ul style="list-style-type: none"> • Copy of <i>A Separate Peace</i> • Technology device with Microsoft PowerPoint, Google Slides, or Prezi capabilities (at least one for each group) 	<ul style="list-style-type: none"> • Informal assessment: student group contributions will be assessed for a participation grade • Informal assessment: students will be assessed on group participation and contributions both aurally and visually
<p>9.7.W.2 Students will create engaging visual and/or multimedia presentations, using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.</p>	<p>Students will work in collaborative groups to research information appropriate to their group topic, summarize the information, and package it into a class-wide consistent format.</p>	<ul style="list-style-type: none"> • Copy of <i>A Separate Peace</i> • Technology device with Microsoft PowerPoint, Google Slides, or Prezi capabilities (at least one for each group) 	<ul style="list-style-type: none"> • Informal assessment: student group contributions will be assessed for a participation grade • Informal assessment: students will be assessed on group participation and contributions both aurally and visually

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this	When I was preparing to teach this novel to y'all, I had a hard time finding a good introductory presentation to use. An introductory presentation would have been useful to our class because it would
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lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	provide y'all with background information and historical context before reading the book. Now that we have read the book, together as a class, we will create a presentation to introduce the novel.
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
5:00	Explain the day's assignment of creating an introductory presentation for <i>A Separate Peace</i> and divide the class into groups.	Listen carefully to the instructions, ask any questions they might have, and prepare to complete the day's assignment.	Demonstrate using: http://www.shmoop.com/separate-peace/ Each group should focus on one topic from the following: About the Author; Historical Context; Themes; Genre; Who, What, When, Where, Why See Appendix O for full instructions
35:00	Allow students time to work collaboratively in small groups and create an appealing and informative part of the presentation	Work collaboratively in small groups and create an appealing and informative part of the presentation	Students may include a maximum of three slides (or equivalent), one video, one sound recording, and two images per slide. See Appendix O for full instructions
5:00	Gather all parts of the presentation and put them into one presentation	Submit their pieces of the presentation and assist the teacher in creating a consistent format and style.	Make all slides into a consistent color scheme, format, and voice (passive vs active). Students MUST include a bibliography with all source citations (MLA Format). See Appendix O for full instructions
5:00	Wrap up and review today's class. Make announcements and reminders	Pack away their belongings	

Friday

Daily Lesson Information

Lesson title	Project Preparation
Lesson Purpose/Rationale	This lesson is very important for the unit. It provides students the choice to create a multimodal presentation of their choosing in order to demonstrate their knowledge of conventions of the Coming of Age genre, as well as one or more of the texts encountered throughout the unit. It also gives students

	the opportunity to work on these presentations in class, which will prepare them for later coursework by scaffolding their time management abilities and technological literacies. Finally, students are expected to work independently in order to complete their assignment. This is because students should be able to work effectively by themselves or in a group setting.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will be given time in class to work on their end-of-unit projects. There are a variety of project formats the students can create and present to the class to foster student independence. Students are expected to work independently on their projects. Projects should convey information about the Coming of Age genre in a creative and well-developed manner. Projects will likely draw from texts encountered in class.
Lesson length	50 minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	Witte, S., (2016) CIED 4713

Daily Lesson Plan Summary

Prior knowledge needed for success	<ul style="list-style-type: none"> Students should understand the typical conventions of Coming of Age stories Students should have seen or read the following narrative works: <i>The Sandlot</i> (1993), <i>The Big Sea</i> (1963), <i>Mean Girls</i> (2004), and <i>A Separate Peace</i> (1959) Students should have read the following nonfiction articles: “See me as I am”: Kids discuss what it’s like to be multiracial in Seattle (2016), “A Junior Olympics win, and a surprise, for homeless NYC kids” (2016), “No power or running water – but digital books galore” (2016)
How will you address students who do not have this prior knowledge?	Students who do not have knowledge of the typical conventions of Coming of Age stories, or of the texts encountered in the unit, may come to the teacher’s classroom before or after school, during lunch, or during advisory, for a quiet study area so that they may catch themselves up.
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> A copy of, or access to, any of the texts encountered in the unit for students to refer to. Technology devices for students to work on their projects Pen and paper, or other craft materials, for students to work on their projects
Accommodations and modifications	All IEP recommendations will be followed. Students needing additional work time may be given preferential presentation slots. Alternative presentation requirements may be possible for students.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.2.W.1	Students will create, edit, and revise	<ul style="list-style-type: none"> A copy of, or access to, 	Informal

Students will apply components of a recursive writing process for multiple purposes to create a focused, organized, and coherent piece of writing.	their end-of-unit projects.	<p>any of the texts encountered in the unit for students to refer to.</p> <ul style="list-style-type: none"> • Technology devices for students to work on their projects • Pen and paper, or other craft materials, for students to work on their projects 	assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects
9.3.W.2 Students will compose essays and reports to objectively introduce and develop topics, incorporating evidence (e.g., specific facts, examples, details, data) and maintaining an organized structure and a formal style.	Students will create, edit, and revise their end-of-unit projects. The projects will be about the Coming of Age genre and texts from within the unit, or outside texts at the teacher's approval.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects • Pen and paper, or other craft materials, for students to work on their projects 	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects
9.7.W.2 Students will create engaging visual and/or multimedia presentations, using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.	Students will create, edit, and revise their end-of-unit projects. The projects will be about the Coming of Age genre and texts from within the unit, or outside texts at the teacher's approval.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects • Pen and paper, or other craft materials, for students to work on their projects 	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects
9.8.W Students will write independently	Students will work on their end-of-unit projects independently in class and at home.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. 	Informal assessment: students will be assessed visually

over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.		<ul style="list-style-type: none"> • Technology devices for students to work on their projects • Pen and paper, or other craft materials, for students to work on their projects 	and aurally on how effectively they use the class time given to them for working on their projects
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Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	Show me what you know. You have two-and-a-half days in class to work on your projects. There are a variety of presentation options; choose one that appeals most to you. Be proud of what you accomplish and show me what you know!
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
10:00	Pass out instruction sheets for the end-of-unit projects and explain the assignment to students	Listen attentively, ask any questions to clear up confusion, and prepare to work on their projects	See Appendix P for end-of-unit project instructions and grading rubric
38:00	Allow students to work on their projects in class	Work on their projects in class	Students may talk with one another or listen to music so long as it is not a distraction to others.
2:00	Wrap up the class period and make reminders and announcements	Pack away their belongings	

Week 6

Monday

Daily Lesson Information

Lesson title	Project Preparation
Lesson Purpose/Rationale	This lesson is very important for the unit. It provides students the choice to create a multimodal presentation of their choosing in order to demonstrate their knowledge of conventions of the Coming of Age genre, as well as one or more of the texts encountered throughout the unit. It also gives students the opportunity to work on these presentations in class, which will prepare them for later coursework by scaffolding their time management abilities and technological literacies. Finally, students are expected to work independently in order to complete their assignment. This is because students should be able to work effectively by themselves or in a group setting.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will be given time in class to work on their end-of-unit projects. There are a variety of project formats the students can create and present to the class to foster student independence. Students are expected to work independently on their projects. Projects should convey information about the Coming of Age genre in a creative and well-developed manner. Projects will likely draw from texts encountered in class.
Lesson length	50 minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	Witte, S., (2016) CIED 4713

Daily Lesson Plan Summary

Prior knowledge needed for success	<ul style="list-style-type: none"> Students should understand the typical conventions of Coming of Age stories Students should have seen or read the following narrative works: <i>The Sandlot</i> (1993), <i>The Big Sea</i> (1963), <i>Mean Girls</i> (2004), and <i>A Separate Peace</i> (1959) Students should have read the following nonfiction articles: “See me as I am”: Kids discuss what it’s like to be multiracial in Seattle (2016), “A Junior Olympics win, and a surprise, for homeless NYC kids” (2016), “No power or running water – but digital books galore” (2016)
How will you address students who do not have this prior knowledge?	Students who do not have knowledge of the typical conventions of Coming of Age stories, or of the texts encountered in the unit, may come to the teacher’s classroom before or after school, during lunch, or during advisory, for a quiet study area so that they may catch themselves up.
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> A copy of, or access to, any of the texts encountered in the unit for students to refer to. Technology devices for students to work on their projects Pen and paper, or other craft materials, for students to work on their projects
Accommodations	All IEP recommendations will be followed. Students needing additional work time may be given preferential presentation slots. Alternative presentation

and modifications	requirements may be possible for students.
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Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.2.W.1 Students will apply components of a recursive writing process for multiple purposes to create a focused, organized, and coherent piece of writing.	Students will create, edit, and revise their end-of-unit projects.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects • Pen and paper, or other craft materials, for students to work on their projects 	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects
9.3.W.2 Students will compose essays and reports to objectively introduce and develop topics, incorporating evidence (e.g., specific facts, examples, details, data) and maintaining an organized structure and a formal style.	Students will create, edit, and revise their end-of-unit projects. The projects will be about the Coming of Age genre and texts from within the unit, or outside texts at the teacher's approval.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects • Pen and paper, or other craft materials, for students to work on their projects 	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects
9.7.W.2 Students will create engaging visual and/or multimedia presentations, using a variety of media forms to enhance	Students will create, edit, and revise their end-of-unit projects. The projects will be about the Coming of Age genre and texts from within the unit, or outside texts at the teacher's approval.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects • Pen and paper, or other craft materials, for students to work on their projects 	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects

understanding of findings, reasoning, and evidence for diverse audiences.			
9.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.	Students will work on their end-of-unit projects independently in class and at home.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects • Pen and paper, or other craft materials, for students to work on their projects 	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	Show me what you know. You have one-and-a-half days in class to work on your projects. There are a variety of presentation options; choose one that appeals most to you. Be proud of what you accomplish and show me what you know!
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Take attendance, remind students about their projects and distribute a sign-up	Prepare to continue working on their presentations and sign up for a presentation	See Appendix Q for sign-up sheet

	sheet for presentation times	time.	
46:00	Allow students to work on their projects in class	Work on their projects in class	Students may talk with one another or listen to music so long as it is not a distraction to others.
2:00	Wrap up the class period and make reminders and announcements	Pack away their belongings	

Tuesday

Daily Lesson Information

Lesson title	Project Preparation and Grammar Practice
Lesson Purpose/Rationale	This lesson is very important for the unit. It provides students the choice to create a multimodal presentation of their choosing in order to demonstrate their knowledge of conventions of the Coming of Age genre, as well as one or more of the texts encountered throughout the unit. It also gives students the opportunity to work on these presentations in class, which will prepare them for later coursework by scaffolding their time management abilities and technological literacies. From the first six weeks, students learned to identify nouns in a sentence. This lesson continues the Parts of Speech review by teaching students to identify verbs. Isolated grammar instruction is not ideal, but a thorough, systematic approach to understanding grammar may increase students' understanding if reinforced throughout the year. Students are expected to work independently in order to complete their assignments. This is because students should be able to work effectively by themselves or in a group setting.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will be given time in class to work on their end-of-unit projects. There are a variety of project formats the students can create and present to the class to foster student independence. Students are expected to work independently on their projects. Projects should convey information about the Coming of Age genre in a creative and well-developed manner. Projects will likely draw from texts encountered in class. Grammar practice will be conducted individually, then with a partner, and then as a class.
Lesson length	50 minutes
Grade level and course	9 th grade (Freshman) English Language Arts
Source of lesson plan and how I modified it	Potts, M., (2015) CIED 4093 Witte, S., (2016) CIED 4713

Daily Lesson Plan Summary

Prior knowledge needed for success	<ul style="list-style-type: none"> Students should understand the typical conventions of Coming of Age stories Students should have seen or read the following narrative works: <i>The Sandlot</i> (1993), <i>The Big Sea</i> (1963), <i>Mean Girls</i> (2004), and <i>A Separate Peace</i> (1959) Students should have read the following nonfiction articles: "See me as I am": Kids discuss what it's like to be multiracial in Seattle (2016), "A Junior Olympics win, and a surprise, for homeless NYC kids" (2016), "No power or running water – but digital books galore" (2016) Students should be able to identify nouns in a sentence. Students who cannot identify nouns may struggle to identify verbs. The process of identifying
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	verbs relies upon the ability to ID nouns.
How will you address students who do not have this prior knowledge?	<p>Students who do not have knowledge of the typical conventions of Coming of Age stories, or of the texts encountered in the unit, may come to the teacher's classroom before or after school, during lunch, or during advisory, for a quiet study area so that they may catch themselves up.</p> <p>Students should have written notes or a practice worksheet on IDing nouns. A quick verbal review of how to ID nouns is also a possibility.</p>
Materials for instruction (include rationale for why the materials are appropriate)	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects • Verbs practice worksheet • Pen and paper, or other craft materials, for students to work on their projects
Accommodations and modifications	<p>All IEP recommendations will be followed. Students needing additional work time may be given preferential presentation slots. Alternative presentation requirements may be possible for students.</p> <p>Students with visual impairments may be provided with an enlarged copy of the verbs identification worksheet. Struggling students may be paired with a strong student for the identification portion of grammar practice if need be.</p>

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.2.W.1 Students will apply components of a recursive writing process for multiple purposes to create a focused, organized, and coherent piece of writing.	Students will create, edit, and revise their end-of-unit projects.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects <p>Pen and paper, or other craft materials, for students to work on their projects</p>	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects
9.3.W.2 Students will compose essays and reports to objectively	Students will create, edit, and revise their end-of-unit projects. The projects will be about the Coming of Age genre and texts from within the unit, or outside texts at the teacher's approval.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects 	Informal assessment: students will be assessed visually and aurally on how effectively they use the class

introduce and develop topics, incorporating evidence (e.g., specific facts, examples, details, data) and maintaining an organized structure and a formal style.		Pen and paper, or other craft materials, for students to work on their projects	time given to them for working on their projects
9.4.R.3 Students will use context clues to determine or clarify the meaning of words or distinguish among multiple-meaning words.	Students will individually practice identifying verbs from sentences and explain with a partner how they identified the verbs.	Verbs practice worksheet	Students should have 5 minutes to work individually, and 5 minutes to work with a partner. During the remaining 5 minutes, the teacher will explain how to identify verbs.
9.4.R.4 Students will analyze the relationships among words with multiple meanings and recognize the connotation and denotation of words.	Students will individually practice identifying verbs from sentences and explain with a partner how they identified the verbs.	Verbs practice worksheet	Students should have 5 minutes to work individually, and 5 minutes to work with a partner. During the remaining 5 minutes, the teacher will explain how to identify verbs.
9.7.W.2 Students will create engaging visual and/or multimedia presentations,	Students will create, edit, and revise their end-of-unit projects. The projects will be about the Coming of Age genre and texts from within the unit, or outside texts at the teacher's approval.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects Pen and paper, or other craft materials, for	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working

using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.		students to work on their projects	on their projects
9.8.W Students will write independently over extended periods of time (e.g., time for research, reflection, and revision) and for shorter timeframes (e.g., a single sitting or a day or two), vary their modes of expression to suit audience and task, and draw appropriate conclusions.	Students will work on their end-of-unit projects independently in class and at home.	<ul style="list-style-type: none"> • A copy of, or access to, any of the texts encountered in the unit for students to refer to. • Technology devices for students to work on their projects Pen and paper, or other craft materials, for students to work on their projects	Informal assessment: students will be assessed visually and aurally on how effectively they use the class time given to them for working on their projects

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the	Show me what you know. You have half a day in class remaining to work on your projects. There are a variety of presentation options; choose one that appeals most to you. Be proud of what you accomplish and show me what you know!
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students?	
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Today's Minute by Minute (Tick Tock)

Time (minutes)	The teacher will...	The students will....	Additional information...
1:00	Take attendance	Prepare to resume working on their presentations	
32:00	Allow students to work on their projects in class	Work on their projects in class	Students may talk with one another or listen to music so long as it is not a distraction to others.
15:00	<ul style="list-style-type: none"> give examples and have students ID verbs; how do students know they are verbs? explain what a verb is. 	Practice identifying verbs individually, explain how they determined what a verb was with a partner, and then hear the teacher's explanation of how to identify verbs.	
2:00	Wrap up the class period and make reminders and announcements	Pack away their belongings	

Wednesday – Friday

Daily Lesson Information

Lesson title	Presentations
Lesson Purpose/Rationale	This lesson closes out the unit on Coming of Age. This lesson is very appropriate for a unit on growing up because speaking in front of people (peers, classmates, superiors, strangers, etc.) is a vital life skill that students likely need to continue developing. The presentation in and of itself is a “Coming of Age ritual” that the students perform, whether they realize it or not. The previous weeks in this unit were designed to scaffold students from little or no knowledge about this topic to a place where they can stand and present in front of their class about the topic for 3 – 5 minutes.
Lesson description (include concepts and skills and where this lesson fits within the curriculum)	Students will present their end-of-unit projects before the class. Presentations should be 3 – 5 minutes in length. Audience members are expected to be respectful during the presentation.
Lesson length	50 minutes
Grade level and course	9 th grade (freshman) English Language Arts
Source of lesson plan and how I modified it	

Daily Lesson Plan Summary

Prior knowledge needed for success	Students need to have completed their end-of-unit presentation prior to their presentation time.
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How will you address students who do not have this prior knowledge?	Students who have not completed their end-of-unit presentation prior to their presentation time may submit the presentation to the teacher with no possibility of points earned for “In-class presentation”
Materials for instruction (include rationale for why the materials are appropriate)	Appropriate technology for students with digital multimedia presentations
Accommodations and modifications	All IEP recommendations will be followed.

Daily Lesson Plan Details

Oklahoma Academic Standard – number and text	Learning Objective – in terms of what students will do	Lesson Activities and Materials	Assessments (Formal, Informal)
9.1.W.1 Students will give formal and informal presentations in a group or individually, providing textual and visual evidence to support a main idea.	Students will present their multimedia projects over Coming of Age	Appropriate technology for students with digital multimedia presentations	Formal assessment: the project presentation will be graded according to the rubric
9.3.W.5 Students will show relationships among the claim, reasons, and evidence and include a conclusion that follows logically from the information presented and supports the	Students will demonstrate knowledge of typical conventions of the Coming of Age genre through the project presentation	Appropriate technology for students with digital multimedia presentations	Formal assessment: the project presentation will be graded according to the rubric

argument.			
9.7.W.2 Students will create engaging visual and/or multimedia presentations, using a variety of media forms to enhance understanding of findings, reasoning, and evidence for diverse audiences.	Students will present their multimedia projects over Coming of Age	Appropriate technology for students with digital multimedia presentations	Formal assessment: the project presentation will be graded according to the rubric

Today's Essential Question(s) and/or Anticipatory Set

What essential question(s) guide(s) this lesson plan and/or unit? What anticipatory set are you presenting to engage the students?	What have you learned about Coming of Age stories and/or one or more of the texts encountered over the past six weeks?
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Today's Minute by Minute (Tick Tock) Wednesday

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Assist as needed	The first student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The first student will perform their presentation	
2:00	Assist as needed	The second student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The second student will perform their presentation	
2:00	Assist as needed	The third student will setup their presentation	

5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The third student will perform their presentation	
2:00	Assist as needed	The fourth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The fourth student will perform their presentation	
2:00	Assist as needed	The fifth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The fifth student will perform their presentation	
2:00	Assist as needed	The sixth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The sixth student will perform their presentation	
2:00	Assist as needed	The seventh student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The seventh student will perform their presentation	
1:00	Wrap up the class period and make reminders and announcements	Pack away their belongings	

Today's Minute by Minute (Tick Tock) Thursday

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Assist as needed	The first student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The first student will perform their presentation	
2:00	Assist as needed	The second student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation	The second student will perform their presentation	

	according to the rubric		
2:00	Assist as needed	The third student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The third student will perform their presentation	
2:00	Assist as needed	The fourth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The fourth student will perform their presentation	
2:00	Assist as needed	The fifth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The fifth student will perform their presentation	
2:00	Assist as needed	The sixth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The sixth student will perform their presentation	
2:00	Assist as needed	The seventh student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The seventh student will perform their presentation	
1:00	Wrap up the class period and make reminders and announcements	Pack away their belongings	

Today's Minute by Minute (Tick Tock) Friday

Time (minutes)	The teacher will...	The students will....	Additional information...
2:00	Assist as needed	The first student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The first student will perform their presentation	
2:00	Assist as needed	The second student will setup their presentation	
5:00	Assist in maintaining a	The second student will	

	respectful presentation environment and grade the presentation according to the rubric	perform their presentation	
2:00	Assist as needed	The third student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The third student will perform their presentation	
2:00	Assist as needed	The fourth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The fourth student will perform their presentation	
2:00	Assist as needed	The fifth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The fifth student will perform their presentation	
2:00	Assist as needed	The sixth student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The sixth student will perform their presentation	
2:00	Assist as needed	The seventh student will setup their presentation	
5:00	Assist in maintaining a respectful presentation environment and grade the presentation according to the rubric	The seventh student will perform their presentation	
1:00	Wrap up the class period and make reminders and announcements	Pack away their belongings	Homework: write a one page creative nonfiction reflection paper over the unit. This paper is due Monday. (Formal assessment: post-unit assessment)

Appendix A



A group of boys at summer camp celebrate victory in the final event of the summer: the relay race and “burning the rope”



Album cover artwork for Canadian musician Drake's third studio album "Nothing Was the Same"



A picture of a Bat Mitzvah in progress

Appendix B

Link to *The Sandlot* Poll Everywhere:

https://www.poll Everywhere.com/free_text_polls/67E8MwoeKKbIHks

Pre-assessment rubric:

Story Writing : Creative Writing: Coming of Age Pre-Assessment

Teacher Name: **Mr. Potts**

Student Name: _____

CATEGORY	4	3	2	1
Writing Process	Student devotes a lot of time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works hard to make the story wonderful.	Student devotes sufficient time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works and gets the job done.	Student devotes some time and effort to the writing process but was not very thorough. Does enough to get by.	Student devotes little time and effort to the writing process. Doesn't seem to care.
Organization	The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.	The story is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.	The story is a little hard to follow. The transitions are sometimes not clear.	Ideas and scenes seem to be randomly arranged.
Focus on Assigned Topic	The entire story is related to the assigned topic and allows the reader to understand much more about the topic.	Most of the story is related to the assigned topic. The story wanders off at one point, but the reader can still learn something about the topic.	Some of the story is related to the assigned topic, but a reader does not learn much about the topic.	No attempt has been made to relate the story to the assigned topic.
Problem/Conflict	It is very easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face and why it is a problem.	It is fairly easy for the reader to understand the problem the main characters face but it is not clear why it is a problem.	It is not clear what problem the main characters face.
Setting	Many vivid, descriptive words are used to tell when and where the story took place.	Some vivid, descriptive words are used to tell the audience when and where the story took place.	The reader can figure out when and where the story took place, but the author didn't supply much detail.	The reader has trouble figuring out when and where the story took place.

Characters	The main characters are named and clearly described in text as well as pictures. Most readers could describe the characters accurately.	The main characters are named and described. Most readers would have some idea of what the characters looked like.	The main characters are named. The reader knows very little about the characters.	It is hard to tell who the main characters are.
Spelling and Punctuation	There are no spelling or punctuation errors in the final draft. Character and place names that the author invented are spelled consistently throughout.	There is one spelling or punctuation error in the final draft.	There are 2-3 spelling and punctuation errors in the final draft.	The final draft has more than 3 spelling and punctuation errors.
Neatness	The final draft of the story is readable, clean, neat and attractive. It is free of erasures and crossed-out words. It looks like the author took great pride in it.	The final draft of the story is readable, neat and attractive. It may have one or two erasures, but they are not distracting. It looks like the author took some pride in it.	The final draft of the story is readable and some of the pages are attractive. It looks like parts of it might have been done in a hurry.	The final draft is not neat or attractive. It looks like the student just wanted to get it done and didn't care what it looked like.

Appendix C

Netflix login to access *The Sandlot*:

User email:	potts.mary15@gmail.com
Password	Password1

Appendix D

Link to Kahoot (Select The Sandlot Recap.):

https://create.kahoot.it/?_ga=1.89797331.971252837.1476757262&deviceId=cb166874-8136-41f8-8e34-6231d958f53eR#user/f3625df8-64f1-4af1-b7cc-3342b2b3e443/kahoots/created

Link to *Quack SAT Vocab Volume 1*: <https://www.youtube.com/watch?v=27NKzT-5JBM>

Appendix E

26

I came to recite the
The Dunbar series,
I read *The Rosary*,
all of *H. Riders*
think so

In Topeka, as a small child, my mother took me with her to the little vine-covered library on the grounds of the Capitol. There I first fell in love with librarians, and I have been in love with them ever since—those very nice women who help you find wonderful books! The silence inside the library, the big chairs, and long tables, and the fact that the library was always there and didn't seem to have a mortgage on it, or any sort of insecurity about it—all of that made me love it. And right then, even before I was six, books began to happen to me, so that after a while, there came a time when I believed in books more than in people—which, of course, was wrong. That was why, when I went to Africa, I threw all the books into the sea.

CENTRAL HIGH

I had no sooner graduated from grammar school in Lincoln than we moved from Illinois to Cleveland. My step-father sent for us. He was working in a steel mill during

28

THE BIG SEA

Belfry Owl. We had some wise and very good teachers, Miss Roberts and Miss Weiner in English, Miss Chesnutt, who was the daughter of the famous colored writer, Charles W. Chesnutt, and Mr. Hitchcock, who taught geometry with humor, and Mr. Ozanne, who spread the whole world before us in his history classes. Also Clara Dieke, who painted beautiful pictures and who taught us a great deal about many things that are useful to know—about law and order in art and life, and about sticking to a thing until it is done.

Ethel Weiner discovered Carl Sandburg for me. Although I had read of Carl Sandburg before—in an article, I think, in the *Kansas City Star* about how bad free verse was—I didn't really know him until Miss Weiner in second-year English brought him, as well as Amy Lowell, Vachel Lindsay, and Edgar Lee Masters, to us. Then I began to try to write like Carl Sandburg.

Little Negro dialect poems like Paul Lawrence Dunbar's and poems without rhyme like Sandburg's were the first real poems I tried to write. I wrote about love, about the steel mills where my step-father worked, the slums where we lived, and the brown girls from the South, prancing up and down Central Avenue on a spring day.

One of the first of my high school poems went like this:

*Just because I loves you—
That's de reason why
My soul is full of color
Like de wings of a butterfly.*

*Just because I loves you
That's de reason why
My heart's a fluttering aspen leaf
When you pass by.*

CENTRAL HIGH

27

the war, and making lots of money. But it was hard work, and he never looked the same afterwards. Every day he worked several hours overtime, because they paid well for overtime. But after a while, he couldn't stand the heat of the furnaces, so he got a job as caretaker of a theater building, and after that as janitor of an apartment house.

Rents were very high for colored people in Cleveland, and the Negro district was extremely crowded, because of the great migration. It was difficult to find a place to live. We always lived, during my high school years, either in an attic or a basement, and paid quite a lot for such inconvenient quarters. White people on the east side of the city were moving out of their frame houses and renting them to Negroes at double and triple the rents they could receive from others. An eight-room house with one bath would be cut up into apartments and five or six families crowded into it, each two-room kitchenette apartment renting for what the whole house had rented for before.

But Negroes were coming in in a great dark tide from the South, and they had to have some place to live. Sheds and garages and store fronts were turned into living quarters. As always, the white neighborhoods resented Negroes moving closer and closer—but when the whites did give way, they gave way at very profitable rentals. So most of the colored people's wages went for rent. The landlords and the banks made it difficult for them to buy houses, so they had to pay the exorbitant rents required. When my step-father quit the steel mill job, my mother went out to work in service to help him meet expenses. She paid a woman four dollars a week to take care of my little brother while she worked as a maid.

I went to Central High School in Cleveland. We had a magazine called the *Belfry Owl*. I wrote poems for the

CENTRAL HIGH

29

I was fourteen then. And another of the poems was this about the mills:

*The mills
That grind and grind,
That grind out steel
And grind away the lives
Of men—
In the sunset their stacks
Are great black silhouettes
Against the sky.
In the dawn
They belch red fire.
The mills—
Grinding new steel,
Old men.*

And about Carl Sandburg, my guiding star, I wrote:

*Carl Sandburg's poems
Fall on the white pages of his books
Like blood-clots of song
From the wounds of humanity.
I know a lover of life sings
When Carl Sandburg sings.
I know a lover of all the living
Sings then.*

Central was the high school of students of foreign-born parents—until the Negroes came. It is an old high school with many famous graduates. It used to be long ago the high school of the aristocrats, until the aristocrats moved farther out. Then poor whites and foreign-born took over the district. Then during the war, the Negroes came. Now

30

THE BIG SEA

Central is almost entirely a Negro school in the heart of Cleveland's vast Negro quarter.

When I was there, it was very nearly entirely a foreign-born school, with a few native white and colored American students mixed in. By foreign, I mean children of foreign-born parents. Although some of the students themselves had been born in Poland or Russia, Hungary or Italy. And most were Catholic or Jewish.

Although we got on very well, whenever class elections would come up, there was a distinct Jewish-Gentile division among my classmates. That was perhaps why I held many class and club offices in high school, because often when there was a religious deadlock, a Negro student would win the election. They would compromise on a Negro, feeling, I suppose, that a Negro was neither Jew nor Gentile!

I wore a sweater covered with club pins most of the time. I was on the track team, and for two seasons, my relay team won the city-wide championships. I was a lieutenant in the military training corps. Once or twice I was on the monthly honor roll for scholarship. And when we were graduated, Class of '20, I edited the Year Book.

My best pal in high school was a Polish boy named Sartur Andrzejewski. His parents lived in the steel mill district. His mother cooked wonderful cabbage in sweetened vinegar. His rosy-cheeked sisters were named Regina and Sabina. And the whole family had about them a quaint and kindly foreign air, bubbling with hospitality. They were devout Catholics, who lived well and were very jolly.

I had lots of Jewish friends, too, boys named Nathan and Sidney and Herman, and girls named Sonya and Bess

32

THE BIG SEA

critics said Carl Sandburg was no good as a poet, and free verse was no good. Nobody says that today—yet 1916 is not a lifetime ago.

From the students I learnt that Europe was not so far away, and that when Lenin took power in Russia, something happened in the slums of Woodlawn Avenue that the teachers couldn't tell us about, and that our principal didn't want us to know. From the students I learnt, too, that lots of painful words can be flung at people that aren't nigger. *Kike* was one; *spick*, and *huns*, others.

But I soon realized that the kikes and the spicks and the hunkies—scorned though they might be by the pure Americans—all had it on the niggers in one thing. Summer time came and they could get jobs quickly. For even during the war, when help was badly needed, lots of employers would not hire Negroes. A colored boy had to search and search for a job.

My first summer vacation from high school, I ran a dumb-waiter at Halle's, a big department store. The dumb-waiter carried stock from the stock room to the various departments of the store. I was continually amazed at trays of perfume that cost fifty dollars a bottle, ladies' lace collars at twenty-five, and useless little gadgets like gold cigarette lighters that were worth more than six months' rent on the house where we lived. Yet some people could afford to buy such things without a thought. And did buy them.

The second summer vacation I went to join my mother in Chicago. Dad and my mother were separated again, and she was working as cook for a lady who owned a millinery shop in the Loop, a very fashionable shop where society leaders came by appointment and hats were designed to order. I became a delivery boy for that shop.

34

THE BIG SEA

falling there. Then all of a sudden one night the beauty and the meaning of the words in which he made the snow fall, came to me. I think it was de Maupassant who made me really want to be a writer and write stories about Negroes, so true that people in far-away lands would read them—even after I was dead.

But I did not dare write stories yet, although poems came to me now spontaneously, from somewhere inside. But there were no stories in my mind. I put the poems down quickly on anything I had at hand when they came into my head, and later I copied them in a notebook. But I began to be afraid to show my poems to anybody, because they had become very serious and very much a part of me. And I was afraid other people might not like them or understand them.

However, I sent some away to a big magazine in New York, where nobody knew me. And the big magazine sent them right back with a printed rejection slip. Then I sent them to one magazine after another—and they always came back promptly. But once Floyd Dell wrote an encouraging word across one of the rejection slips from the *Liberator*.

ABRUPT ENCOUNTER

Eleven years had gone by and I had not seen my father. Suddenly, one day in the spring of 1919, a letter came from Mexico saying:

CENTRAL HIGH

31

and Leah. I went to my first symphony concert with a Jewish girl—for these children of foreign-born parents were more democratic than native white Americans, and less anti-Negro. They lent me *The Gadfly* and *Jean-Christophe* to read, and copies of the *Liberator* and the *Socialist Call*. They were almost all interested in more than basketball and the glee club. They took me to hear Eugene Debs. And when the Russian Revolution broke out, our school almost held a celebration.

Since it was during the war, and Americanism was being stressed, many of our students, including myself, were then called down to the principal's office and questioned about our belief in Americanism. Police went to some of the parents' homes and took all their books away. After that, the principal organized an Americanism Club in our school, and, I reckon, because of the customary split between Jews and Gentiles, I was elected president. But the club didn't last long, because we were never quite clear about what we were supposed to do. Or why. Except that none of us wanted Eugene Debs locked up. But the principal didn't seem to feel that Debs fell within the scope of our club. So the faculty let the club die.

Four years at Central High School taught me many invaluable things. From Miss Dieke, who instructed in painting and lettering and ceramics, I learnt that the only way to get a thing done is to start to do it, then keep on doing it, and finally you'll finish it, even if in the beginning you think you can't do it at all. From Miss Weimer I learnt that there are ways of saying or doing things, which may not be the currently approved ways, yet that can be very true and beautiful ways, that people will come to recognize as such in due time. In 1916, the

CENTRAL HIGH

33

It was a terrifically hot summer, and we lived on the crowded Chicago South Side in a house next to the elevated. The thunder of the trains kept us awake at night. We could afford only one small room for my mother, my little brother, and me.

South State Street was in its glory then, a teeming Negro street with crowded theaters, restaurants, and cabarets. And excitement from noon to noon. Midnight was like day. The street was full of workers and gamblers, prostitutes and pimps, church folks and sinners. The tenements on either side were very congested. For neither love nor money could you find a decent place to live. Profiteers, thugs, and gangsters were coming into their own. The first Sunday I was in town, I went out walking alone to see what the city looked like. I wandered too far outside the Negro district, over beyond Wentworth, and was set upon and beaten by a group of white boys, who said they didn't allow niggers in that neighborhood. I came home with both eyes blacked and a swollen jaw. That was the summer before the Chicago riots.

I managed to save a little money, so I went back to high school in Cleveland, leaving my mother in Chicago. I couldn't afford to eat in a restaurant, and the only thing I knew how to cook myself in the kitchen of the house where I roomed was rice, which I boiled to a paste. Rice and hot dogs, rice and hot dogs, every night for dinner. Then I read myself to sleep.

I was reading Schopenhauer and Nietzsche, and Edna Ferber and Dreiser, and de Maupassant in French. I never will forget the thrill of first understanding the French of de Maupassant. The soft snow was falling through one of his stories in the little book we used in school, and that I had worked over so long, before I really felt the snow

My Dear Langston:

I am going to New York for a few days on a business trip in June. On the way back I will send you a wire to be ready to meet me as the train comes through Cleveland. You are to accompany me to Mexico for the summer.

Affectionately,
your father,
James N. Hughes.

This letter made my mother very angry. She said it was just like my devilish, evil father—when I got big enough to work and help her earn a living, he wanted to come and take me off to Mexico. Then she began to cry. She said after all she had done for me, if I wanted to go away and leave her, to go ahead, go ahead!

I said I wanted to go to Mexico for the summer to see what the country was like—and my father. Then I would be back in the fall.

My mother was a waitress in a restaurant on Central Avenue, and she and my step-father were back together. My mother wouldn't be alone if I went to Mexico, so I began to get ready to go. My step-father thought it would be a good thing and said: "Sure, go on."

That spring I had got my track letter for the high-jump and the 440-relays, but I didn't have the money to buy a new sweater, so I packed the track letter away in my suitcase to show to my father.

James N. Hughes, my father! I vaguely remembered him carrying me in his arms the night of the big earthquake in Mexico City, when I was six years old. Since then he had always been in Mexico and I had been in the States growing up while my grandmother died and the house went to the mortgage man, my mother traveled about the country looking for my step-father or for a

30 better job, always moving from one house to another, where the rent was cheaper or there was at least a bathroom or a backyard to hang out clothes. And me growing up living with my grandmother, with aunts who were really no relation, with my mother in rented rooms, or alone trying to get through high school—always some kind of crisis in our lives. My father, permanently in Mexico during all those turbulent years, represented for me the one stable factor in my life. He at least stayed put.

"Your father is a devil on wheels," my mother said. "As mean and evil a Negro as ever lived!"

And when I displeased her, she declared I was just like my father.

I didn't believe her. In my mind I pictured my father as a kind of strong, bronze cowboy, in a big Mexican hat, going back and forth from his business in the city to his ranch in the mountains, free—in a land where there were no white folks to draw the color line, and no tenements with rent always due—just mountains and sun and cacti: Mexico!

That spring, I was anxious to see my father.

Then an unfortunate thing happened in Cleveland. We moved on the first of June. But I left word with the landlady, that, should any messages come for me, she should send them directly to the new place where we lived. And every morning, to make sure, I went out to our old lodgings to see if there was any word from my father, now in New York.

But his telegram came late one afternoon, when our former landlady was not at home, so the delivery boy simply stuck it in the mail box, and the woman did not notice it there until the next morning.

The telegram said: "PASSING THROUGH TEN-FIFTY TONIGHT

38 THE BIG SEA

"I'm going to a barber shop," my father said. "Meet me at the hotel in half an hour. We'll leave on the noon train."

He turned and went up the street. He never said a word about being glad to see me.

That morning, by accident, he had been for breakfast to the very restaurant where my mother was working. When they recognized each other, he said: "How are you?"

All my mother said was: "What's your order?"

She served him ham and eggs and he left her a dime tip. She told the woman who ran the restaurant to throw the dime in the street.

When I came in, my mother was very angry as she told me this. "But go on if you want to! Go on! Go to Mexico if you want to go."

"Gee, ma! Don't be mad at me," I said. "I didn't pick him out for a father."

"Go with him!" she cried over the counter. "Go on—and leave me! Go ahead!"

"I might as well go," I said. "I haven't got any job in Cleveland."

"Sure, go on!" she said. "Hard as I've worked and as little as you care about me!"

By now, some customers came in and my mother had to wait on them. I sat on a stool at the counter a long time, but she kept walking by me silently to the coffee urns, the steam table, or to the kitchen. I wanted her to say something to me. But finally it was time to go. So I went.

40 THE BIG SEA

had to flee from the Toluca district of Mexico, because of the rising nationalism, my father became the general manager of an electric light company belonging to an American firm in New York. Because he was brown, the Mexicans could not tell at sight that he was a Yankee, and even after they knew it, they did not believe he was like the white Yankees. So the followers of Zapata and Villa did not run him away as they did the whites. In fact, in Toluca, the Mexicans always called my father *el americano*, and not the less polite *el gringo*, which is a term that carries with it distrust and hatred.

But my father was certainly just like the other German and English and American business men with whom he associated in Mexico. He spoke just as badly about the Mexicans. He said they were ignorant and backward and lazy. He said they were exactly like the Negroes in the United States, perhaps worse. And he said they were very bad at making money.

My father hated Negroes. I think he hated himself, too, for being a Negro. He disliked all of his family because they were Negroes and remained in the United States, where none of them had a chance to be much of anything but servants—like my mother, who started out with a good education at the University of Kansas, he said, but had sunk to working in a restaurant, waiting on niggers, when she wasn't in some white woman's kitchen. My father said he wanted me to leave the United States as soon as I finished high school, and never return—unless I wanted to be a porter or a red cap all my life.

The second day out from Cleveland, the train we were on rolled across Arkansas. As we passed through a dismal village in the cotton fields, my father peered from the window of our Pullman at a cluster of black peons on the

BE READY BOARD TRAIN AT STATION JAMES N. HUGHES"

That was the night before! The landlady found the wire, when I went out there the following morning. My heart stopped beating. Had my father gone on to Mexico without me, when he did not find me on the station platform? There was no further message from him. Had he, maybe, got off the train and stayed the night in Cleveland? Then where would he be?

I went to the telephone and called up the various colored hotels. The second one I called said, yes, there was a James Hughes stopping there, but that he had gone out to breakfast. I told them to tell him when he came back that his son would be right down.

The hotel was on Central Avenue, a block and a half from the restaurant where my mother worked as a waitress. I began to walk down Central Avenue as fast as I could. When I was about three blocks above the hotel, I saw a little, bronze man with a moustache, coming rapidly up the street toward me. We looked closely at each other as we passed. Then we turned and looked back.

The man said: "Are you Langston?"

I said: "Yes. Are you my father?"

"Why weren't you at the train last night?" he asked.

"We moved, and I didn't get your wire till this morning."

"Just like niggers," he spat out. "Always moving! Are you ready to go?"

"Soon as I tell my mother good-bye."

"I just saw your mother," he said, "waiting table in a restaurant. If she'd stayed with me, she'd have been wearing diamonds."

I didn't know what to say about that, so I just stood there.

FATHER

That summer in Mexico was the most miserable I have ever known. I did not hear from my mother for several weeks. I did not like my father. And I did not know what to do about either of them.

My father was what the Mexicans called *muy americano*, a typical American. He was different from anybody I had ever known. He was interested only in making money.

My mother and step-father were interested in making money, too, so they were always moving about from job to job and from town to town, wherever they heard times were better. But they were interested in making money to spend. And for fun. They were always buying victrolas and radios and watches and rings, and going to shows and drinking beer and playing cards, and trying to have a good time after working hours.

But my father was interested in making money to keep.

Because it is very hard for a Negro to make money in the United States, since so many jobs are denied him, so many unions and professional associations are barred to him, so many banks will not advance him loans, and so many insurance companies will not insure his business, my father went to Cuba and Mexico, where he could make money quicker. He had had legal training in the South, but could not be admitted to the bar there. In Mexico he was admitted to the bar and practised law. He acquired property in Mexico City and a big ranch in the hills. He lent money and foreclosed on mortgages.

During the revolutions, when all the white Americans

FATHER

main street, and said contemptuously: "Look at the niggers."

When we crossed into Mexico at Laredo, and started south over the sun-baked plains, he pointed out to me a cluster of brown peons watching the train slow down at an adobe station. He said: "Look at the Mexicans!"

My father had a great contempt for all poor people. He thought it was their own fault that they were poor.

In Mexico City we went to the Grand Hotel. Then my father took me to call on three charming middle-aged Mexican ladies who were his friends—three unmarried sisters, one of whom took care of his rents in the city. They were very Latin and very Catholic, lived in a house with a charming courtyard, and served the most marvelous dishes at table—roast duck stuffed with pears and turkey with mole sauce, a sauce that takes several days to prepare, so complex is its making. And always there were a pile of steaming-hot tortillas, wrapped in a napkin, at one corner of the table.

In their youth, they were very lovely ladies to look at, I vaguely remembered from my trip there as a child. And they still wore their shawls of black lace with dignity and grace. They were all three the color of parchment, a soft, ivory-yellow—the blood of Spain overcast just a little by the blood of Mexico—for they were not Indians. And they were not revolutionists. They had adored the former dictator-president, Porfirio Diaz, and when they wanted to speak of some one as uncouth, they said: "*Muy indio*," Very Indian!

These three aging ladies were, I think, the only people in the whole world who really ever liked my father. Perhaps that was because his property helped to provide them with an income. And perhaps also because they

42 THE BIG SEA

shared many of his aristocratic ideas regarding the peons. Their only worry about my father concerned his soul. He was not Catholic and never went to mass. The first thing they gave me as a present was a little amulet of the Virgin of Guadalupe. But my father laughed when we got back to the hotel and said he hoped I did not believe in that foolishness. He said greasers and niggers would never get anywhere because they were too religious, always praying.

The following morning, we left for Toluca. I wanted to see my father's tenement houses in Mexico City, but he said I could see them some other time. He was anxious to get back to the plant in Toluca.

Off the big trunk line between the capital and the border, railroad travel in Mexico then was slow and uncomfortable. Many of the coaches had been burned or bullet-ridden in the revolts, so the trains were very crowded. They had a parlor car coach between Mexico City and Toluca, in which one could reserve a seat, but my father was too frugal with money to use this service. So we rode in a crowded second-class coach, with people standing in the aisles, and all over one's feet, and bundles and baskets hanging from everywhere. My father said: "Be careful of pickpockets and thieves. Mexicans steal."

The train wound up and up into the mountains, and finally came down into one of the most beautiful valleys in the world, all lush, green fields and lakes, where water lilies floated. There was a snow-capped volcano in the distance, La Nevada de Toluca. We were in the highest inhabitable valley in Mexico. The air was very cool and sweet and the sky a brilliant blue.

We reached Toluca in time for luncheon. My father's *mozo* met us at the station. He was an Indian boy named

44 THE BIG SEA

But the cook and I soon teamed up against him, and when he was away at the ranch, we would order all kinds of good things to eat from the shops where he traded, and put them on his bill. I would take the blame. My father stormed and said I was just like my mother, always wasting money. So he would usually make a scene whenever he came home from the country, sending the cook flying from the kitchen in tears. But, nevertheless, he would always eat whatever good things were set before him.

Maximiliano, the *mozo*, took care of the horses and the chickens, swept the patio and the corral, and saddled the horses for me or my father. He was a silent boy who spoke but little Spanish, his being an Indian language from the hills. He slept on a pile of sacks in the tool shed, so I asked my father why he didn't give Maximiliano a bed, since there were several old beds around.

He said: "Never give an Indian anything. He doesn't appreciate it."

But he was wrong about that. I gave Maximiliano my spare centavos and cigarettes, and we became very good friends. He taught me to ride a horse without saddle or stirrups, how to tell a badly woven serape from a good one, and various other things that are useful to know in that high valley beneath the white volcanoes.

My father paid Maximiliano and the cook almost nothing, but he gave me ten pesos a week allowance, which I used to share with the two servants. There was nothing much to spend money for in Toluca. At least, not knowing any one and not yet being able to speak Spanish, I found nothing to spend money for, except the movies once a week, on Sundays.

The weekly movie show was a gala occasion for the whole town. Society and its pretty daughters attended and

46 THE BIG SEA

in English. He was always telling the employees under him at the electric light company, the cook at home, or Maximiliano, or me, to hurry up, hurry up and do whatever we were doing—so that we could get through and do something else he always had ready to be done.

Hurry up! My father had tremendous energy. He always walked fast and rode hard. He was small and tough, like a jockey. He got up at five in the morning and worked at his accounts or his mail or his law books until time to go to the office. Then until ten or eleven o'clock at night he would be busy at various tasks, stopping only to eat. Then, on the days he made the long trek to the ranch, he rose at three-thirty or four, in order to get out there early and see what his workers were doing. Every one else worked too slowly for him, so it was always, "Hurry up!"

As the weeks went by, I could think of less and less to say to my father. His whole way of living was so different from mine, his attitude toward life and people so amazing, that I fell silent and couldn't open my mouth when he was in the house. Not even when he barked: "Hurry up!"

I hadn't heard from my mother, even by July. I knew she was angry with me because I had gone to Mexico. I understood then, though, why she had been unable to live with my father, and I didn't blame her. But why had she married him in the first place, I wondered. And why had they had me? Now, at seventeen, I began to be very sorry for myself, in a strange land in a mountain town, where there wasn't a person who spoke English. It was very cold at night and quiet, and I had no money to get away, and I was lonesome. I began to wish I had never been born—not under such circumstances.

I took long rides on a black horse named Tito to little villages of adobe huts, nestled in green fields of corn and

FATHER

43

Maximiliano, with a broad, brown face and black hair that fell into his eyes. He wore the common white trousers and shirt you see all over Mexico, and *huaraches* on his feet. He put all our baggage on his back and secured it in a sort of leather thong about his neck, and trotted on ahead of us toward the house.

My father's house faced a small park near the station. It was a low, blue-white house of one story, all spread out and surrounded by a blue-white wall. As you approached the house, you could see only high adobe walls, rimmed with dull red tile at the top. At one end of the wall, there was a big double door for the horses. At the other end, a small door that led into the patio and the house.

The patio would have been nice, had my father bothered to keep the grass and flowers tended. But he took much better care of the corral at the back of the house, where the horses and chickens were, and the cow.

He had recently foreclosed on the cow. But some shrewd Mexicans must have got the best of him that time, because the cow was ill. She had something hard in her udders; she gave bitter milk, and finally stopped giving milk altogether, as her udders began to petrify. A few weeks after I arrived, she was dead.

But there were two beautiful horses in the corral, and about a hundred large, healthy American chickens, not at all like the scrawny Mexican chickens other people had. My father said he could trade a pair of his chickens any day for a calf or a sheep, and it was true.

My father's housekeeper was a tall Mexican woman with a kind tan-brown face, and two children approaching their teens, whom my father would not permit to eat at our house. But she used to take food home to them at night. My father lived on a rather meagre diet of beef and beans.

FATHER

45

sat in the horseshoe of circular boxes, running from one side of the stage to the other around the ancient auditorium. The young blades and unmarried males of the better families sat in the orchestra proper, and between each reel of bad Hollywood movies, or arty German ones, practically all the males would rise and sweep the circle of boxes with their eyes until they found the girl each liked. Then they would stare at her until the house went dark again. The shows commenced at four o'clock and lasted an undogmatically long time, because they had only one projector and had to show each picture reel by reel. When the sun went down, it got very cold in Toluca, and the old theater had no heat, but you gathered your coat about you and stuck it out until the last cowboy had killed the last red-skin and smothered the heroine in a kiss. Then you came home through the badly lighted streets, where the meek Indian policemen, huddled in blankets to the eyebrows, slept leaning against adobe corners, a lantern on the ground at their feet.

I began to get very tired of Toluca. My father did not take me to the ranch with him, because he said the roads were infested with bandits, and I could not yet ride well enough. Instead of letting me go about with him to the country or to Mexico City, he put me to learning bookkeeping. I was never very good at figures, and I got hopelessly tangled up in the problems he gave me. My stupidity disgusted him immeasurably, and he would rail at me about the need of acquiring a good business head. "Seventeen and you can't add yet!" he'd cry. Then he would bend over the ledger and show me all over again how to balance the spoiled page, and say: "Now, hurry up and do it! Hurry up! Hurry up!"

"Hurry up!" was his favorite expression, in Spanish or

FATHER

47

alfalfa, little villages, each with a big church with a beautiful tower built a hundred years ago, a white Spanish tower with great bells swinging in the turret.

I began to learn to read Spanish. I struggled with bookkeeping. I took one of the old pistols from my father's desk and fired away in the afternoon at a target Maximiliano had put up in the corral. But most of the time I was depressed and unhappy and bored. One day, when there was no one in the house but me, I put the pistol to my head and held it there, loaded, a long time, and wondered if I would be any happier if I were to pull the trigger. But then, I began to think, if I do, I might miss something. I haven't been to the ranch yet, nor to the top of the volcano, nor to the bullfights in Mexico, nor graduated from high school, nor got married. So I put the pistol down and went back to my bookkeeping.

My father was very seldom at home, but when he was, he must have noticed my silence and my gloomy face, because if I looked the way I felt, I looked woebegone, indeed. One day in August, he told me he was going to Mexico City for a week, and would take me with him for the trip. He said I could see the summer bullfights and Xochimilco. The trip was ten days off, but I began to dream about it, and to press my clothes and get ready.

It seemed that my father couldn't resist saying, "Hurry up," more and more during those ten days, and giving me harder and harder bookkeeping problems to have worked out by the time he got home from the office. Besides, he was teaching me to typewrite, and gave me several exercises to master each evening. "Hurry up and type that a hundred times before you go to bed. Hurry up and get that page of figures done so I can check on it. Hurry up and learn the verb, *estar*."

48

THE BIG SEA

Hurry up . . . hurry up . . . hurry up . . . hurry up, began to ring in my ears like an obsession.

The morning came for us to go to Mexico City. The train left at seven, but unless you reserved parlor-car seats, you had to be in line at the station before dawn to be sure of getting on the train, for the coaches were crowded to capacity. My father did not wish to spend the extra money for parlor-car seats, so he woke me up at four-thirty. It was still dark.

"Hurry up and get dressed," he said through the dark.

At that hour of the morning it is bitter cold in Toluca's high mountain valley. From the well Maximiliano brought us water for washing that was like ice. The cook began to prepare breakfast. We sat down to eat. At the table my father gulped his food quickly, looked across at me, and barked for no reason at all: "Hurry up!"

Suddenly my stomach began to turn over and over. And I could not swallow another mouthful. Waves of heat engulfed me. My eyes burned. My body shook. I wanted more than anything on earth to hit my father, but instead I got up from the table and went back to bed. The bed went round and round and the room turned dark. Anger clotted in every vein, and my tongue tasted like dry blood. My father stuck his head in the bedroom door and asked me what was the matter.

I said: "Nothing."

He said: "Don't you want to go to Mexico City?"

I said: "No, I don't want to go."

I don't know what else he said, but after a while I heard him telling Maximiliano in Spanish to hurry up with his bags. Then the outside door closed, and he was gone to the train.

The housekeeper came in and asked me what I wanted.

50

THE BIG SEA

BACK HOME

On the way back to Cleveland an amusing thing happened. During the trip to the border, several American whites on the train mistook me for a Mexican, and some of them even spoke to me in Spanish, since I am of a copper-brown complexion, with black hair that can be made quite slick and shiny if it has enough pomade on it in the Mexican fashion. But I made no pretense of passing for a Mexican, or anything else, since there was no need for it—except in changing trains at San Antonio in Texas, where colored people had to use Jim Crow waiting rooms, and could not purchase a Pullman berth. There, I simply went in the main waiting room, as any Mexican would do, and made my sleeping-car reservations in Spanish.

But that evening, crossing Texas, I was sitting alone at a small table in the diner, when a white man came in and took the seat just across the table from mine. Shortly, I noticed him staring at me intently, as if trying to puzzle out something. He stared at me a long time. Then, suddenly, with a loud cry, the white man jumped up and shouted: "You're a nigger, ain't you?" And rushed out of the car as if pursued by a plague.

I grinned. I had heard before that white Southerners never sat down to table with a Negro, but I didn't know until then that we frightened them that badly.

Something rather less amusing happened at St. Louis. The train pulled into the station on a blazing-hot September afternoon, after a sticky, dusty trip, for there were no

52

THE BIG SEA

workers, who made everything, and who would now own everything they made. "No more pogroms," the Jews said, "no more race hatred, no more landlords." John Reed's *Ten Days That Shook the World* shook Central High School, too.

The daily papers pictured the Bolsheviks as the greatest devils on earth, but I didn't see how they could be that bad if they had done away with race hatred and landlords—two evils that I knew well at first hand.

My father raised my allowance that year, so I was able to help my mother with the expenses of our household. It was a pleasant year for me, for I was a senior. I was elected Class Poet and Editor of our Year Book. As an officer in the drill corps, I wore a khaki uniform and leather puttees, and gave orders. I went calling on a little brownskin girl, who was as old as I was—seventeen—but only in junior high school, because she had just come up from the poor schools of the South. I met her at a dance at the Longwood Gym. She had big eyes and skin like rich chocolate. Sometimes she wore a red dress that was very becoming to her, so I wrote a poem about her that declared:

*When Susanna Jones wears red
Her face is like an ancient cameo
Turned brown by the ages.*

*Come with a blast of trumpets,
Jesus!*

*When Susanna Jones wears red
A queen from some time-dead Egyptian night
Walks once again.*

Blow trumpets, Jesus!

FATHER

49

I said: "Nothing."

Maximiliano came back from the station and sat down silently on the tile floor just inside my door, his blanket about him. At noon the cook brought me a big bowl of warm soup, but I couldn't drink it. My stomach kept turning round and round inside me. And when I thought of my father, I got sicker and sicker. I hated my father.

They sent for the doctor. He came and gave me a prescription. The housekeeper took it herself and had it filled, not trusting the *mozo*. But when my father came back after four days in the city, I still hadn't eaten anything. I had a high fever. He sent for the doctor again, and the doctor said I'd better go to the hospital.

This time my father engaged seats in the parlor car and took me to the American Hospital in Mexico City. There, after numberless examinations, they decided I had better remain several weeks, since they thought I had a stomach infection.

The three middle-aged Mexican sisters came to see me and brought a gift of guava jelly. They asked what on earth could have happened to make me so ill. I must have had a great shock, they said, because my eyes were a deep yellow. But I never told them or the doctors that I was sick because I hated my father.

For two or three weeks I got pushed around in a wheel chair in the charming gardens of the American Hospital. When I learned that it was costing my father twenty dollars a day to keep me there, I made no effort to get better. It pleased me immensely to have him spending twenty dollars a day. In September, I went back to Cleveland without having seen Xochimilco, or a bullfight.

I'VE KNOWN RIVERS

51

air-cooled coaches in those days. I had a short wait between trains. In the center of the station platform there was a news stand and soda fountain where cool drinks were being served. I went up to the counter and asked for an ice cream soda.

The clerk said: "Are you a Mexican or a Negro?"

I said: "Why?"

"Because if you're a Mexican, I'll serve you," he said. "If you're colored, I won't."

"I'm colored," I replied. The clerk turned to wait on some one else. I knew I was home in the U.S.A.

I'VE KNOWN RIVERS

That November the First World War ended. In Cleveland, everybody poured into the streets to celebrate the Armistice. Negroes, too, although Negroes were increasingly beginning to wonder where, for them, was that democracy they had fought to preserve. In Cleveland, a liberal city, the color line began to be drawn tighter and tighter. Theaters and restaurants in the downtown area began to refuse to accommodate colored people. Landlords doubled and tripled the rents at the approach of a dark tenant. And when the white soldiers came back from the war, Negroes were often discharged from their jobs and white men hired in their places.

The end of the war! But many of the students at Central kept talking, not about the end of the war, but about Russia, where Lenin had taken power in the name of the

I'VE KNOWN RIVERS

53

*And the beauty of Susanna Jones in red
Burns in my heart a love-fire sharp like pain.*

*Sweet silver trumpets,
Jesus!*

I had a whole notebook full of poems by now, and another one full of verses and jingles. I always tried to keep verses and poems apart, although I saw no harm in writing verses if you felt like it, and poetry if you could.

June came. And graduation. Like most graduations, it made you feel both sorry and glad: sorry to be leaving and glad to be going. Some students were planning to enter college, but not many, because there was no money for college in most of Central's families.

My father had written me to come to Mexico again to discuss with him my future plans. He hinted that he would send me to college if I intended to go, and he thought I had better go.

I didn't want to return to Mexico, but I had a feeling I'd never get any further education if I didn't, since my mother wanted me to go to work and be, as she put it, "of some use to her." She demanded to know how I would look going off to college and she there working like a dog!

I said I thought I could be of more help to her once I got an education than I could if I went to work fresh out of high school, because nobody could do much on the salary of a porter or a bus boy. And such jobs offered no advancement for a Negro.

But about my going to join my father, my mother acted much as she had done the year before. I guess it is the old story of divorced parents who don't like each other, and take their grievances out on the offspring. I got the feel-

54

THE BIG SEA

ing then that I'd like to get away from home altogether, both homes, and that maybe if I went to Mexico one more time, I could go to college somewhere in some new place, and be on my own.

So I went back to Toluca.

My mother let me go to the station alone, and I felt pretty bad when I got on the train. I felt bad for the next three or four years, to tell the truth, and those were the years when I wrote most of my poetry. (For my best poems were all written when I felt the worst. When I was happy, I didn't write anything.)

The one of my poems that has perhaps been most often reprinted in anthologies, was written on the train during this trip to Mexico when I was feeling very bad. It's called "The Negro Speaks of Rivers" and was written just outside St. Louis, as the train rolled toward Texas.

It came about in this way. All day on the train I had been thinking about my father and his strange dislike of his own people. I didn't understand it, because I was a Negro, and I liked Negroes very much. One of the happiest jobs I had ever had was during my freshman year in high school, when I worked behind the soda fountain for a Mrs. Kitzmiller, who ran a refreshment parlor on Central Avenue in the heart of the colored neighborhood. People just up from the South used to come in for ice cream and sodas and watermelon. And I never tired of hearing them talk, listening to the thunderclaps of their laughter, to their troubles, to their discussions of the war and the men who had gone to Europe from the Jim Crow South, their complaints over the high rent and the long overtime hours that brought what seemed like big checks, until the weekly bills were paid. They seemed to me like the gayest and the bravest people possible—these Negroes from the South-

56

THE BIG SEA

I've known rivers:

Ancient, dusky rivers.

My soul has grown deep like the rivers.

No doubt I changed a few words the next day, or maybe crossed out a line or two. But there are seldom many changes in my poems, once they're down. Generally, the first two or three lines come to me from something I'm thinking about, or looking at, or doing, and the rest of the poem (if there is to be a poem) flows from those first few lines, usually right away. If there is a chance to put the poem down then, I write it down. If not, I try to remember it until I get to a pencil and paper; for poems are like rainbows: they escape you quickly.

MEXICO AGAIN

That summer in Mexico, I wrote a great many poems, because I was very unhappy, in spite of the fact that it was a much more varied summer than the previous one. Even my father seemed kinder and less difficult. He had a new housekeeper now, a German woman named Frau Schultz, whom he later married. She helped to make the house much pleasanter.

Frau Schultz had just come from Germany, where she said people were starving. She was a widow with several children, the youngest of whom, Lotte, a child of ten, she had brought with her. She came with a big boatload of other Germans voyaging to the new world, to Cuba, Mex-

58

THE BIG SEA

ico, and South America, to start all over again. Her husband had been killed in the war, and when you mentioned war to her, she would say: "Mensch!" and spit.

She was a portly, kindly woman, with dull blue eyes and chestnut hair. Her little girl was very lively and very German-looking. What German I know I learned from Frau Schultz and Lotte, for they could speak neither English nor Spanish then, and I had to learn German to say anything at all to them. It was because my father had studied German for years, and was a great admirer of the German people, that he had employed her as his housekeeper. And Frau Schultz was happy to have work, because she had arrived in Mexico with only a few pesos, and had had to depend on the kindness of fellow-countrymen to whom she had letters.

Since Frau Schultz did not know a word of Spanish in which to give orders, she was unable to keep our Mexican cook, so she did all the cooking herself. And good it was, too, for a while—until my father felt that the butcher's bills were too high. Then for weeks at a time, we would revert to Mexican beans, except on days when he was at the ranch. Then Frau Schultz and I would often kill one of his prize American hens and she would stew the hen with dumplings and we would have a grand meal. Or else I would take the responsibility for running the grocery bills up, and would go to the store with Maximiliano and a gunny sack, and come back with all sorts of cheeses and sausages and good imported German things that Frau Schultz liked, and several cans of sardines, salmon, fruit, and American corn.

Once I came back with a delicious kind of white meat in a can with a Spanish label that neither of us could read. The meat was so good that I went back to the store

I'VE KNOWN RIVERS

55

ern ghettos—facing tremendous odds, working and laughing and trying to get somewhere in the world.

I had been in to dinner early that afternoon on the train. Now it was just sunset, and we crossed the Mississippi, slowly, over a long bridge. I looked out the window of the Pullman at the great muddy river flowing down toward the heart of the South, and I began to think what that river, the old Mississippi, had meant to Negroes in the past—how to be sold down the river was the worst fate that could overtake a slave in times of bondage. Then I remembered reading how Abraham Lincoln had made a trip down the Mississippi on a raft to New Orleans, and how he had seen slavery at its worst, and had decided within himself that it should be removed from American life. Then I began to think about other rivers in our past—the Congo, and the Niger, and the Nile in Africa—and the thought came to me: "I've known rivers," and I put it down on the back of an envelope I had in my pocket, and within the space of ten or fifteen minutes, as the train gathered speed in the dusk, I had written this poem, which I called "The Negro Speaks of Rivers":

I've known rivers:

*I've known rivers ancient as the world and older than the
flow of human blood in human veins.*

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.

I built my hut near the Congo and it lulled me to sleep.

I looked upon the Nile and raised the pyramids above it.

*I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its muddy
bosom turn all golden in the sunset.*

MEXICO AGAIN

57

Since Frau Schultz did not know a word of Spanish in which to give orders, she was unable to keep our Mexican cook, so she did all the cooking herself. And good it was, too, for a while—until my father felt that the butcher's bills were too high. Then for weeks at a time, we would revert to Mexican beans, except on days when he was at the ranch. Then Frau Schultz and I would often kill one of his prize American hens and she would stew the hen with dumplings and we would have a grand meal. Or else I would take the responsibility for running the grocery bills up, and would go to the store with Maximiliano and a gunny sack, and come back with all sorts of cheeses and sausages and good imported German things that Frau Schultz liked, and several cans of sardines, salmon, fruit, and American corn.

Once I came back with a delicious kind of white meat in a can with a Spanish label that neither of us could read. The meat was so good that I went back to the store

MEXICO AGAIN

59

him on the road and taking everything, from his boots to his horse, and leaving him standing in a pine forest in nothing but his underwear—since then my father never went to the ranch alone, but always with a party of other ranchers, or else German mining investors who were then making frequent trips to the silver mines in that region.

My father's ranch was most valuable for timber, he said. Now the mines were flooded, but should they ever open again, he would make thousands of dollars from his timber lands, since the mines would all have to be reshafed, and new barracks and houses built for the men.

When my father felt that I could ride rapidly enough and shoot straight enough to take care of myself in case of danger, he let me go with him to the ranch one weekend, in company with a party of German mine owners and Mexican rancheros. We started out at dawn. It was a good day's ride over rocky roads and mountain trails, through majestic scenery. The way was temporarily safe, since the Federal troops had recently been over the road and, appropriately enough, on a high pass called *Las Cruces* (the Crosses) they had hanged three bandits, and left them hanging there as examples to others. They were still there the day we passed, three poor Indian bandits with bare feet, strung from scrubby pine trees near the road, their thin dirty-white trousers flapping in the cold mountain wind. One had long black hair that lashed across his face. Their bodies swayed slowly in the high wind at the top of the pass, like puppets stiff against the sky.

That afternoon we passed through a large ruined village, destroyed, my father said, several years before by the Zapatistas. Now wild grass grew between the cobblestones of the main street, and nobody lived in the tumbled-down

60

THE BIG SEA

houses. The church stood roofless, with its tall bell-tower of carved stone looding it above the desolation of what had once been a town.

"The Zapatisas were bandits," my father said. "They loved to destroy property."

"I read somewhere that Zapata was a poor shoemaker, who wanted to get the land back for the peons," I answered.

"Lies!" my father cried. "Zapata, Villa, all of 'em dirty bandits!"

We got to the ranch at sundown. We had been delayed on the road because Tito, the horse I was riding, became enamoured of a mare belonging to the Germans. In a sudden burst of affection, Tito made a flying leap for the mare. The mare bolted, broke her bridle and threw her German rider to the ground, then dashed off down the road. It was all I could do to hold Tito, who acted like a bronco in a rodeo, as all the horses began to wheel and whinny and neigh.

Several of the men galloped off in pursuit of the mare. The rest of us went to the aid of the deposed German, who had landed in a rocky gulley, six feet below the road. He was somewhat shaken up, but when he got himself together, he seemed none the worse for his fall, except a few stone bruises, and a tear in his trousers.

We were in a wild and lonesome-looking country as the shadows grew long in the late afternoon, and the mountains hid the sun. The party began to break up, some going to the abandoned mines, others to a ranch farther on. Those who were returning to Toluca shortly agreed to meet at dawn two days later to make the trip together.

My father's ranch seemed to take in a whole mountain side and on over the rim beyond that. Little fires were glowing on his mountain, as we rode upward in the dusk

62

THE BIG SEA

"I never heard of a colored one that did," said my father.

"Alexandre Dumas," I answered.

"Yes, but he was in Paris, where they don't care about color. That's what I want you to do, Langston. Learn something you can make a living from anywhere in the world, in Europe or South America, and don't stay in the States, where you have to live like a nigger with niggers."

"But I like Negroes," I said. "We have plenty of fun."

"Fun!" my father shouted. "How can you have fun with the color line staring you in the face? I never could."

We were riding in a bowl of pine trees, with the distant rim of the mountains all around and the sky very blue. For once, my father did not seem to be in a hurry. He let his horse mosey along, biting at the wayside grass. As we rode, my father outlined a plan he had made up in his mind for me, a plan that I had never dreamed of before. He wanted me to go to Switzerland to college, perhaps to Basle, or one of the cantons where one could learn three languages at once, French, German, and Italian, directly from the people. Then he wanted me to go to a German engineering school. Then come back to live in Mexico.

The thought of trigonometry, physics, and chemistry in a foreign language was more than I could bear. In English, they were difficult enough. But as a compromise to Switzerland and Germany, I suggested Columbia in New York—mainly because I wanted to see Harlem.

My father wouldn't hear of it. But the more I thought of it, the better I liked the idea myself. I had an overwhelming desire to see Harlem. More than Paris, or the Shakespeare country, or Berlin, or the Alps, I wanted to see Harlem, the greatest Negro city in the world. *Shuffle Along* had just burst into being, and I wanted to hear

64

THE BIG SEA

merchant who had business dealings with my father, and Tomas took me to walk with the other young men of the town in the Portales, at the hour when all the girls were out walking, too. But not walking with young men. Oh, no! Not at all. That was unheard of in Toluca. The girls of the better Mexican families merely strolled slowly up and down with their mothers or married sisters, or old aunts, or the family servant, but never unchaperoned or alone.

The boys promenaded in groups of three or four, usually, slowing down when you passed a particular girl you wanted to make an impression on. The girls would always pretend not to notice any of the boys, turning their heads away and giggling and looking in the shop windows. It was not considered polite for a nice girl really to notice boys, although it was all right for the boys to turn and stare at the girls as they went by. So the boys would pause and look and then walk on, turning at the end of the walk to retrace their steps until they had covered the three-sided promenade of the Portales perhaps fifteen or twenty times an evening. Then suddenly, it would be supper time, and the sidewalks would be deserted. The shops would begin to pull down their zinc shutters, and everybody would go home through the cool mountain darkness to a hot *merienda* of steaming chocolate, tamales, goat's cheese, and buns. And maybe some of the sticky and very sweet cake you had seen in the shop window on the Portales.

In Toluca, if a boy fell in love with a girl, he could not visit the young lady in her home until he had become engaged to her. He could only go to call on her outside the iron grilles of her front window, for all the houses in Toluca had iron grilles at the windows to keep lovers and bandits out. Within the living room, back in the shadows

MEXICO AGAIN

61

toward a cluster of peasant huts, half-hidden in the foliage at the far edge of a broad, slanting field. It was cold and the peons had lighted bonfires outside their doors, and were sitting about the fires, wrapped in blankets. A withered old woman fixed us a meal of tortillas and red beans that were very good. Then we slept on the floor inside one of the mud huts.

The next day I went with my father to a flooded mine shaft nearby. The German, who had fallen off the horse the day before, was there. He and my father did a great deal of talking and figuring, while Tito and the mare champed and neighed and rolled their eyes at each other from the respective trees where they were tied, yards apart.

On the way back to the ranch, my father suddenly announced that he had made up his mind to have me study mining engineering.

"In another five or six years," he said, "these mines will be open and there will be plenty of work for you here, near the ranch."

"But I can't be a mining engineer, I'm no good at mathematics," I said, as we walked the horses.

"You can learn anything you put your mind to," my father said. "And engineering is something that will make you some money. What do you want to do, live like a nigger all your life? Look at your mother, waiting table in a restaurant! Don't you want to get anywhere?"

"Sure," I said. "But I don't want to be a mining engineer."

"What do you want to be?"

"I don't know. But I think a writer."

"A writer?" my father said. "A writer? Do they make any money?"

"Some of them do, I guess."

PROMENADE

63

Florence Mills sing. So I told my father I'd rather go to Columbia than to Switzerland.

My father shut up. I shut up. Our horses went on down the mountain into the blue shadows. We didn't talk much for days. At home he gave me several involved problems in bookkeeping to do and told me to stop spending so much time with the Mexicans, promenading in the Portales in the evening. But his advice went in one ear and out the other. I liked the Portales, but I didn't like bookkeeping.

PROMENADE

In Toluca, the evening promenade was an established institution for the young people of the town and, on band concert nights, for the older people, too. Toluca's business district consisted largely of three sides of a square, with a cloistered walk running around the three sides. An enormous and very old church formed the fourth side of the square. The covered walkway had tall arched portals open to the cobblestoned street, hence its name, *Los Portales*.

The leading shops were along the Portales. The post office was there as well. And the biggest hotel. And a very appetizing chocolate and sweet shop, displaying enormous layer cakes, dripping with syrupy icings and candied fruits. Once a week, the town band gave a concert in the Portales. But every evening, concert or no concert, the young people of the town, between six and seven o'clock, took their evening stroll there.

I had become acquainted with Tomas, son of a dry goods

PROMENADE

65

somewhere, the chaperon sat, and the lovers would have to speak very low indeed for that attentive female not to hear every word. The boy could hold the girl's hand, and maybe kiss her finger tips, but not very often would he be tall enough to steal a kiss from her lips, for most of the windows had a fairly high sill. And even if the girl sat on the floor, it is not easy to achieve a real kiss through grilles and with a vigilant chaperon in the offing.

Good girls in Toluca, as is the custom in very Catholic and very Latin countries, were kept sheltered indeed, both before and after marriage. They did not go into the street alone. They did not come near a man unchaperoned. Girls who worked, servants, typists, and waitresses, and others who ran the streets free, were considered fair game for any man who could make them. But good girls—between them and the world stood the tall iron bars of *la reja*, those formidable grilles of the Latin countries. Sometimes groups of boys in love got together with guitars and went from house to house serenading their sweethearts. And lots of boys wrote poems to their girls and handed the poems, in carefully folded little notes, through the grilles for the beloved to read at night in her bed.

But when the mother, or the old aunt, or the family servant decided it was time to close the shutters of *la reja*, the suitor would move on up the street in the dusk, for the shutters were usually closed early. Perhaps he would go home, or perhaps he would play a game of *carambola* in the town's one billiard hall. Or perhaps, if he could afford it, he would go to Natcha's house. There were in Toluca, two houses of love—one for gentlemen and army officers, the other for laborers and common soldiers. Natcha's house was for gentlemen and officers.

66

THE BIG SEA

MEANS OF ESCAPE

September approached and still I had made no headway with my father about going to college. He said Europe. I said New York. He said he wouldn't spend a penny to educate me in the United States. I asked him how long I had to stay in Mexico. He said until I decided to act wisely. Not caring what that meant, I made up my mind to see about getting away myself.

I had no money, but Tomas' father had asked me if I would teach his son English, so I accepted, receiving a modest fee. Probably because Tomas proved an apt pupil (and we pal'd around together quite a little, too), others heard of his rapid progress in speaking at English, and I soon found myself with more applicants for classes than I could accept. I raised my fee. When the schools opened, I was offered two positions as an English instructor—one in Señor Luis Tovar's business college, another in Señorita Padilla's private finishing school for girls. I was able to take them both, since Señorita Padilla's classes were in the mornings and Señor Tovar's in the afternoon and early evening.

I used the Berlitz method, all instruction entirely in English, and I found that it worked very well. My students really did learn something, and we had lots of fun together, besides. Very shortly, the mayor of the town sent for me and asked if I would give private lessons to his son and daughter at home.

The daughter was about sixteen and very beautiful, but the son was had a fifteen-year-old youngster as ever de-

68

THE BIG SEA

little woman, ivory-tan in color, with a great mass of heavy black hair and very bright but sad eyes. I always thought perhaps she was something like Emily Dickinson, shut away and strange, eager and lonesome, as Emily must have been.

But I had no way of knowing she was going to fall in love with me. She read and spoke a little English, but she wanted to be able to read big novels like Scott's and Dickens's. Yet she didn't pay much attention to her lessons. When I read aloud, she would look at me, until I looked at her. Then her eyes would fall. After several weeks of classes, shyly, in a funny little sentence of awkward English, she finally made me realize she must be in love.

She began to say things like: "Dear Mister, I cannot wait you to come back so long off Friday."

"But you have to learn your verbs," I'd say. "And it will take until Friday."

"The verbs is not much difficult. It's you I am think about, Mister."

She seemed almost elderly to me then, at eighteen. I was confused and didn't know what to say. After a few such sentences in English, she'd blush deeply and take refuge in Spanish. And all I could think of to tell her was that she mustn't fall in love with me, because I was going to New York as soon as I had saved the fare.

The little lady's eyes widened and her face went white when I said it. I thought for a moment she was surely going to faint. And one day she did faint, but it was not, I suppose, for love. It was while we were going over conditionals, sentences like, "I would write if I could," when she simply keeled over in her chair.

Her old aunt and the servants had told me that that might happen almost any time. Strains and excitement

70

THE BIG SEA

At the annual festival bullfight for the charities of la Cavadonga, when the belles of Mexico City, in their lace mantillas, drove about the arena in open carriages preceding the fight, and the National Band played, and the *Presidente de la Republica* was there, and Sanchez Mejias made the hair stand on your head and cold chills run down your back with the daring and beauty of his *veronica's*, after the fight there was a great rush into the ring on the part of many of the young men in the crowd, to lift the famous fighters on their shoulders or to carry off a pair of golden banderillas as a souvenir, with the warm blood still on them. I dived for the ring, too, the moment the fight was over. In leaping the *barrera*, I tore my only good trousers from knee to ankle—but I got my banderillas.

After the fights, I would usually have supper with the three charming and aging Mexican sisters, the Patifios, friends of my father's, who lived near the Zocalo, just back of the cathedral, and who always invited me to vespers. To please them, I would go to vespers, and I began to love the great, dusky, candle-light interiors of the vast Mexican churches, smoky with incense and filled with sad virgins and gruesome crucifixes with real thorns on the Christ-head, and what seemed to be real blood gushing forth from His side, thick and red as the blood of the bulls I had seen killed in the afternoon. In the evenings I might go to see Margarita Xirgu, or Virginia Fabregas in some bad Spanish play, over-acted and sticky like the cakes in our Toluca sweet shop.

Meanwhile, ambitiously, I began to try to write prose. I tried to write about a bullfight, but could never capture it on paper. Bullfights are very hard things to put down on paper—like trying to describe the ballet.

Bullfights must be seen in all their strength of vigor-

CARD FROM CUERNAVACA

67

cided not to learn a word of anything. Result, neither girl nor boy got much beyond the words *door* and *chair* that winter, and I don't think they cared. They were rather spoiled, cream-colored children, who played tennis with a doctor's family, browner and more Indian-looking—one of the few Indian families considered "aristocracy" in Toluca, where Spanish blood still prevailed in the best circles and the exaltation of things Indian had not yet triumphed—for Diego Rivera was still in Paris.

As a teacher of English to the "best" families, I met a great many interesting people and my funds for escape grew apace. For the first time in my life, I had my own money to spend in decent amounts, to send my mother, and to save. All that winter I did not ask my father for a penny. And I knew by summer I would have enough to go to New York, so I began to plan my trip long before the winter was over. I dreamt about Harlem.

CARD FROM CUERNAVACA

Six months anywhere is enough to begin to complicate life. By that time, if you stay in one place, you are bound to know people too well for things to be any longer simple. Well, that winter one of my pupils fell in love with me. She was a woman in her thirties, to whom I had been giving lessons two afternoons a week. She lived a secluded life with her old aunt, no doubt on a small income. And she had never been married because, since childhood, she had suffered with a heart ailment. She was a very delicate

BULLFIGHTS

69

upset her. So after that I was never sure as to the safe thing to do when I found her looking at me. She might faint if I held her hand—or she might faint if I didn't.

But all things end in time. When I came to her house one afternoon at the class hour, I was very sorry (and ashamed at my feeling of relief) to learn that she was quite ill with a heavy cold. She remained in bed several days. I took her flowers and sat with her, surrounded by little bottles and boxes of pills. When she was better, her aunt carried her away to a lower and warmer climate to convalesce. I never saw her any more. But she wrote me a card once from Cuernavaca, and signed it just, "Maria."

BULLFIGHTS

Almost every week-end that winter, now that I was earning my own money, I went to the bullfights in Mexico City. Rudolfo Gaona was the famous Mexican matador of the day, a stocky Indian of great art and bravery. Sanchez Mejias was there from Spain that season, greatly acclaimed, as well as Juan Silveti, and a younger fighter called Juan Luis de la Rosa, who did not win much favor with the crowd. One afternoon, in the sunset, at the end of a six-bull corrida, (bulls from the Duque de Veragua) I saw de la Rosa trying to kill his final bull amidst a shower of cushions, canes, paper bags, and anything else throwable that an irate crowd could hurl at him. But he stuck it out, and finally the enormous animal slid to his knees, bleeding on the sand. But the matador was soundly hissed as he left the ring.

BULLFIGHTS

71

ous and graceful movement and glitter of sun on sleek hides and silken suits spangled with gold and silver and on the sharp points of the banderillas and on the thin blades of the swords. Bullfights must be heard, the music barbaric and Moorish, the roar of the crowd, the grunt of the bull, the cry of the gored horse, the trumpet signalling to kill, the silence when a man is gored. They must be smelt, dust and tobacco and animals and leather, sweat and blood and the scent of death. Then the cry of glory when a great kill is made and the flutter of thousands of handkerchiefs, with roses thrown at the feet of the triumphant matador, as he is awarded the tail and ears of the bull. Or the hiss of scorn when the fighter has been cowardly or awkward.

Then the crowd pouring out into the sunset, and the fighters covered with sand and spattered with blood, gliding off to their hotels in swift, high-powered cars; the women on the street selling lottery tickets; beggars; and men giving out cards to houses of pleasure; and the police clearing a passage for the big Duesenbergs of the rich; and the naked bulls hanging beneath the arena, skinned, ready for the market.

A bullfight is like a very moving play—except that the fight is real, unrehearsed, and no two *corridos* are ever the same. Of course, the bull gets killed. But sometimes, the man dies first. It is not a game or a sport. It's life playing deliberately with death. Except that death is alive, too, taking an active part.

72

THE BIG SEA

TRAGEDY IN TOLUCA

I could not put the bullfights down, so, wanting to write prose, I wrote instead an article about Toluca, and another about the Virgin of Guadalupe, and a little play for children called, *The Gold Piece*. I sent them to the *Brownie's Book*, a magazine for Negro children, just begun in New York by Dr. DuBois and the *Crisis* staff. These pieces of mine were accepted, and encouraging letters came back from Jessie Fauset, who was managing editor there. So I sent her my poem written on the train, "The Negro Speaks of Rivers." And in June, 1921, it appeared in the *Crisis*, the first of my poems to be published outside Central High School.

My father reacted to my published work with two questions: "How long did it take you to write that?" And next: "Did they pay you anything?"

Neither the *Crisis* nor the *Brownie's Book* paid anything, but I was delighted to be published. For the next few years my poems appeared often (and soly) in the *Crisis*. And to that magazine, certainly, I owe my literary beginnings—insofar as publication is concerned.

Finally my father gave in and said, yes, he would send me to Columbia. So I wrote for registration and dormitory space. I was admitted, and planned to leave for New York late in the summer. But that spring the block which our house occupied, facing the little park, was the scene of several weird and depressing happenings. I began to wish I had gone away sooner.

It began with my seeing an Indian at our corner get both his legs cut off by the bouncing little street car (on

TRAGEDY IN TOLUCA

73

a Ford chassis) that wound from the center of the town to the station. Shortly after that, one early morning, I opened the big doors in the wall of the corral to let my father through, bound for the ranch. His horse dashed out, but suddenly balked for no reason in the middle of the road and threw him head-over-heels in the dust. My father got up, rubbed his head, grabbed the horse, and went on to the ranch. But Maximiliano declared the horse had seen the poor Indian's ghost walking through our park in the sunrise, with no legs.

A week or two later, one Sunday morning, leaving the house early to catch the seven o'clock train for Mexico City, I noticed a small crowd of Indians in their serapes, standing around the shallow basin of the fountain in the center of the park. As I passed, I looked down and there in scarcely three feet of water, lay the body of a young woman, curled about the base of the fountain. She was nicely dressed, and obviously of a decent family. The police found a suicide note. She was one of the good girls whose grilled *rejas* had not protected her from the step that in Mexico brings ruin and disgrace. But *what will* power it must have taken—to drown one's self in a shallow fountain of water hardly as deep as your knees!

In Mexico City, I told the three kind maiden ladies of the strange happenings on our plaza in Toluca, and they looked distressed and worried. They said they would pray that nothing happened to my father or me. And they begged me to go to mass with them. Perhaps their prayers worked. For, although tragedy soon descended in a most unexpected manner upon our house itself, neither my father nor I was home when that strange explosion of passion and of violence took place.

Our German housekeeper, Frau Schultz, had an old

74

THE BIG SEA

friend from Berlin in Mexico City, whose husband was not well and whose income was therefore reduced. This friend had several children, the oldest, a daughter of seventeen or eighteen in need of work.

That winter in Toluca, the wife of the German brewery-master died, and so he began looking about for a housekeeper. The brewery-master was sixty-five years old, and merely wanted someone to manage his Mexican servants and see that he got something to eat, German-style, once in a while. Frau Schultz immediately thought of her friend's daughter for the job. Although a young girl, she was nevertheless sober and industrious in her habits, and a very good cook, to boot.

She sent for the girl. Her name was Gerta Kraus. She was a very plain girl, awkward, shy and silent, with stringy ashen hair and a long face. She spoke no Spanish beyond *Buenos Dias*, so that was all we ever said to each other as long as I knew her. The old German gave her the job as his housekeeper. And as the winter went on, Frau Schultz reported that the girl was doing very well, that she kept the brewery-master's home spotless, and sent her wages to her parents in Mexico City.

Perhaps twice a week, Gerta would come down to our house and spend a few hours in the afternoon with Frau Schultz. Occasionally, I would come home from my various English classes and find them chattering away in German at a great rate, over a big pot of coffee and a platter of cakes. But I seldom joined them. My pupils' parents gave me chocolate, or sweetmeats, or something to eat or drink almost every time I taught a class, so I was seldom hungry until dinner time.

In the spring, Frau Kraus came up from Mexico City to spend a week with Frau Schultz and see her daughter,

TRAGEDY IN TOLUCA

75

whom she hadn't seen all winter. That week the outdoor brick oven in our corral was always full of long loaves of bread and yellow cakes. All the German friends of Frau Schultz in Toluca came to call on Frau Kraus from Mexico City—that is all the Germans in their circle—for the wealthier Germans, like the brewery-master, did not move in such poor society.

My father had gone to the ranch, so the women had the house to themselves. Because I found Frau Schultz very kind and amiable, I was glad she was having a holiday week with her friends. Every day, Gerta came down to our house to be with her mother, and things were very lively and the patio was filled with feminine voices speaking German. Most of the time, I kept out of the way, since we couldn't understand one another, the Germans and I.

Then Friday came. The week was almost over and Frau Kraus would return to Mexico City on Sunday. But on Friday the terrible thing happened. Fortunately, there were no guests in the house that afternoon. Only Frau Schultz and her little girl, Lotte, Frau Kraus and her daughter, Gerta. It was a chilly, dismal afternoon, so they were all seated at the table in the dining room just off the warm kitchen. The coffee was hot, and the apple-cakes almost like the cakes at home in Germany, where the ovens were not built of adobe brick in dusty corals. They were having a good time, the two women talking of days before the war in their suburb of Berlin, and of their children, and how ten-year-old Lotte was learning Spanish and becoming Catholic already in that Catholic school, and of how well Gerta had done with her job under the tall, cranky old brewery-master.

Just then someone knocked commandingly at the street

76

THE BIG SEA

entrance. Ten-year-old Lotte went down the corridor and across the patio to answer the door. There stood the brewery-master, tall with iron-white hair and a big white mustache. He did not say a word to Lotte. He came in and strode slowly along the corridor that skirted the patio, looking into each room as he passed. He came to the dining-room, which was at the end of the corridor. Hearing voices, he pushed open the door and walked in.

No one had time to say a word, to rise to greet him, or to offer him a chair. For the brewery-master took a pistol from his pocket and, without warning, began to fire on the women. First he fired on Gerta point-blank, sending a bullet through her head, another through her jaw, another through her shoulder, before she slumped unconscious to the floor beneath the table. In panic, the two women tried to run, but the old man, blocking the door, fired again, striking Frau Schultz in the right arm and breaking it. Then he went all through the patio looking for me, looking, looking, out into the corral and through the stables.

Lotte, wild-eyed, reached the street and called the neighbors. Frau Kraus lay in a dead faint in the kitchen. Frau Schultz crouched, stunned, in a corner against the wall, afraid to move. A crowd of Indians assembled, but were wary of entering the house.

Finally the old German walked past the men on the sidewalk, with his pistol still in hand, and no one stopped him. He went directly to the police station and gave himself up. He had two bullets left in his gun, and he told the police he had intended them for me. He said he thought Gerta had been coming to our house to be with me. He said he was in love with Gerta and he wanted to kill her and to kill me.

DEPARTURE

77

When I got home a half-hour after the shooting, the ambulance had just taken every one to the hospital. The police would not let me in until they had completed their inspection. When I finally did get into the house, I found the dining room floor a pool of blood, a chair splintered by a bullet, and the tiles of the corridor spotted with red.

Since my father was at the ranch, I went in search of a German friend of his, a buyer of mines, who saw to it that proper hospitalization was provided for the women. Then we went to visit the jail. The old brewery-master sat in his cell, not saying a word, except that he was glad he had killed the girl. He was glad, he mumbled, glad!

But strangely enough, Gerta did not die! She was unconscious for six weeks, and remained in the hospital almost a year—but she didn't die. She finally got well again, with the marks of three bullets on her face and body. The court gave the old man twenty years in prison.

Had I arrived at home that afternoon a half-hour earlier, I probably would not be here today.

DEPARTURE

In the late summer I began to make ready to leave for Columbia. In Toluca the schools had vacation at odd times, so most of my English classes continued throughout the summer. I hated to leave them, but I told Sefiorita Padilla and Professor Tovar that they would have to find someone else.

A short time later, Professor Tovar told me he had

78

THE BIG SEA

learned that a new American couple had come to Toluca, a road engineer and his wife, and that the woman was willing to take over my English classes. I was glad, because the two Mexican teachers of English I had met there had a good knowledge of grammar, but atrocious pronunciation.

While I went for a final trip to the ranch with my father, Professor Tovar and Señora Padilla called on the American woman and made final arrangements with her to take over the girls' school and business school classes. They set a day for her to come to the business school in the Portales to go over the lessons with me, and to visit the commercial classes.

Professor Tovar had neglected to tell the new teacher that I was an *americano de color*, brown as a Mexican, and nineteen years old. So when she walked into the room with him, she kept looking around for the American teacher. No doubt she thought I was one of the students, chalk in hand, standing at the board. But when she was introduced to me, her mouth fell open, and she said: "Why, Ah-Ah thought you was an American."

I said: "I am American!"

She said: "Oh, Ah mean a white American!" Her voice had a southern drawl.

I grinned.

She was a poor-looking lady of the stringy type, who probably had never been away from her home town before. I asked her what part of the States she came from. She said Arkansas—which better explained her immediate interest in color. The next two days, as she sat beside me at the teacher's desk, and I went over with her the different types of courses the students had—the conversation for the girls from Señora Padilla's school, and the business

80

THE BIG SEA

water, its wharves, and big boats. But Vera Cruz in September was the hottest city I have ever known and the mosquitoes were legion. You sweated in a bed made airless by double mosquito netting, in a room that hummed like a beehive. And when you got on the boat for New York, you were *mighty* glad.

In Merida there was quarantine. In Havana there was quarantine. Folks were sick. We couldn't go ashore.

But, boy! At last! New York was pretty, rising out of the bay in the sunset—the thrill of those towers of Manhattan with their million golden eyes, growing slowly taller and taller above the green water, until they looked as if they could almost touch the sky! Then Brooklyn Bridge, gigantic in the dusk! Then the necklaces of lights, glowing everywhere around us, as we docked on the Brooklyn side. All this made me feel it was better to come to New York than to any other city in the world.

I didn't know how to get to Harlem or where to stay after I got there, so I went that night with two Mexican friends I'd met on the boat, to a hotel off Times Square. One was a young mechanic, coming to take a course at an automobile school in Detroit and he kept saying, as the taxi carried us up town: "But where are all the poor people? *Caramba!* Every one is dressed up here! Everybody wears shoes!" The other friend was an old man, coming to live with his son's family in Jersey. He kept saying: "Where is the grass? Where will I keep my chickens? *Put a madre!* Is there no grass?" He had brought along a crate of game cocks, which he refused to surrender even to the bell boy in the crowded lobby of the hotel.

It was a gyp-joint hotel, between Broadway and Sixth. The clerk declared all their rooms came in suites, and he rented us a suite at nine dollars a day, each. We didn't

MANHATTAN ISLAND

79

English for the pupils of the academy—she kept looking at me out of the corners of her eyes as if she thought maybe I might bite her.

At the end of the first day, she said: "Ah never come across an educated Negro before." (Southerners often make that word a slur between *nigger* and *Negro*.)

I said: "They have a large state college for colored people in Arkansas, so there must be some educated ones there."

She said: "Ah reckon so, but Ah just never saw one before." And she continued to gaze at me as her first example of an educated Negro.

I was a bit loath to leave my students, with whom I had had so much fun, in charge of a woman from one of our more backward states, who probably felt about brown Mexicans much as my father did. But there was no alternative, if they wanted to learn English at all. Then, too, I thought the young ladies from Señora Padilla's academy might as well meet a real *gringo* for once. Feminine gender: *gringa*.

MANHATTAN ISLAND

I was glad to leave Mexico. My father came with me as far as the capital and when the train pulled out of Buena Vista station for Vera Cruz one day in September, 1921, I said: "*Gracias a dios!*"

The next day for the first time in my life I saw the ocean—the Gulf of Mexico, with its smell of seaweed and salt

DORMITORY

81

want a suite. And we didn't want to pay nine dollars, but we didn't know where else to go that night, so we paid it, and each of us slept in an enormous bed, in an apartment that looked out onto a noisy street off the Great White Way.

Toward morning, the old man's chickens began to crow and woke me up, so we had breakfast early, shook hands, promised to write each other, and went our separate ways. I took the subway to Harlem and never saw either of them again.

DORMITORY

Like the bullfights, I can never put on paper the thrill of that underground ride to Harlem. I had never been in a subway before and it fascinated me—the noise, the speed, the green lights ahead. At every station I kept watching for the sign: 135TH STREET. When I saw it, I held my breath. I came out onto the platform with two heavy bags and looked around. It was still early morning and people were going to work. Hundreds of colored people! I wanted to shake hands with them, speak to them. I hadn't seen any colored people for so long—that is, any Negro colored people.

I went up the steps and out into the bright September sunlight. Harlem! I stood there, dropped my bags, took a deep breath and felt happy again. I registered at the Y.

When college opened, I did not want to move into the dormitory at Columbia. I really did not want to go to college at all. I didn't want to do anything but live in

Appendix F

Rubric for Body Biographies

Making A Poster : Body Biography, Langston Hughes

Teacher Name: **Mr. Potts**

Student Name: _____

CATEGORY	4	3	2	1
Required Elements	The poster includes all required elements as well as additional information.	All required elements are included on the poster.	All but 1 of the required elements are included on the poster.	Several required elements were missing.
Use of Class Time	Used time well during each class period. Focused on getting the project done. Never distracted others.	Used time well during each class period. Usually focused on getting the project done and never distracted others.	Used some of the time well during each class period. There was some focus on getting the project done but occasionally distracted others.	Did not use class time to focus on the project OR often distracted others.
Knowledge Gained	Students can accurately answer all questions related to facts in the poster and processes used to create the poster.	Student can accurately answer most questions related to facts in the poster and processes used to create the poster.	Student can accurately answer about 75% of questions related to facts in the poster and processes used to create the poster.	Student appears to have insufficient knowledge about the facts or processes used in the poster.
Graphics - Relevance	All graphics are related to the topic and make it easier to understand. All borrowed graphics have a source citation.	All graphics are related to the topic and most make it easier to understand. All borrowed graphics have a source citation.	All graphics relate to the topic. Most borrowed graphics have a source citation.	Graphics do not relate to the topic OR several borrowed graphics do not have a source citation.
Mechanics	Capitalization and punctuation are correct throughout the poster.	There is 1 error in capitalization or punctuation.	There are 2 errors in capitalization or punctuation.	There are more than 2 errors in capitalization or punctuation.
Grammar	There are no grammatical mistakes on the poster.	There is 1 grammatical mistake on the poster.	There are 2 grammatical mistakes on the poster.	There are more than 2 grammatical mistakes on the poster.

“‘See me as I am’: Kids discuss what it’s like to be multiracial in Seattle”

I spent the first 18 years of my life feeling white. The first hairs to sprout out of my head as a baby were red. My eyes were blue. My parents joked that my father had won the genetic battle for my appearance.

Soon enough, my hair darkened, as did my eyes, but the refrain persisted: “You look white.”

My Danish father and Chinese mother never talked about race, and in Seattle, a city steeped in both Scandinavian and East Asian history and culture, I hardly noticed.

But that changed when I moved to the rural Midwest for college. For the first time, being Asian was a novelty.

I remember going out to dinner with friends and ordering more food than I could eat. “What’s wrong? Your little Asian stomach can’t handle it?” My friend’s words echoed through my head as I pushed away my half-eaten bowl of chili.

I couldn’t fathom why at the time, but in that moment my little Asian stomach clenched.

Last year, a Pew study found that more than half of multiracial adults say they’ve been the subject of racial jokes. Growing up, I had always felt Chinese-ish. But in college, that didn’t matter. Being mixed, there was no room for an “ish.” I was Chinese. I was different.

One hundred years ago, people with just 1/32nd — “one drop” — of African ancestry were legally classified as black in America. That idea, it seems, has been a hard one to shake.

In college, jokes made at my expense were about seemingly innocuous things — food preferences, the shape of my eyes, my middle name (Yang). There’s a term for it now — microaggression — but at the time, I just felt confused, and embarrassed.

Since then, I’ve begun to understand that racial identity is fluid. It changes over time, or even from day to day or place to place. In

some situations I feel white; in others, I feel Asian, or both or neither, and that's OK.

There are more multiracial people in the United States than ever — and Seattle has one of the largest populations. What is it like for kids from mixed backgrounds growing up in a world that has finally acknowledged, at least on paper, the complexity of their existence?

I went to five schools in the Seattle area to find out.

Douglas Smith, 15, The Overlake School

Douglas reminds me a lot of myself at that age. I meet him at a Starbucks in Bellevue with his mother, Soojung Smith. She sits between us. She is Korean. Douglas' father is white.

Douglas tells me he appreciates his mixed heritage, but it's not really an important part of his identity.

"I've never really thought about that: Do I fall into one category or another?" he says.

Douglas, a sophomore, isn't alone. According to Pew, only 25 percent of multiracial adults consider their racial background "essential" to their identity.

For Douglas, being half-Asian and half-white is a fact, uncomplicated. He says he feels more closely connected to white culture and to his white relatives. But that's because his Korean relatives live far away, and not all of them speak English.

"I've never really been in an environment where it's thought about that much," he says. "It'll pop up in the news, but other than that, there aren't really conversations driven by that."

When I ask him about his parents, he really starts talking.

"My dad, if I did well on a test, he'd be proud of me," he says.

"My mom is always like, 'Oh, you could've done better.' That's why I always tell my dad first."

He becomes more animated. “Grades for my mom are super important: ‘All A’s, Douglas! Whatever you have to do!’ It doesn’t really matter how hard you work; it’s more the result.”

Smith points out that her son’s background allows him to act as a bridge between different groups. “He doesn’t think about it, but it’s there.”

I ask Douglas whether he agrees. He shrugs. “They just see me as I am, as a person,” he says.

And for him, that’s enough.

Aisha Marrakchi, 15, Roosevelt High School

Aisha is hyper-aware that she feels different. At an age when everyone struggles to find solid footing, she says her appearance makes her feel like even more of an oddball.

“I don’t fit in,” she tells me.

Aisha’s mother was born in California, with roots in Mexico: “They’re loud, they like to party; they’re all fun,” she says. Her father was born in Morocco.

Aisha identifies as Arab and Latina.

“My parents told me that in the United States, I am considered ‘white.’ But I don’t feel white,” she says, pointing to her skin, her hair, her eyes.

On the U.S. Census, Hispanics and Arabs are classified as racially white (Hispanic origin is treated as an ethnicity, not a race). In 2020, the census might include a “Middle Eastern or North African” category for the first time, but for now, its omission highlights the enduring conundrum of how to define race in this country.

For Aisha, a sophomore, much of her experience being “different” is internal. “I start to make assumptions when I meet new people,” she explains: “Will they think I’m weird? Will they think I look different?”

She says she feels uncomfortable when people make mistakes about her racial background. “Someone’s making an assumption — an assumption about me.”

She says generally, these apprehensions are dispelled once she gets to know someone and realizes he or she likes her for who she is. In fact, she sees some benefits to feeling different as well, because it makes her feel special.

That feeling of being different is more difficult than ever to avoid, and not just among friends.

“Donald Trump is making insults about Mexicans, and some people say he’s funny,” says Aisha. “Really? He’s targeting my heritage. I don’t think that’s funny.”

Aisha has felt targeted for being Arab, as well. “In media, they’ll say, ‘Oh, these are terrorists.’ Do I look like a terrorist to you?”

Aisha talks to her parents about race a lot. She hesitates as she tries to explain why her parents take it so seriously. “Because this world is not that safe. They want to prepare me for what could happen. I’m still pretty young, and I still have a lot more to learn.”

Laila Pickett, 13, and Mia Pickett, 11, Seattle Girls' School

If it weren’t for the eye-rolling and sassy jokes, you might not realize Laila and Mia are sisters. But they’re used to that.

“When both of us are together, people will ask, ‘Which one of you is adopted?’ ” says Laila. “‘Which one of you is from a different mother?’”

Laila graduated from Seattle Girls’ School last spring. Her younger sister, Mia, will continue at the middle school as a seventh-grader this year. Their father is black, and their mother is half-black and half-white. But the family thinks of itself as black.

“If anybody asks me, I’ll just say I’m African-American,” says Laila. She doesn’t know much about her white relatives, and most of the family she grew up with is black.

But when people meet Laila, they are quick to identify her as mixed, and over the past several years, she has embraced and explored that identity through her school’s multiracial affinity group, “Mixed Chix.”

The group meets once a month to discuss issues ranging from Kylie Jenner’s cornrows to why it’s hard to embrace whiteness.

Several years ago, Laila made the decision to start checking multiple racial boxes on standardized tests. But that didn’t last long.

“I honestly felt weird doing it,” she recalls. “I didn’t know the reaction I would get out of it. I didn’t want people to think differently of me after the fact, so I just kept it on the down low.”

She pauses.

“I don’t want a piece of paper to say who I am.”

Mia has been exploring her identity as well, but from a different angle. Mia says because her skin is darker than her sister’s, people often don’t realize she’s mixed. In fact, she didn’t start thinking about that part of her identity until a year ago, when Laila invited her to a Mixed Chix meeting at school: “I said, ‘Why?’ And she said, ‘Because we’re sisters. I know I’m mixed, so you must be, too.’”

That’s a question the Pickett sisters Laila, 13, and Mia, 11, have heard many times. So many it’s become like a script.

Seattle Girls’ School has made an effort to get its students thinking about race and identity from an early age. But that’s not an easy conversation to have.

“Race right now is like shattered glass,” says Laila. “You want to touch it, but you don’t want to get too close to it because you don’t want to hurt yourself or offend somebody.”

Their mother, Simone Davis, says it has been interesting having daughters who, on the surface, look different: “They carry a lot more than I thought they would carry because of it.”

But the girls don’t seem too concerned.

“We may not look alike complexion-wise,” says Mia, smiling. “But if you take a chance to get to know us, you know that we’re sisters.”

Malik Abdul-Haqq, 18, Cleveland High School

The first thing you notice about Malik is that he’s tall. Really tall.

“It’s confusing,” he says. “My mom is super tiny; she’s like 4-11. And I’m like 6-7.”

Malik’s mother is Thai and Cambodian. His father is black. That makes Malik “blasian” — black and Asian.

He doesn’t shy away from that identity. It’s even part of his Twitter handle: @True_Blazion.

Despite that, Malik says his appearance, his Muslim faith and his last name often get him confused for East African. But he sees those kinds of mistakes as opportunities. “They want to know what’s going on. It makes me feel pretty good.”

Malik graduated last spring from Cleveland, a racially diverse school where more than 90 percent of the student body identifies as nonwhite.

“A lot of people are familiar with each other’s cultures at this school,” he says. “They talk to you like you’re basically a normal person.”

Malik straddles his two worlds with ease and says both sides of his family are quick to embrace each other’s cultures. His black relatives go to the Buddhist temple. His mother wears African-inspired head wraps.

Malik is surrounded by people who help him feel comfortable in his own skin. But he knows he can’t control how strangers view

him when he walks out the door: “At the end of the day, I look black.”

And all too often, “looking black” can be dangerous. According to Pew, about 40 percent of mixed-race adults with a black background report being stopped unfairly by police due to their race.

Malik says his parents get scared when they hear news of young black men being killed by police. They tell him to cooperate with the police if he ever gets stopped, even if he doesn’t think it’s fair. “Your life is more important than what’s wrong and what’s right,” he says.

But Malik doesn’t let it get to him. He recalls crossing a street once in front of a car. The driver rolled down her window and hurled a racial slur at him. He’d never been called that before.

His response: “I just looked at her and laughed and kept walking.”

Milena Haile, 14, Garfield High School

Sharon H. Chang, a Seattle author and activist who has written extensively about multiracial experiences, says younger people of mixed race tend to be optimistic when it comes to how society perceives them. But Chang says young people’s attitudes often change over time, as they find themselves in new settings like college or workplaces.

Chang attributes this change in part to an increased awareness of the small thoughtless comments, actions and assumptions people experience when they walk out the door. “Each one is a little ding on your soul over time,” she says.

I ask her whether she thinks race still matters, and her answer is clear: Yes. “Race is about the way we look,” she says, and about how society views us based on those looks.

That got me thinking about a conversation I had recently with Milena, a Garfield sophomore, who used to identify as black

because that's what people told her: "Everyone who has my skin tone is black. We're all black; we're all unity."

But Milena is Eritrean, and questions whether her race — the one she selects on standardized tests, at least — really applies to her. That's because "blackness" in the United States is rooted in an African-American culture that isn't part of her background. "I'm just African," she says. "I don't really consider myself American."

Milena sees her culture — the food she eats, the languages she speaks, the religion she practices — as far more important to her than skin color. "They just look at your race and assume they know your whole personality," she says. "It's not like I want it to matter, but there's nothing I can do about it."

Milena isn't mixed, but she has hit on something that undoubtedly rings true for all young adults: How you feel on the inside doesn't necessarily mirror how your friends, your family or strangers will perceive you.

Talking with each of these students, it is clear they cannot be easily grouped. Their attitudes and experiences vary as widely as their racial backgrounds. Some have found confidence and joy in their heritage, while others wear it awkwardly, like a slightly oversized sweater. Some find race at the core of their identities, and others shrug it off as incidental.

Still, some common ground must exist. Because whether it happens behind closed doors or out in the open, each of us is engaged in an intricate dance between how the world sees us, and how we see ourselves.

And that has never changed.

Body Biography Instruction Sheet:

Body Biographies

Today, in class, we will be creating Body Biographies. With our Alpha Groups we created at the beginning of the year,

your assignment will be to select three to five major events from the section of Langston Hughes's autobiography, *The Big Sea*, which we read in class (from "Central High" on page 26 through "Manhattan Island" on page 81).

Once you have selected your important events, trace the outline of **one** person's body on the butcher paper provided for your group. After you trace the outline of the body, *as a group*, you will draw the events inside of the body, and explain their significance in writing.

You may use crayons, colored pencils, colored pens, or markers if you wish. All drawings and writings should be inside the body outline. If a specific body position is relevant to the events your group chose and useful in conveying their significance, feel free to trace that body instead of the basic anatomical position (i.e.: you do not have to have the head at the top, feet at the bottom, and hands at the side).

You have five (5) minutes to complete this assignment. Afterward, we will hang up our body biographies for a quick gallery-style walkaround. During the walkaround, feel free to share constructive criticism, thoughtful comments, and connections made during this time outside of the body outline.

Appendix G

Vocabulary list for Quack Vocab Vol. 1

delineate	querulous
engender	glutton
nefarious	pugnacious
copious	artisan
obscure	brawn
vernacular	hinder
tout	quell
extol	efface
kindle	hiatus
obliterate	enhance

"A Junior Olympics win, and a surprise, for homeless NYC kids"

The biggest surprise Monday for 10-year-old Rainn Sheppard, competing at the Junior Olympics in Houston and far from the New York City homeless shelter she shares with her two sisters and mother, wasn't the gold medal she won in the 3,000 meters.

It was the arrival of her mother.

Rainn and her sisters, 11-year-old Tai and 8-year-old Brooke, had hoped merely to make their mother proud, since she couldn't afford to make the trip from the Brooklyn shelter herself. But as Rainn was being interviewed by a local reporter Monday at the race venue, Tonia Handy surprised her daughter with a giant hug.

"I couldn't believe she was here," Rainn said in a phone interview. "I still can't believe it."

After The Associated Press wrote Friday about the family's challenges, a New York philanthropist contacted Handy and bought her a plane ticket.

Shortly after the surprise, Rainn went on to win the gold medal in the 3,000-meter race for her age group. Brooke placed second Tuesday in a high jump competition. Her sister Tai competed in a 400-meter race but didn't place.

All three sisters have more events later in the week.

The girls and their mother have been homeless since early last year, when they were evicted from their Brooklyn apartment for failing to pay the rent. Handy, 46, has a job answering phones at a car service, but it hasn't been enough to support the family. She has been raising her family alone for a decade. After a stint in a motel, they wound up in a city shelter.

The girls, who still have their estranged father's last name, started competing in track in January 2015.

After reading about the family, Ken Smaltz Jr., who runs an Alzheimer's disease foundation and owns a rare coin business, reached out to Handy and offered to pay for her flight to Houston. Smaltz said he never intended to be public about the gesture, but spoke after the AP tracked him down.

"It just feels nice to help someone," he said.

That hasn't been the only offer of help. Other people who saw her story contributed at least \$7,000 to a crowdfunding website that Handy had set up to raise money for the trip — more than twice the original goal. Handy said she has since shut the site down and redirected donors to the website of their team, the Jeuness Track Club.

Handy said she has also received calls from people asking for her resume with the intention of offering her a better job. The mayor's office, she said, has contacted the family and asked to set up a meeting when they get back to New York. Local track teams sent gifts and cards to the girls' entire team.

For Handy, who had felt like she was burdening the team because she couldn't pitch in financially, the support has been extra meaningful.

"Now it feels like not only can I be on the team, but I can actually give to the team," she said.

Appendix H

“No power or running water – but digital books galore”

The first children you see are scything away in the cassava fields, or filling plastic cans with water from the pump to lug home.

But inside the local library in this town deep in the Rwandan hinterland, we skip forward a few centuries: e-readers, Wi-Fi, smartphones and digital books galore, everything from Dickens to Dante and Dostoevsky.

John Kanyambo is 12, and has his nose buried in a digital book — an easy reader called *Come and Play*. His English is getting better. Previous generations have been ill-served by a chronic lack of physical books, but John has more than 150 digital titles to choose from.

“We like to come to the library because there are many new ideas in each book,” he says. His friend Dany Tuyizere, 12, shyly agrees. “I like to come because I learn more new words.”

When the reading session is over, it’s time to walk home — a 2.5-mile (4-km) hike through the fields for John. He doesn’t mind. He enjoys books so much that he does the two-hour round trip almost every day.

Such are the anachronisms of 21st-century Africa, where digital innovations are trumpeted daily, but where large swaths of society have not even experienced an agricultural revolution, let alone a technological one.

Rwinkwavu is a good case in point. A community of 30,000 people, it is home principally to poor farmers who wheel bikes laden with green bananas with one hand while holding feature phones – mobiles with basic internet – in the other.

By day they labour in the fields, but in the evenings and at weekends they cluster in the library to access its e-reading programmes.

The e-readers were donated by worldreader.com , a Barcelona-based charity. Crucially, as well as the titles preloaded on the devices, there are another 5,000 titles available to basic mobile phones over a 2G network.

So for example, when news of the Zika virus in Brazil started to sow alarm here, doctors and ordinary people were able to instantly access publications explaining the virus.

“The culture of reading is really low across Rwanda but this is free, so people can access it and feel empowered,” says Jean-Marie Habimana, a local staffer for the Ready for Reading charity, which built the library and set up the programmes it offers.

The knock-on effects of encouraging barely literate adults to read more are instructive. Habimana and colleague Emmanuel Ndayambaje say they are suddenly capable of so much more — from opening bank accounts to understanding contracts and the opportunities of the wider world.

“Some adults who attended our classes are now much more confident — able to write bank cheques and understand banking, able to write letters and apply quickly for jobs,” says Ndayambaje.

Betsy Dickey, founder and executive director of the nonprofit organisation behind the library, Ready for Reading, says that at first people were somewhat sceptical of something they didn’t really understand.

“People were intimidated,” she says. “Then you see a neighbour who’s been going who’s now literate and can run a business. Now the whole community has embraced the opportunities available. Women come to library and want literacy and bring their children too.”

The Rwinkwavu project is by no means unusual in Africa. Worldreader says it is channelling its digital books into hundreds of schools and libraries in 14 countries in sub-Saharan Africa, reaching more than 100,000 children, thanks to partnerships with

more than 350 publishers. New projects for Cameroon and Namibia are in the pipeline.

Worldreader co-founder Colin McElwee says that of course there are obstacles to operations — the lack of availability of books in local languages is one, as is patchy connectivity in some places.

But he is heartened by the rapid uptake of the technology since Worldreader was launched six years ago. The majority of readers, he says, are boys (“in sub-Saharan Africa the holder of the device is often the elder brother”), but girls read far more avidly, he says.

“We want to get people reading and enjoying it. We don’t want to be preachy,” he says. “There is massive inequality in the world. Africa needs education at scale to start closing the gaps.”

Infographic Instruction Sheet:

Infographics

Infographics are a good way to share information by incorporating visuals and text into a compact space. Today, we will be creating infographics that explain the typical conventions of a Coming of Age story.

Drawing from one of the three nonfiction articles (“‘See me as I am’: Kids discuss what it’s like to be multiracial in Seattle”; “A Junior Olympics win, and a surprise, for homeless NYC kids”; “No power or running water – but digital books galore”) and/or the section from Hughes’s *The Big Sea* we read in class this week, create an infographic that explains important elements, events, and characters in Coming of Age stories.

You may use the following websites to create your infographic:

Easel.ly Venngage.com piktochart.com

Your infographic should use visuals and text in an effective, balanced way to explain about the elements, events,

and characters of a common Coming of Age story. Additionally, one section should be devoted to differences in Coming of Age stories from different cultures.

Your infographics are due to the dropbox by Monday night at 8:00 p.m.

Infographic Rubric

Making An Infographic: Coming of Age

Teacher Name: **Mr. Potts**

Student Name: _____

CATEGORY	4	3	2	1
Knowledge Gained	Students can accurately answer all questions related to facts in the infographic.	Students can accurately answer most questions related to facts in the infographic.	Students can accurately answer few questions related to facts in the infographic.	Students appear to have little knowledge about the facts infographic.
Sources	Careful and accurate records are kept to document the source of 95-100% of the facts and graphics in the infographic.	Careful and accurate records are kept to document the source of 94-85% of the facts and graphics in the infographic.	Careful and accurate records are kept to document the source of 84-75% of the facts and graphics in the infographic.	Sources are not documented accurately or are not kept on many facts and graphics.
Content - Accuracy	All facts in the infographic are accurate.	99-90% of the facts in the infographic are accurate.	89-80% of the facts in the infographic are accurate.	Fewer than 80% of the facts in the infographic are accurate.
Writing - Organization	Each section in the infographic has a clear beginning, middle, and end, as well as an overall sense of cohesion.	All sections of the infographic have a clear beginning, middle and end, with a lesser degree of overall cohesion.	Most sections of the infographic have a clear beginning, middle and end, and some degree of overall cohesion.	Less than half of the sections of the infographic have a clear beginning, middle and end, and little or no sense of overall cohesion.
Writing - Grammar	There are no grammatical mistakes in the infographic.	There are no grammatical mistakes in the infographic after feedback from an adult.	There are 1-2 grammatical mistakes in the infographic even after feedback from an adult.	There are several grammatical mistakes in the infographic even after feedback from an adult.

Graphics/Pictures	Graphics go well with the text and there is a good mix of text and graphics.	Graphics go well with the text, but there are so many that they distract from the text.	Graphics go well with the text, but there are too few and the brochure seems \"text-heavy\".	Graphics do not go with the accompanying text or appear to be randomly chosen.
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Appendix I

Lyrics to Jason Aldean's "Tattoos On This Town" (found at azlyrics.com)

There's still black marks on that county road,
Where we drag raced our pick-ups and Mustangs
And weathered all the sun and rain.
And to this day up on that overpass,
Even underneath the new paint, you can still see
"Allie, will you marry me?"

Take a ride, look around
There ain't no doubt

It sure left its mark on us, we sure left our mark on it
We let the world know we were here with everything we did
We laid a lot of memories down, like tattoos on this town

There's still a rope burn on that old branch, that hangs over the river.
I still got the scar
From swinging out a little too far.
There ain't a corner of this hallow ground,
That we ain't laughed or cried on.
It's where we loved, lived and learned real life stuff.
It's everything we're made of.

It sure left its mark on us, we sure left our mark on it
We let the world know we were here with everything we did
We laid a lot of memories down, like tattoos on this town
Like tattoos on this town.

Everywhere, there we are,
It hits me right in my heart.

It sure left its mark on us, we sure left our mark on it
We let the world know we were here with everything we did
We laid a lot of memories down,
And we'll always be hangin' around,
Like tattoos on this town
Like tattoos on this town

Lyrics to Alan Jackson's "Drive (for Daddy Gene)" (found at azlyrics.com)

It was painted red the stripe was white
It was 18 feet from the bow to stern light
Secondhand from a dealer in Atlanta
I rode up with daddy when he went there to get her
We put on a shine, put on a motor
Built out of love, and made for the water
Ran her for years, til' the transom got rotten
A piece of my childhood will never be forgotten

It was just an old plywood boat
With a 75 Johnson with electric choke

A young boy two hands on the wheel
 I can't replace the way it made me feel
 And I would turn her sharp
 And I would make it whine
 He'd say, "You can't beat the way a old wood boat rides"
 Just a little lake cross the Alabama line
 But I was king of the ocean
 When Daddy let me drive

Just an old half ton short bed ford
 My Uncle bought new in 64
 Daddy got it right cause the engine was smoking
 A couple of burnt valves and he had it going
 He'd let me drive her when we haul off a load
 Down a dirt strip where we'd dump trash off of Thigpen Road
 I'd sit up in the seat and stretch my feet out to the pedels
 Smiling like a hero who just received his medal

It was just an old hand me down ford
 With 3 speed on the column and a dent in the door
 A young boy two hands on the wheel
 I can't replace the way it made me feel and
 I would press that clutch
 And I would keep it right
 He would say a little slower son
 Your doing just fine
 Just a dirt road with trash on each side
 But I was Mario Andretti
 When Daddy let me drive

I'm grown up now
 3 daughters of my own
 I let them drive my old jeep
 Across the pasture at our home
 Maybe one day they'll reach back in their file
 And pull out that old memory
 And think of me and smile
 And say

It was just an old worn out jeep
 Rusty old floor boards
 Hot on my feet
 A young girl two hands on the wheel
 I can't replace the way it made me feel
 And he'd say
 Turn it left, and steer it right
 Straighten up girl now, you're doing just fine
 Just a little valley by the river where we'd ride
 But I was high on a mountain

When Daddy let me drive

Daddy let me drive

Oh he let me drive

It's just an old plywood boat
 With a 75 johnson
 And electric choke

Lyrics to Bob Seger and the Silver Bullet Band's "Night Moves" (found at azlyrics.com)

I was a little too tall
 Could've used a few pounds
 Tight pants points hardly reknown
 She was a black-haired beauty with big dark eyes
 And points all her own sitting way up high
 Way up firm and high

Out past the cornfields where the woods got heavy
 Out in the back seat of my '60 Chevy
 Workin' on mysteries without any clues
 Workin' on our night moves
 Tryin' to make some front page drive-in news
 Workin' on our night moves
 In the summertime
 In the sweet summertime

We weren't in love, oh no, far from it
 We weren't searchin' for some pie in the sky summit
 We were just young and restless and bored
 Livin' by the sword
 And we'd steal away every chance we could
 To the backroom, to the alley or the trusty woods
 I used her, she used me
 But neither one cared
 We were gettin' our share
 Workin' on our night moves
 Tryin' to lose the awkward teenage blues
 Workin' on our night moves
 And it was summertime
 Sweet summertime summertime

And oh the wonder
 We felt the lightning
 And we waited on the thunder
 Waited on the thunder

I awoke last night to the sound of thunder
 How far off I sat and wondered
 Started humming a song from 1962
 Ain't it funny how the night moves
 When you just don't seem to have as much to lose
 Strange how the night moves
 With autumn closing in

Lyrics to Five for Fighting's "100 Years" (found at azlyrics.com)

I'm 15 for a moment
 Caught in between 10 and 20
 And I'm just dreaming
 Counting the ways to where you are

I'm 22 for a moment
 And she feels better than ever
 And we're on fire
 Making our way back from Mars

15 there's still time for you
 Time to buy and time to lose
 15, there's never a wish better than this
 When you only got a hundred years to live

I'm 33 for a moment
 Still the man, but you see I'm a "they"
 A kid on the way, babe.
 A family on my mind

I'm 45 for a moment
 The sea is high
 And I'm heading into a crisis
 Chasing the years of my life

15 there's still time for you
 Time to buy and time to lose yourself
 Within a morning star

15 I'm all right with you
 15, there's never a wish better than this
 When you only got a hundred years to live

Half time goes by
 Suddenly you're wise
 Another blink of an eye
 67 is gone
 The sun is getting high
 We're moving on...

I'm 99 for a moment
 And dying for just another moment
 And I'm just dreaming
 Counting the ways to where you are

15 there's still time for you
 22 I feel her too
 33 you're on your way
 Every day's a new day...

(oh oh ohs)

15 there's still time for you
 Time to buy and time to choose
 Hey 15, there's never a wish better than this
 When you only got a hundred years to live

Lyrics to Aerosmith's "Dream On" (found at azlyrics.com)

Every time I look in the mirror
All these lines on my face getting clearer
The past is gone
It went by like dusk to dawn

Isn't that the way?
Everybody's got their dues in life to pay

Yeah, I know nobody knows
Where it comes and where it goes
I know it's everybody's sin
You got to lose to know how to win

Half my life's in books' written pages
Live and learn from fools and from sages
You know it's true
All the things come back to you

Sing with me, sing for the year
Sing for the laughter, sing for the tear
Sing with me if it's just for today
Maybe tomorrow the good Lord will take you away

Yeah, sing with me, sing for the year
Sing for the laughter, sing for the tear
Sing with me if it's just for today
Maybe tomorrow the good Lord will take you away

Dream on, dream on, dream on,
Dream yourself a dream come true
Dream on, dream on, dream on,
Dream until your dreams come true

Dream on, dream on, dream on,
Dream on, dream on,
Dream on, dream on, ah

Sing with me, sing for the year
Sing for the laughter, sing for the tear
Sing with me if it's just for today
Maybe tomorrow, the good Lord will take you away
Sing with me, sing for the year
Sing for the laughter, sing for the tear
Sing with me just for today
Maybe tomorrow, the good Lord will take you away...

Lyrics to Lynyrd Skynyrd's "Simple Man" (found at azlyrics.com)

Mama told me when I was young
"Come sit beside me, my only son
And listen closely to what I say
And if you do this it'll help you some sunny day"

"Oh, take your time, don't live too fast
 Troubles will come and they will pass
 You'll find a woman and you'll find love
 And don't forget, son, there is someone up above"

"And be a simple kind of man
 Oh, be something you love and understand
 Baby be a simple kind of man
 Oh, won't you do this for me, son, if you can"

"Forget your lust for the rich man's gold
 All that you need is in your soul
 And you can do this, oh baby, if you try
 All that I want for you, my son, is to be satisfied"

"And be a simple kind of man
 Oh, be something you love and understand
 Baby be a simple kind of man
 Oh, won't you do this for me, son, if you can"

Oh yes, I will

"Boy, don't you worry, you'll find yourself
 Follow your heart and nothing else
 And you can do this, oh baby, if you try
 All that I want for you, my son, is to be satisfied"

"And be a simple kind of man
 Oh, be something you love and understand
 Baby be a simple kind of man
 Oh, won't you do this for me, son, if you can"

Baby, be a simple, be a simple man
 Oh, be something you love and understand
 Baby, be a simple kind of man

Lyrics to Heart's "Magic Man" (found at azlyrics.com)

Cold late night so long ago
 When I was not so strong you know
 A pretty man came to me
 Never seen eyes so blue
 I could not run away
 It seemed we'd seen each other in a dream
 It seemed like he knew me
 He looked right through me
 "Come on home, girl" he said with a smile
 "You don't have to love me yet
 Let's get high awhile
 But try to understand
 Try to understand
 Try try try to understand
 I'm a magic man."

Winter nights we sang in tune
Played inside the months of moon
Never think of never
Let this spell last forever
Summer over passed to fall
Tried to realized it all
Mama says she's a worried
Growing up in a hurry

"Come on home, girl" mama cried on the phone
"Too soon to lose my baby yet my girl should be at home!"
"But try to understand, try to understand
Try try try to understand
He's a magic man, mama
He's a magic man"

"Come on home, girl" he said with a smile
"I cast my spell of love on you a woman from a child!
But try to understand, try to understand
I'm a magic man!"

Quack SAT Vocab Vol. 2 video can be purchased at:

<http://www.teachersdiscovery.com/product/25069/english>

Appendix J



A brief sequence from the 2004 film *Mean Girls*, to be used as a quick-writing image prompt.

Instruction Sheet for Fish Bowl discussion:

Fish Bowl

QUICKLY! Everyone move their desks around the perimeter of the room. Four desks need to be in the middle of the room facing so that each person seated there can see each other.

During our fish bowl conversation, **ONLY** the students seated at the four desks in the middle. Students seated around the edge of the classroom may not speak, but

should remain actively engaged in the conversation by listening and thinking of ways to contribute.

When a student seated around the edge of the room wishes to contribute to the conversation, they will tap one student's shoulder who is seated in the middle four seats.

The teacher will not participate in the conversation except to maintain a respectful discussion atmosphere. The only other time the teacher will contribute to the discussion is to "feed the fish" if the conversation dies down.

Guidelines and Instruction Sheet for Literary Analysis Paper:

Literary Analysis Paper

Writing is a skill emphasized in this class. The ability to speculate about a character, narrative, or genre, its significance to other characters and texts, and an overall greater meaning is the product of careful reading and critical thinking.

This is very likely your first attempt at writing some form of literary analysis. I do not expect this essay to be published in an academic journal; I expect you to give your best effort in accomplishing the task set before you.

Choose one of the following characters: Scott Smalls, Benny "the Jet" Rodriguez, Langston Hughes, Cady Heron, or Regina George. Write an analysis paper over one of these characters. Consider the following questions in your paper: what makes this character a typical or atypical character in a Coming of Age story? How realistically are these characters portrayed? What motivates these characters to make the choices that they do, what consequences do these choices have, and how is that relationship significant in the Coming of Age Genre?

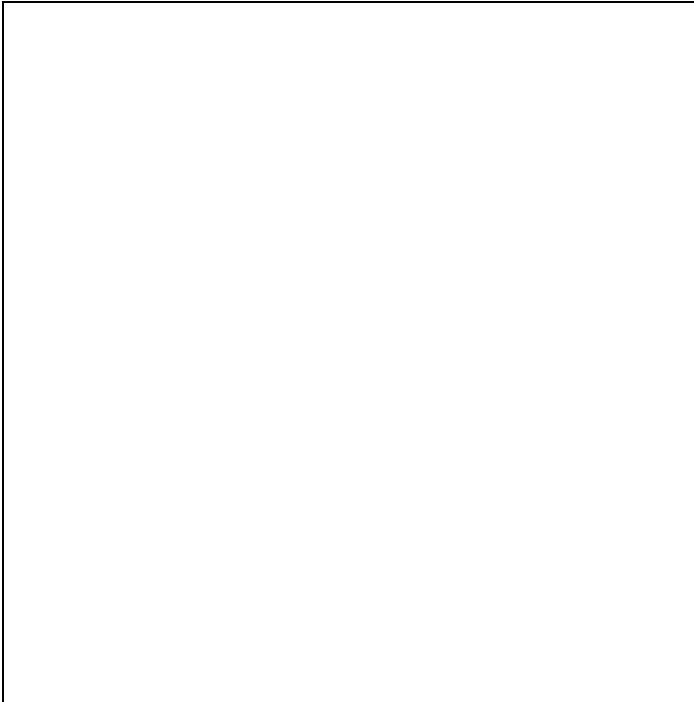
Your paper should be written in twelve point Times New Roman font. Your lines should be double spaced. Use MLA style for your heading, all in-text citations, and your bibliography. This paper will likely be two-and-a-half to three pages in length. Please write at least two pages and please do not write more than four pages (not including your bibliography). These papers are due in class on (DATE GOES HERE).

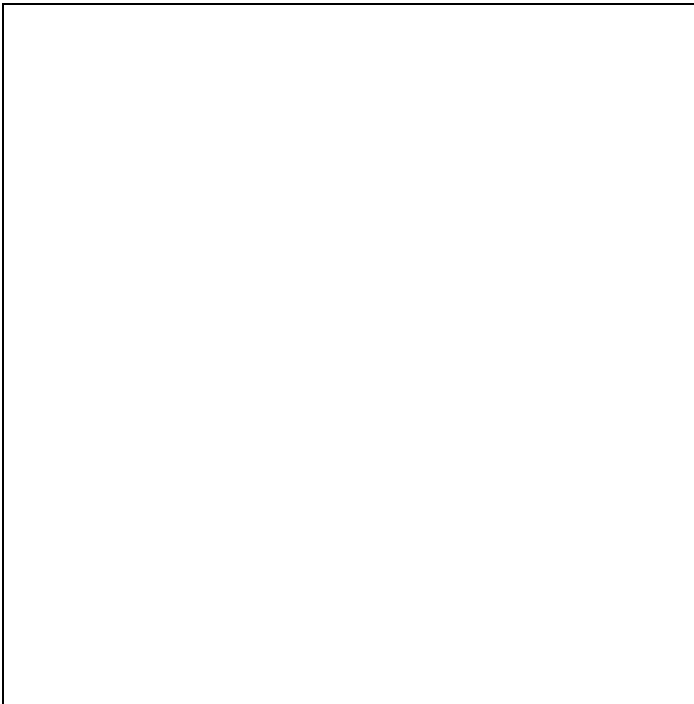
Appendix K

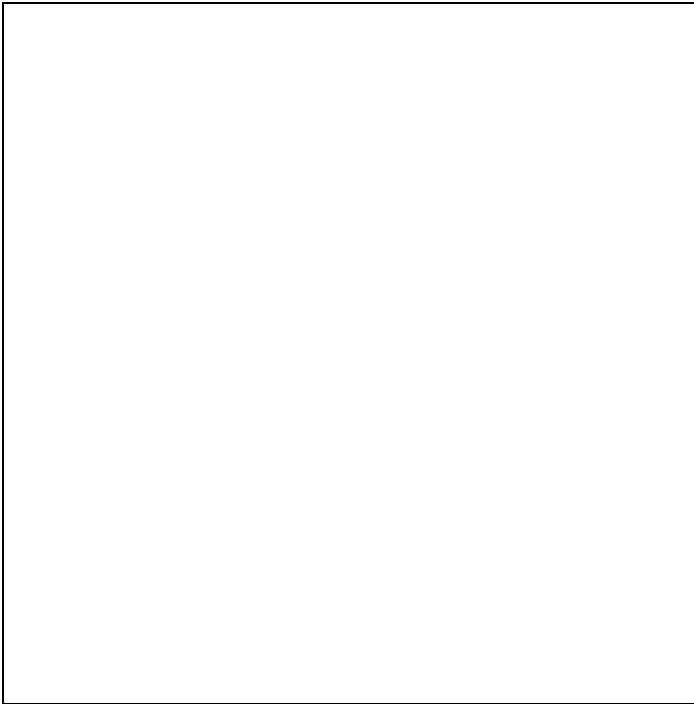
Netflix login to access *Mean Girls*:

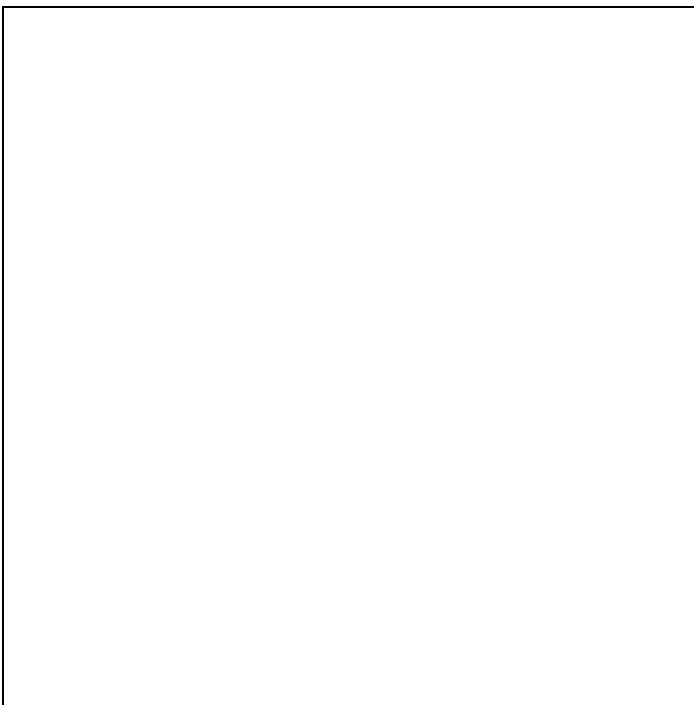
User email:	potts.mary15@gmail.com
Password	Password1

Appendix L









Storyboards

Storyboards are used by filmmakers to give both a visual representation of scenes in a movie, and a description of what is happening. We will use storyboards to consider things that Cady Heron might do differently.

Using the sheet provided, draw or print off and glue images of significant events from the movie *Mean Girls*. You will make four scenes. You may choose two or three scenes to keep the same from the movie. For these scenes, make the picture, and then describe what happens and explain its significance. For the other scene or two scenes, you will create your picture, explain what Cady does or should do differently, and explain why you think that should happen. Connect this new scene to the themes of Coming of Age that we have been discussing.

Work individually. You may talk quietly and/or listen to music as long as it is not disruptive. Your storyboards are due at the end of class today. Your artwork will not determine your grade, your creativity and your ability to connect the scene to the themes of Coming of Age will.

Name: _____

Mid-Unit Assessment

Multiple Choice (2 points each X 5 = 10 points)

Read the following questions carefully, then read all of the answer choices. Select the best answer choice by circling the letter, and writing it in the blank.

___ 1. In *The Sandlot*, Scott Smalls moves to California and learns to play baseball with his new friends. During a game, Smalls hits a dinger into the backyard of Mr. Mertle, and then realizes that he is in big trouble. Why does Smalls think he is in trouble?

- A.) Mr. Mertle does not like baseball, and does not want baseballs landing in his yard.
- B.) The boys no longer have any baseballs to play with.
- C.) The ball Smalls hit over the fence was a prized possession of his step-father, Bill.
- D.) Smalls' step-father Bill told him that he is "the man of the house" while he is away on business, but Smalls has just been playing baseball all day long.

___ 2. How do we know that Benny is Smalls' best friend out of all the boys on the team?

- A.) Benny is the first person who is nice to Smalls.
- B.) Benny risks his life to get the autographed ball back from the Beast.
- C.) Benny and Smalls wave to each other at the Dodgers game when they are grown up.
- D.) All of the above.

___ 3. Why does Langston Hughes go to Mexico?

- A.) He hates his mother and does not like living with her.
- B.) He thinks that Boston is too cold to live in.
- C.) He wants to marry a beautiful Mexican woman.
- D.) He has never been to Mexico, he barely knows his father, and his father asked him to come to Mexico.

___ 4. What is significant about *The Big Sea* and how it relates to the Coming of Age genre?

- A.) It is an autobiography; it is the actual account of Langston Hughes's teenage years.
- B.) It was the first true "Coming of Age" story published in America.
- C.) It was the first "Coming of Age" story published by a black man.
- D.) It tells the entire story of growing up, from infancy to adulthood.

___ 5. From the scenes we saw in *Mean Girls*, which of the following statements best describes Cady Heron?

- A.) A smart football player, who must cope with a debilitating injury.
- B.) An eccentric young woman who gets picked on because of her interests.
- C.) An attractive young woman who makes a mistake, and must face the consequences of her actions.
- D.) A cool girl who has lots of friends at her old school, but very few friends at her new school.

Short answer (10 points)

In the space provided, write a short answer (3 – 6 sentences in length) to the question below. Be careful not to stray from the prompt, and make sure you use correct spelling and grammar.

6. Tell how one of the main characters from *The Sandlot*, *The Big Sea*, or *Mean Girls* represents a classic "Coming of Age" main character.

Appendix M

Vocabulary list for Quack Vocab Vol. 2

Corroborate	Distend
Amorous	Fecund
Decorous	Sage
Expedite	Vacuous
Idyllic	Deride
Juxtapose	Assail
Incandescent	Benevolent
Exasperate	Scrutinize
Discordant	Histrionic
Volatile	Didactic

Rubric for Literary Analysis

Literary Analysis

Teacher Name: **Mr. Potts**

Student Name: _____

CATEGORY	4	3	2	1
Focus on Topic (Content)	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
Support for Topic (Content)	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
Introduction (Organization)	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
Sequencing (Organization)	Details are placed in a logical order and the way they are presented effectively keeps the interest of the reader.	Details are placed in a logical order, but the way in which they are presented/introduced sometimes makes the writing less interesting.	Some details are not in a logical or expected order, and this distracts the reader.	Many details are not in a logical or expected order. There is little sense that the writing is organized.

Conclusion (Organization)	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is \"getting at.\"	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.
Grammar & Spelling (Conventions)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.
Transitions (Organization)	A variety of thoughtful transitions are used. They clearly show how ideas are connected.	Transitions clearly show how ideas are connected, but there is little variety.	Some transitions work well; but connections between other ideas are fuzzy.	The transitions between ideas are unclear or nonexistent.
Sources (Content)	All sources used for quotes and facts are credible and cited correctly.	All sources used for quotes and facts are credible and most are cited correctly.	Most sources used for quotes and facts are credible and cited correctly.	Many sources used for quotes and facts are less than credible (suspect) and/or are not cited correctly.

Appendix N

Quickwrite prompts for weeks 4 and 5 while reading *A Separate Peace*

Monday: Although it may seem paradoxical, jealousy and friendship are very closely related. Write about a time you were jealous of a friend and how that made you behave.

Tuesday: In Benjamin Alire Sáenz's young adult novel, *Aristotle and Dante Discover the Secrets of the Universe*, the opening section is titled "The Different Rules of Summer". *A Separate Peace* also opens with summertime and a different set of rules. Write about your Rules of Summer. You can make a list, write a paragraph, or focus on one or two rules specifically and their importance.

Wednesday: Think back to a time you had to break up with a boyfriend or girlfriend or when you could no longer be friends with someone. What, if anything, made that hard to do?

Thursday: Would you ever want to attend a boarding school? Tell why or why not in one or two paragraphs.

Monday: Using what you already know about World War II and what we've learned about it from the novel, why do you think John Knowles set this story in the middle of this war?

Tuesday: When and why do you lie? To whom do you lie? How does Finny's realization make you feel, since Gene didn't really lie to him?

Wednesday: Gene experiences two majorly shocking events in less than 24 hours. What might you say to Gene as a parent, as another friend, or perhaps as the ghost of Phineas?

Appendix O

A Separate Peace tells the story of a sixteen-year-old boy at boarding school in New Hampshire during World War II, and the mixed feelings of admiration and jealousy he harbors for his best friend and roommate. (Things get messy pretty fast, as you might expect from a bunch of ill-supervised adolescents.) Published in 1959, the novel is the first from author John Knowles, who would follow his breakout success with many more novels, short stories, and essays, including a sequel of sorts, *Peace Breaks Out*. Still, nothing ever topped Knowles's debut; *A Separate Peace* remains his most popular and well-known work. Just ask any of the high school students who have read it in class.

Speaking of English class, Knowles seems to have followed that old English teacher's adage: *write what you know*. Like the main character and narrator of *A Separate Peace*, Knowles was born in the South (West Virginia) and during World War II attended boarding school in New Hampshire, at Phillips Exeter Academy. His descriptions of the fictional "Devon school" in *A Separate Peace* are largely based, physically, on the Exeter campus. (Yes, those marble stairs are still there. Yes, they're still very hard.) Even parts of the plot – like the jumping out of the tree gig, or the character of Phineas – came from Knowles's experiences as a student. (So just think: someday you could write a novel that 1) stands as one hallmark of great modern American literature, and 2) embarrasses the heck out of your high school friends.)

WHY SHOULD I CARE?

You know all those stories you see on the news about overzealous soccer moms, irate hockey dads, referees that got beat-up, and cheerleaders with not-so-accidentally twisted ankles? Jealousy makes people do crazy things, especially when it comes to athletics. Now, if you've ever competed in ANYTHING, you know that particular feeling well. It's an odd combination of admiration and resentment. One minute you're worshipping at the feet of your hero-of-the-week, and the next you're eyeing a baseball bat with less-than-benevolent intentions.

What is it that makes us want to win so badly, even at the most trivial of tasks? You know, like that time you were finger-painting with the kids from down the street and entire jar of black paint just happened to spill on their Picasso-like rendition of King Kong? Competition is supposed to be healthy, but where do you draw a line between benign rivalry and a referee with a black eye?

Fortunately, *A Separate Peace* helps in this grand debate by establishing quite clearly that knocking your best friend out of a tree is on the wrong side of that line, and you'd best not be crossing into uber-rivalry territory any time soon, lest

in the process you lose your sense of personal identity and discover all the atrocities of war and the human condition.

Preview to Review

Today in class, you – the students – will be helping me – the teacher – to create an introduction for this novel. With our alpha groups, we will divide and conquer a slideshow presentation.

Using a personal laptop, or a school-owned technology device, each group will be responsible for one of the following topics:

Group One: About the Author

Group Two: Historical Context

Group Three: Themes

Group Four: Genre

Group Five: Who, What, When, Where, Why

Do brief research and use what you have already learned. Each group should make no more than three slides. Each group may include one appropriate video, one appropriate sound recording, and no more than two images per slide. Try to keep all of your slides in a consistent color scheme, format, and voice (active or passive). You must include a bibliography with all source citations (in MLA style).

When everyone turns in their slides, we will put them together as a class and finalize the color scheme and theme!

Appendix P

PROJECTS for REPORTS

Include your **NAME** and **PROJECT TYPE** on the front of all projects. Use unlined paper, poster board, construction paper, and colorful art materials to make your projects more attractive. You will be graded on neatness, doneness, creativity, and knowledge. Your project must **PROVE** that you **KNOW** the material studied. Choose a project that matches the information in your report. Picking an appropriate form to interpret your knowledge is part of the assignment itself!

*Projects must be adapted to fit **SPECIFIC** content areas, such as a specific book or play, a writer's life, a historical period, etc. Do **not** wait until deadlines to ask about assignments.*

Promotional Package Banner, Bumper Sticker, Lapel Button, T-Shirt, Bookmark AND TV or Radio Commercial	Boxed Games Board Game or Card Game AND Crossword or Word Search with Clues <i>Knowledge Required to Play</i>	Performance Arts Puppet Show, Interview, Costumed Roleplay, Rap, OR Dramatic Interpretation <i>Script and Video Required</i>
Party Package Appropriate Invitation, Decorations, Guest List, Menu, Entertainment, AND Society Page Report	Newspaper News Page, Editorial Page, Features Page, Services Page (Advice, Cartoons, Ads...) <i>A Four-page Newspaper</i>	Fine Arts Drawing, Painting, Mural, Sculpture, Dance, Diorama, Mobile, OR Music <i>Any Combination of Three</i>
Work Package Appropriate Resumé, Job Application, Want Ad, Job Description, AND Interview Questions	Scrapbook Illustrated Cover, Labeled Photographs, Mementos, Detailed Captions, AND Paragraph Explanations	Additions Added Chapter/Scene, Prequel, Sequel, What If?, Behind-the-Scenes, OR Meeting of the Minds
Letter Package Letter & Response on Personalized Stationery with Envelopes, AND Appropriate Stamps	Flow Chart Symbols for People or Positions, Illustrations, Code for Relationships, AND Paragraph Explanations	Retellings Children's Version, Minibook, Readers' Theater, Journal, Diary, Script, "I" Narrative, Parody, OR Comic Book
Poetry Package Regular/Blank/Free Verse (Formula, Shrinklit, Sonnet, Haiku, Ballad, Concrete...) <i>Any Three Poems, illustrated</i>	Map Appropriate Settings, Legend, Symbols, Illustrations, Event Notations, AND Paragraph Explanations	Project of Your Choice <i>Submitted in Writing in Advance and Subject to Teacher Approval</i>

The teacher may assign these **SPECIAL PROJECTS**. Follow separate guidelines exactly.

- | | | |
|---------------------------------------|------------------------------------|---------------------------------------|
| <input type="radio"/> Teaching Poster | <input type="radio"/> Debate Page | <input type="radio"/> Research Folder |
| <input type="radio"/> Bulletin Board | <input type="radio"/> Coat of Arms | <input type="radio"/> Postcard |
| <input type="radio"/> Body Biography | <input type="radio"/> Mind Map | <input type="radio"/> Motif Mural |

In addition to the many project options on the front side of this page, you may choose to create the following presentations:

- Multimedia versions of the projects on the front
- Film script/ screenplay and at least one filmed scene
- TED Talk style video
- A video yearbook

Multimedia Project : Coming of Age End-of-Unit PresentationTeacher Name: **Mr. Potts**

Student Name: _____

CATEGORY	4	3	2	1
Content	Covers topic in-depth with details and examples. Subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good.	Includes essential information about the topic but there are 1-2 factual errors.	Content is minimal OR there are several factual errors.
Organization	Content is well organized and various topics are readily identifiable	Various topics are readily identifiable, but the overall organization of topics appears flawed.	Content is logically organized for the most part.	There was no clear or logical organizational structure, just lots of facts.
Requirements	All requirements are met and exceeded.	All requirements are met.	One requirement was not completely met.	More than one requirement was not completely met.
Presentation	Well-rehearsed with smooth delivery that holds audience attention.	Rehearsed with fairly smooth delivery that holds audience attention most of the time.	Delivery not smooth, but able to maintain interest of the audience most of the time.	Delivery not smooth and audience attention often lost.
Attractiveness	Makes excellent use of font, color, graphics, effects, etc. to enhance the presentation.	Makes good use of font, color, graphics, effects, etc. to enhance to presentation.	Makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation content.	Use of font, color, graphics, effects etc. but these often distract from the presentation content.
Mechanics	No misspellings or grammatical errors.	Three or fewer misspellings and/or mechanical errors.	Four misspellings and/or grammatical errors.	More than 4 errors in spelling or grammar.
Originality	Product shows a large amount of original thought. Ideas are creative and inventive.	Product shows some original thought. Work shows new ideas and insights.	Uses other people's ideas (giving them credit), but there is little evidence of original thinking.	Uses other people's ideas, but does not give them credit.

Appendix Q**End-of-Unit Presentation Sign-up Sheet****Wednesday:**

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Thursday:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Friday:

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____

Appendix R

Verbs Practice Worksheet

Name: _____

Verbs Practice

In the following section, underline all verbs.

1. I know Shakespeare very well.
2. I like to read his comedies.
3. Shakespeare is my favorite playwright.
4. Running dogs move with grace and beauty.
5. They are fun to watch too.
6. Dogs can run faster than humans can run.
7. He should be here by now.
8. I hate when he arrives late.
9. I pledge allegiance to the Flag of the United States of America, and to the
republic for which it stands, one Nation under God, indivisible, with liberty
and justice for all.
10. O say can you see, by the dawn's early light, what so proudly we hailed at the
twilight's last gleaming, whose broad stripes and bright stars through the
perilous fight o'er the ramparts we watched, were so gallantly streaming?
11. **BONUS:** And the rockets' red glare, the bombs bursting in air, gave proof
through the night that our flag was still there; o say does that star-spangled
banner yet wave o'er the land of the free and the home of the brave?

Briefly explain why you think the words you underlined are verbs:

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