

**ORANGE PUBLIC SCHOOLS
OFFICE OF CURRICULUM AND INSTRUCTION
OFFICE OF ENGLISH LANGUAGE ARTS**

**GRADE 12
Curriculum Guide
Module 1**



School Year 2016-2017

TEACHER'S EDITION

12.1 Module Overview

**“All of our experiences fuse into our personality. Everything that ever happened to us is an ingredient.”:
Reading and Writing Personal Narratives**

Texts	<p>Unit 1: <i>The Autobiography of Malcolm X</i> as told to Alex Haley</p> <p>Unit 2: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko</p> <p>Unit 3: None. (Writing Unit)</p>
Number of Lessons in Module	43 (including Module Performance Assessment)

Introduction

Module 12.1 includes a shared focus on text analysis and narrative writing. Students read, discuss, and analyze two nonfiction personal narratives, focusing on how the authors use structure, style, and content to craft narratives that develop complex experiences, ideas, and descriptions of individuals. Throughout the module, students learn, practice, and apply narrative writing skills to produce a complete personal essay suitable for use in the college application process.

Module 12.1 establishes key protocols and routines for reading, writing, and discussion that will continue throughout the year. Although these protocols are introduced in the ninth grade modules and

spiral through the tenth and eleventh grade modules of this curriculum, Module 12.1 provides sufficient support for teachers who are implementing the routines for the first time.

Module 12.1 is comprised of three units: 12.1.1, 12.1.2, and 12.1.3. In the first two units, students explore two types of personal narrative writing: an autobiography and a personal narrative essay. As students prepare to draft, revise, and edit their own narrative essays in the third unit of this module, these rich texts provide students with opportunities to analyze how the authors effectively incorporate elements of narrative writing.

In 12.1.1, students read *The Autobiography of Malcolm X* as told to Alex Haley in its entirety and analyze how Malcolm X's experiences shape his character and develop central ideas. Students also explore the structure of the narrative and how style and content contribute to the text's power and beauty. Throughout the unit, students examine the narrative elements of the text and practice using components of narrative writing in a personal essay.

In 12.1.2, students examine Silko's personal narrative essay, "Yellow Woman and a Beauty of the Spirit," and focus on how the author uses structure and language to build and refine complex ideas. As in the first unit, students continue to analyze how the author uses elements of narrative writing to effectively structure her personal exploration of the way meaningful experiences and cultural history have influenced her identity formation.

In the final unit, 12.1.3, students concentrate on the narrative writing process, building on the material they produced during the writing lessons of 12.1.1 and incorporating a variety of narrative techniques explored in both 12.1.1 and 12.1.2. Students draft, revise, and edit their essays extensively over the course of the unit, further developing their narrative writing skills through peer-review and discussions. At the end of this unit, students produce a final draft of their personal narrative.

Throughout the module, students' engagement with personal narratives through text-analysis, independent writing, and interview practice prepares them for the Module Performance Assessment, in which students respond orally to sample questions that may be asked during the college interview process.

Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing
- Make claims about texts using specific textual evidence
- Use vocabulary strategies to define unknown words
- Paraphrase and quote relevant evidence from texts
- Independently preview texts in preparation for supported analysis
- Independently develop questions for further textual analysis
- Write narratives to develop real or imagined experiences or events
- Produce writing that is appropriate to task, purpose, and audience
- Independently practice the writing process outside of class
- Use rubrics and checklists for self-assessment and peer review of writing
- Practice speaking and listening skills in preparation for a college interview

English Language Arts Outcomes

Yearlong Target Standards

These standards embody the pedagogical shifts required by the Common Core State Standards and will be a strong focus in every English Language Arts module and unit in grades 9–12.

CCS Standards: Reading—Literature	
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the

	text leaves matters uncertain.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.10	By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading—Informational Text	
RI.11-12.1.a	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. a. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s).
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.
CCS Standards: Writing	
W.11-12.9.a, b	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

	<p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS Standards: Speaking & Listening	
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively.
CCS Standards: Language	
L.11-12.4.a-d	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage. d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading—Literature	
None.	
CCS Standards: Reading—Informational Text	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
CCS Standards: Writing	
W.11-12.2.a-f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

	<ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
<p>W.11-12.3.a-f</p>	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

	<p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
CCS Standards: Speaking & Listening	
SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2.a, b	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <ul style="list-style-type: none"> a. Observe hyphenation conventions. b. Spell correctly.
L.11-12.4.a-c	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <ul style="list-style-type: none"> a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Addressed Standards

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading – Literature	
None.	
CCS Standards: Reading – Informational Text	
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the

	text leaves matters uncertain.
CCS Standards: Writing	
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
CCS Standards: Speaking & Listening	
SL.11-12.1.a-c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
CCS Standards: Language	
L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Module Performance Assessment

Prompt

In this two-lesson Performance Assessment, students work in peer groups to practice responding orally to a series of questions that colleges may ask during an interview, and students assess their peers on several aspects of their answers including the organization, development, substance, and style of their responses. Students take their peers' feedback into account to prepare for the culminating assessment: a fishbowl activity in which students respond orally to one of the questions they have practiced and are assessed on their response.

Interview Questions:

- What three adjectives best describe you?
- What are your strengths and weaknesses?
- What activities do you find most rewarding?
- What is your favorite book?
- What do you want to do after graduating from college?
- What do you expect to be doing ten years from now?
- Why do you want to attend our college?
- What can you contribute to our college campus?

Lesson 1

In Lesson 1, students work in small groups to practice answering the sample interview questions. One at a time, each student draws an index card and orally answers the question, while the peers listen and then complete a 12.1 Peer Feedback Checklist for each student. This process repeats until as many questions as possible are answered completely, but each student should answer at least 2 questions fully. Students may then share feedback verbally, as well as provide each student his or her 12.1 Peer Feedback Checklists for review.

Lesson 2

In Lesson 2, students come to class prepared to respond to any of the interview questions. Students arrange their desks in a fishbowl format with 3–4 desks in the center of the class and the others arranged in a circle around them. Groups of 3–4 students are called to the center. The teacher asks each student one of the eight interview questions and assesses students’ responses.

Texts

Unit 1: “I’m for truth, no matter who tells it”
X, Malcolm and Alex Haley. <i>The Autobiography of Malcolm X</i> as told to Alex Haley. New York: Ballantine Books, 1999.
Unit 2: “Remember the stories, the stories will help you be strong”
Silko, Leslie Marmon. “Yellow Woman and a Beauty of the Spirit.” <i>Yellow Woman and a Beauty of the Spirit</i> . Pages 10–15. http://www.uidaho.edu/ .
Unit 3: Crafting a Personal Narrative Essay
None.

Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: “I’m for truth, no matter who tells it”				
<i>The Autobiography of Malcolm X</i> as	28	<ul style="list-style-type: none"> Read closely for textual details Annotate texts to 	RI.11-12.1 RI.11-12.2 RI.11-12.3	Mid-Unit: Students write a multi-paragraph response to

<p>told to Alex Haley</p>		<p>support comprehension and analysis</p> <ul style="list-style-type: none"> Analyze the impact of style and content on the text Engage in productive evidence-based discussions about text Collect and organize evidence from texts to support analysis in writing Independently read and annotate text in preparation for evidence-based discussion Make claims about texts using specific textual evidence Use vocabulary strategies to define unknown words Write informative texts to convey complex ideas. Write narratives to develop real or imagined experiences or 	<p>RI.11-12.4 RI.11-12.5 RI.11-12.6 W.11-12.2.a-f W.11-12.3.a-e W.11-12.3.f W.11-12.4 W.11-12.5 W.11-12.9.b SL.11-12.1.a-c SL.11-12.4 SL.11-12.6 L.11-12.1 L.11-12.2.b L.11-12.3 L.11-12.4.a-c L.11-12.5.a</p>	<p>the following prompt: Determine the author’s purpose and analyze how the structure, style, and content contribute to the power or beauty of the text. End-of-Unit: Students write a multi-paragraph response to the following prompt: Analyze how three key events in <i>The Autobiography of Malcolm X</i> interact to develop one or more central ideas in the text.</p>
---------------------------	--	--	--	--

		<p>events</p> <ul style="list-style-type: none"> ● Independently practice the writing process outside of class ● Practice speaking and listening skills in preparation for a college interview. 		
Unit 2: “Remember the stories, the stories will help you be strong”				
<p>“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko</p>	6	<ul style="list-style-type: none"> ● Read closely for textual details ● Annotate texts to support comprehension and analysis ● Engage in productive evidence-based discussions about the text ● Collect and organize evidence from texts to support analysis in writing ● Make claims about texts using specific textual evidence ● Use vocabulary strategies to define unknown words 	<p>RI.11-12.2 RI.11-12.3 RI.11-12.4 RI.11-12.5 W.11-12.2.a-f W.11-12.3.a-f W.11-12.9.b L.11-12.1 L.11-12.2.b L.11-12.4.a,b</p>	<p>End-of-Unit: Students write a multi-paragraph response to the following prompt: Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.</p>

		<ul style="list-style-type: none"> ● Trace the development of ideas over the course of the text ● Examine the use and refinement of a key term over the course of the text ● Practice speaking and listening skills in preparation for a college interview 		
Unit 3: Crafting a Personal Narrative Essay				
None.	7	<ul style="list-style-type: none"> ● Write an effective introduction to a narrative essay ● Write an effective conclusion to a narrative essay ● Incorporate a range of narrative techniques, such as dialogue, pacing, description, and reflection ● Sequence events so that they build on one another to create a whole and build toward a particular tone and outcome (e.g., a sense 	W.11-12.3.a-f W.11-12.4 W.11-12.5 W.11-12.6 SL.11-12.4 SL.11-12.6 L.11-12.1 L.11-12.2.a,b	End-of-Unit: Students complete the final drafts of their narrative essays.

		<p>of mystery, suspense, growth, or resolution)</p> <ul style="list-style-type: none"> ● Use precise words and phrases, telling details, and sensory language ● Engage in constructive peer-review of narrative essays ● Produce writing that is appropriate to task, purpose, and audience. ● Practice speaking and listening skills in preparation for a college interview 		
--	--	--	--	--

Note: Bold text indicates targeted standards that will be assessed in the module.

ENGLISH LANGUAGE ARTS

GRADE 12
Curriculum Guide
Module 1.1

12.1.1

Unit Overview

“I’m for truth, no matter who tells it.”

Text	<i>The Autobiography of Malcolm X</i> as told to Alex Haley
Number of Lessons in Unit	28

Introduction

In the first unit of Module 12.1, students are introduced to the skills, practices, and routines of close reading and evidence-based writing and discussion, and engage regularly in the critical analysis of narrative texts and practice of narrative writing techniques. Throughout the module, students learn, practice, and apply narrative writing skills to produce a complete personal essay suitable for use in the college application process.

In this unit, students read *The Autobiography of Malcolm X* as told to Alex Haley, an autobiographical account of the life and struggle of Malcolm X. Students analyze the text to determine how the author develops central ideas over the course of the text through the use of style, content, and narrative techniques. Additionally, students begin to examine the structure of *The Autobiography of Malcolm X* in preparation for writing their own personal narratives in the form of college essays. Students also analyze how narrative techniques can be used to contribute to the power, persuasiveness, or beauty of the text.

The Autobiography of Malcolm X contains instances of emotionally charged language to describe other people on the basis of their race, culture, gender, or other group affiliation (e.g., the racial slur “nigger” (“the ‘n’ word”) appears several times in the text). The curriculum does not redact these excerpts because this is a work of nonfiction that describes real emotions, real people, and real events. While the curriculum tries to limit inappropriate language in general, in this context the use of language contributes to the development of the people, situations, and themes in this text.

Authentic texts such as *The Autobiography of Malcolm X* will likely prompt authentic responses—perhaps even strong disagreement—among students; some students may find it difficult to read or discuss

content that contains this type of language. It is important not to ignore such concerns. Discuss the reasons for students' concerns and determine whether it is appropriate to proceed. Remind students that this text depicts real thoughts, speech, and events.

The instructional notes and questions embedded in the lesson require students to engage with this language.

In addition, students are asked to begin the process of drafting a narrative essay in this unit. Students examine various narrative techniques in order to provide a deeper understanding of how to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

There are two formal assessments in this unit. In the Mid-Unit Assessment, students produce a written response to a prompt that asks them to determine the author's purpose and analyze how the structure, style, and content contribute to the power or beauty of the text. For the End-of-Unit Assessment, students produce a written response to a prompt that asks them to analyze how three key events in *The Autobiography of Malcolm X* interact to develop one or more central ideas in the text.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Analyze the impact of style and content on the text
- Engage in productive evidence-based discussions about text
- Independently develop questions for further textual analysis
- Collect and organize evidence from texts to support analysis in writing
- Independently read and annotate text in preparation for evidence-based discussion
- Make claims about texts using specific textual evidence
- Use vocabulary strategies to define unknown words
- Write informative texts to convey complex ideas
- Write narratives to develop real experiences or events
- Independently practice the writing process outside of class
- Practice speaking and listening skills in preparation for a college interview

File: 12.1 Unit Overview, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

2



Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
NJSL Standards: Reading — Literature	
None.	
NJSL Standards: Reading — Informational Text	
RI.11-12.1	Accurately cite strong and thorough textual evidence (e.g., via discussion, written responses, etc.), to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RI.11-12.2	RI.11-12.2. Determine two or more central ideas of a text, and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
NJSL Standards: Writing	
W.11-12.2.a -f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole;

	<p>include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.</p> <p>e. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).</p>
<p>W.11-12.3.a, b, c, d, e, f</p>	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>

W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).
NJSLS Standards: Speaking & Listening	
SL.11-12.1.a-c	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on <i>grades 11–12 topics, texts, and issues</i> , building on others’ ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and individual roles as needed. c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
SL.11-12.4	Present information, findings, and supporting evidence, clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

NJSL Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. b. Spell correctly.
L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.11-12.4.a-c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. <ul style="list-style-type: none"> a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. <ul style="list-style-type: none"> a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RI.11-12.2, RI.11-12.3, RI.11-12.5, RI.11-12.6, W.11-12.2.a, b W.11-12.3.a-e, W.11-12.9.b

Description of Assessment	<p>Students participate in reading and discussion, write informally in response to text-based prompts, present information in an organized and logical manner, and participate effectively in evidence-based collaborative discussion.</p> <p>Students engage in focused writing to develop personal narratives that utilize effective technique, well-chosen details, and well-structured event sequences.</p>
---------------------------	---

Mid-Unit Assessment	
Standards Assessed	RI.11-12.5, RI.11-12.6, W.11-12.2.a, b, W.11-12.9.b
Description of Assessment	<p>Students write a formal, multi-paragraph response to the following prompt:</p> <p>Determine the author’s purpose and analyze how the structure, style, and content contribute to the power or beauty of the text.</p>

End-of-Unit Assessment	
Standards Assessed	RI.11-12.2, RI.11-12.3, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b
Description of Assessment	<p>Students write a formal, multi-paragraph response to the following prompt:</p> <p>Analyze how three key events in <i>The Autobiography of Malcolm X</i> interact to develop one or more central ideas in the text.</p>

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 1–4	In this first lesson of the unit, students read and analyze pages 1–4 of <i>The Autobiography of Malcolm X</i> , focusing on how the author make his points clear, convincing, and engaging in the beginning of the text.
2	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 1	In this lesson, students begin to develop a narrative essay for a college application by identifying a specific audience and purpose. Students discuss the task, purpose, and audience of <i>The Autobiography of Malcolm X</i> , and then draft a statement of purpose for their own narrative essays. The lesson also introduces Accountable Independent Writing, an important component of the curriculum.
3	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 35–40	In this lesson, students read and analyze pages 35–40 of the text, focusing on how Malcolm X develops over the chapter. Additionally, students engage in a discussion around the concept of character development and its role in constructing narrative.
4	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 42–46	In this lesson, students work in pairs to read and analyze pages 42–46 of the text. Then in small groups, students examine the development of central ideas and where they emerge in the text. Students also begin annotating the text to keep track of evidence they will use in the lesson and unit assessments.
5	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 59–62	In this lesson, students read and analyze pages 59–62 of the text, considering how style and content contribute to the power or beauty of the text. Students are also introduced to the Performance Assessment task, a practice college interview at the end of the module.

File: 12.1 Unit Overview, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

8



6	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–4	In this lesson, students draft an introduction to their personal narratives. Students also examine the opening structure of <i>The Autobiography of Malcolm X</i> , paying close attention to the ways in which this introductory paragraph orients the reader to the text.
7	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 77–83	In this lesson, students work in small groups to read and analyze pages 77–83 of the text, focusing on how the style and content of the passage develop Malcolm X’s point of view.
8	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 93–110	In this lesson, students read and analyze pages 93–110 of the text, examining how central ideas interact and build on one another in this section.
9	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 114–120	In this lesson, students form pairs to read and analyze pages 114–120 of the text, discussing how events within the text contribute to the development of central ideas.
10	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 148–153	In this lesson, students read and analyze pages 148–153 of the text, focusing on identifying the author’s purpose and intent. Students also track and analyze stylistic and content choices used for rhetorical effect.
11	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 165–171	In this lesson, students work in pairs to read and analyze pages 165–171 of the text, examining the structural choices the author makes in this section and how these choices make the author’s points clear, convincing, or engaging.
12	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–10	In this lesson, students use examples from <i>The Autobiography of Malcolm X</i> to explore different narrative techniques and then apply those techniques to their own narrative writing in a paragraph response to one of the Common Application prompts. Students have the choice of expanding on their narratives from 12.1.1 Lesson 6 or choosing to respond to a new prompt.
13	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 172–188	In this lesson, students participate in a jigsaw discussion to analyze four sections of text from pages 172–188. Students discuss these sections and the ways in which they show how Malcolm X has developed.

File: 12.1 Unit Overview, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution NonCommercial-ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

14	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 1–194	Students complete the Mid-Unit Assessment by writing a multi-paragraph response to the following prompt: Determine the author’s purpose and analyze how the structure, style, and content contribute to the power or beauty of the text.
15	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 202–206	In this lesson, students read and analyze pages 202–206 of the text, identifying the author’s style and content choices and examining how these choices enhance the power or beauty of this section.
16	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 215–217, 237–239	In this lesson, students read and analyze pages 215–217 and 237–239 of the text, considering how events in this section contribute to Malcolm X’s development.
17	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 242–251	In this lesson, students form pairs to read and analyze pages 242–251 of the text, discussing how central ideas in this section interact and build on one another.
18	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–14	In this lesson, students draft a paragraph response to one of the Common Application prompts by focusing on sequencing events to create a coherent whole.
19	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 268–270	In this lesson, students read and analyze pages 268–270 of the text, examining the effectiveness of the author’s structural choices in this section.
20	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 284–287	In this lesson, students work in pairs to read and analyze pages 284–287 of the text, discussing how the author makes his points clear, convincing, and engaging in this section.
21	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 305–309	In this lesson, students read and analyze pages 305–309 of the text, considering on how style and content contribute to the power, persuasiveness, or beauty of the section.
22	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 309–315	In this lesson, students form pairs to read and analyze pages 309–315 of the text, focusing on how the author uses structure to make his points clear, convincing, and engaging in this section.

File: 12.1 Unit Overview, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

10



23	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 345–348	In this lesson, students read and analyze pages 345–348 of the text, examining how events, individuals, and ideas interact and develop over the course of the text.
24	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–17	In this lesson, students draft or revise a response to a Common Application essay prompt, integrating precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences or setting presented in their essay.
25	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 367–370	In this lesson, students read and analyze pages 367–370 of the text, focusing on how Malcolm X’s explanations of his views develop central ideas in the text and how those ideas interact and build on one another.
26	<i>The Autobiography of Malcolm X</i> as told to Alex Haley, pages 385–389	In this lesson, students form pairs to read and analyze pages 385–389 of the text, considering how style and content contribute to the power, persuasiveness, or beauty of the section.
27	<i>The Autobiography of Malcolm X</i> as told to Alex Haley	For the End-of-Unit Assessment, students write a multi-paragraph response to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: Analyze how three key events in <i>The Autobiography of Malcolm X</i> interact to develop one or more central ideas in the text.
28	<i>The Autobiography of Malcolm X</i> as told to Alex Haley	In this lesson, students draft or revise a paragraph response to a Common Application essay prompt focusing on creating a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of their essays.

Preparation, Materials, and Resources

Preparation

- Read and annotate *The Autobiography of Malcolm X* as told to Alex Haley.
- Review the Short Response Rubric and Checklist.

File: 12.1 Unit Overview, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution NonCommercial ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

11



- Review the 12.1 Narrative Writing Rubric and Checklist.
- Review the 12.1.1 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists.
- Review all unit standards and post in classroom.

Materials and Resources

- Chart paper
- Copies of the text *The Autobiography of Malcolm X* as told to Alex Haley
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Self-stick notes for students (optional)
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 12.1 Common Core Learning Standards Tool (optional)
- Copies of the Short Response Rubric and Checklist
- Copies of the 12.1 Narrative Writing Rubric and Checklist
- Copies of the Style and Content Tool (optional)
- Copies of the Character Development Tool (optional)
- Copies of the Central Ideas Tracking Tool (optional)
- Copies of the 12.1.1 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists

12.1.1 Lesson 1

Introduction

In this first English Language Arts Lesson of 12th grade, students are introduced to important skills and practices that continue throughout the year: reading for textual details and the analysis of narrative structure. In this lesson, students examine the opening pages of *The Autobiography of Malcolm X*, pages 1–4 (from “When my mother was pregnant with me” to “hunting birds and rabbits and other game”). In this excerpt, Malcolm X describes his parents and the circumstances surrounding his birth. Student learning is assessed via a Quick Write at the end of the lesson: How does the author make his points clear, convincing, and engaging in the beginning of the text?

For homework, students independently read chapter 1 of *The Autobiography of Malcolm X* and develop questions focused on how the structure of the text makes points clear, convincing, and engaging. Students also consider several potential prompts for their own personal narratives.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
Addressed Standard(s)	
RI.11-12.1	Accurately cite strong and thorough textual evidence, (e.g., via discussion, written response, etc.), to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does the author make his points clear, convincing, and engaging in the beginning of the text?
- Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Explain how the author makes points clear, convincing, and engaging in the beginning of the text (e.g., The way the first events of the text are laid out establishes that Malcolm X is born at a time in which racism and discrimination are a powerful part of the lives of African Americans. This racism is displayed in the behavior of the Klansmen who surrounded his house: “The Klansmen shouted threats” and shattered “every window pane with their gun butts” at Malcolm X’s pregnant mother (p. 1). The repetition of violent attacks against Malcolm X’s family helps to establish a clear and continuing system of violence in a racist society. In the beginning of the text, the author also provides several important facts about Malcolm X and his family early on, namely that the men often meet with violent deaths in his family and Malcolm X feels that he will see the same: “I, too, will die by violence” (p. 2), and also that Malcolm X hates his light complexion: “I learned to hate every drop of that white rapist’s blood” (p. 3). These powerful statements engage the reader in the world in which Malcolm X grew up and establishes some key components of Malcolm X’s character.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- disseminate (v.) – to scatter or spread widely, as though sowing seed
- prevailed (v.) – to have been or proven superior in strength, power, or influence
- Uncle Tom (n.) – a black person who is eager to win the approval of white people and willing to cooperate with them
- The author uses the phrase “Uncle Tom” in the text. Explain to students that this can be a racially

charged term. Students should use the author’s language when reading or citing textual evidence, but they should be sensitive to their use of the phrase “Uncle Tom” in discussion and in class as it may be considered offensive.

Vocabulary to teach (may include direct word work and/or questions)

- dissention (n.) – strong disagreement; a contention or quarrel; discord

Additional vocabulary to support English Language Learners (to provide directly)

- flaring (v.) – shining or burning suddenly and briefly
- funnel (v.) – to send (something, such as money) to someone or something in usually an indirect or secret way
- permit (n.) – an official document that shows that a person is allowed to do or have something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RI.11-12.5, RI.11-12.1, W.11-12.3 ● Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 1, pages 1–4 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Reading and Discussion 3. Quick Write 4. Personal Narrative Prompts 5. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 40% 3. 20% 4. 20% 5. 10%

Materials

- Copies of the 12.1 Common Core Learning Standards Tool for each student (optional)
- Copies of the Short Response Rubric and Checklist for each student
- Copies of the Common Application Prompts Handout for each student
- Copies of the Text-Focused Questions Handout for each student (optional)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by outlining the goals for this module and unit. Explain to students that in this module they read, analyze, and write nonfiction narratives. In the first two units, students examine how authors use narrative to construct concepts of identity and culture through the exploration of moments and memories from their lives. Students analyze the impact of narrative devices and language in the development of events, experiences, and characters. Students then use these tools to construct their own personal narratives.

- Students listen.

Review the agenda and the assessed standard for this lesson: RI.11-12.5. In this lesson, students begin their examination of *The Autobiography of Malcolm X* by reading pages 1–4 and analyzing the effectiveness of the beginning of the text.

- Students look at the agenda.
- **Differentiation Consideration:** Distribute a copy of the 12.1 Common Core Learning Standards Tool to those students who would benefit from the support of a tool.

Post or project standards RI.11-12.5, RI.11-12.1, and W.11-12.3. Instruct students to talk in pairs about what they think standard RI.11-12.1 means. Lead a brief discussion about the standard.

- Student responses should include:
 - The standard requires students to note what is stated in a text.

- The standard requires students to use inference to determine what is meant but not stated in a text.
- The standard requires students to identify areas of the text that support their opinions.

Instruct students to talk in pairs about what they think standard RI.11-12.5 means. Lead a brief discussion about the standard.

- Student responses should include:
 - The standard requires students to examine the text and determine how it is put together or ordered.
 - The standard requires students to explain whether the structure helps to make the author's ideas clear and convincing.
- **Differentiation Consideration:** Consider providing students with the following definitions: *structure* means “the way an author organizes information in a text” and *exposition* means “writing primarily intended to convey information or to explain.”

Instruct students to talk in pairs about what they think standard W.11-12.3 means. Lead a brief discussion about the standard.

- Student responses should include:
 - The standard requires students to write narratives or stories about experiences or events.
 - The standard requires students to use effective techniques or writing skills and components.
 - The standard requires students to include well-chosen details that develop the story.
 - The standard requires students to order story events in an effective way.
- **Differentiation Consideration:** Remind students of their work with W.11-12.3 and writing narratives in Module 11.4. If necessary to support student understanding of the standard, inform students that *The Autobiography of Malcolm X* is a narrative. Then instruct students to consider the following questions:

What is a narrative?

- A narrative is a type of writing that tells a story.

What are the elements of a narrative?

- Most narratives have characters, plot, central ideas, dialogue, description, and reflection.

Explain to students that narratives may be either fiction or nonfiction. A written work that communicates an account of events or experiences (tells a story) is a narrative whether or not the work is true or fictitious.

Activity 2: Reading and Discussion

40%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read from pages 1–4 (from “When my mother was pregnant with me” to “hunting birds and rabbits and other game”).

- If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout the lesson:

What information does Malcolm X’s story tell about his family?

Provide students with the following definitions: *disseminate* means “to scatter or spread widely, as though sowing seed,” *prevailed* means “to have been or proven superior in strength, power, or influence,” and *Uncle Tom* means “a black person who is eager to win the approval of white people and willing to cooperate with them.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - Students write the definitions of *disseminate*, *prevailed*, and *Uncle Tom* on their copies of the text or in a vocabulary journal.
- **Differentiation Consideration:** Consider providing students with the following definitions: *flaring* means “shining or burning suddenly and briefly,” *funnel* means “to send (something, such as money) to someone or something in usually an indirect or secret way,” and *permit* means “an official document that shows that a person is allowed to do or have something.”
 - Students write the definitions of *flaring*, *funnel*, and *permit* on their copies of the text or in a vocabulary journal.
- The author uses the word “Negro” to describe African Americans throughout the text. Students should use the author’s language when reading or citing textual evidence, but they should avoid using the word “Negro” in discussion when they are not quoting from the text. The author uses the term “Negro”, but subsequent leaders in the Civil Rights Movement objected to the term because of its association with slavery. African American is currently the most popular and widely accepted term used to describe Americans with African ancestry.

- Explain to students that the author uses the word “nigger” in the text. Students may use the author’s language when reading or citing textual evidence, but they should avoid using the word “nigger” in discussion when they are not quoting from the text as the term is a racial slur. It is important to establish and model classroom norms and expectations for a respectful and critical approach to sensitive topics in an academic context.

How does the author structure the first paragraph of the text to communicate the setting and conflicts of the text?

- The first paragraph engages the reader by starting in the middle of a terrifying event. It establishes that Malcolm X and his family are the victims of persecution and racist treatment; men surround his house “brandishing their shotguns and rifles” (p. 1) simply because his father is encouraging African Americans to return to Africa. This opening establishes a period of deep racism and prejudice that Malcolm X is about to be born into.

How does the author introduce the character of Malcolm X’s father?

- Student responses may include:
 - The author writes that Malcolm X’s father “was not a frightened Negro” (p. 2) who would not be intimidated by racist attacks like those of the Ku Klux Klan or Black Legion.
 - He was a disciple of the separatist Marcus Garvey, and he believed “that freedom, independence and self-respect could never be achieved by the Negro in America” (p. 2).
 - He was determined to be “independent of the white man” so he tried to “lay away savings” to start a store (p. 3).

What distinction does this description draw between different people within the African-American community at the time?

- The author is establishing that there were African Americans who can be intimidated by racists such as the Ku Klux Klan and those who could not. He also establishes that “many still are today” (p. 2), making it clear that he believes many African Americans still live in fear and may be dependent on “the white man” (p. 2).

Why is Malcolm X’s father accused of “spreading unrest and dissention” (p. 3)? What does *dissention* mean in this context?

- Student responses may include:
 - Malcolm X’s father is spreading the teachings of Marcus Garvey who is “raising the banner of black-race purity” (p. 1).

- Malcolm X's father wants to own his own store, which racist white people consider "uppity" (p. 3).
- Malcolm X's father believes that African Americans will never be able to have "freedom, independence and self-respect" (p. 2) while they live with white people.
- Student responses should include:
 - *Dissent* probably means disagreement or contention.

What is Malcolm X's opinion of his complexion, and how is that related to the "millions" (p. 3) that Malcolm X would meet?

- Malcolm X states that he is "the lightest child" (p. 2) in his family and he learns "to hate every drop" (p. 3) of white blood in him. He states his mother was ashamed of her whiteness. Malcolm X looks down on those who feel that light skin is a "status symbol"; he calls them "insane" (p. 3).

In the first four pages, what is the author making clear about the circumstances of Malcolm X's life?

- Student responses may include:
 - Malcolm X's family is surrounded by racism and violence that has existed since before he was born. This world is represented by men who "shouted threats" and smashed "every window pane with their gun butts" (p. 1).
 - Malcolm X lives in a world where violence and racism are commonplace and he does not think that he will live a long life. Four of Malcolm X's uncles have met with violent deaths, "three of them killed by white men" (p. 2). He is sure that he will "die by violence" (p. 2) as well.

How does the author use the events of the first four pages to introduce the ideas of racial tension and inequality?

- Student responses may include:
 - The text starts with a violent confrontation about race in which an African-American family is warned to stop "'spreading trouble'" among the "'good' Negroes'" (p. 1), which establishes that this is a story rooted in racial issues.
 - Malcolm X describes himself as "the lightest child" (p. 2) in his family. He then calls the African Americans who look on lighter skin as a status symbol "insane" (p. 3). The internal conflict and Malcolm X's statement that "still later" he would learn to hate his white blood, implies that Malcolm X's opinion on race may shift over the course of the text.
 - The existence of a "local hate society" (p. 3) in each town and laws that prevent African Americans from being in certain places at certain times establish the deep societal aspects of this racism.

What might be the “Nightmare” referenced in the chapter title?

- Student responses may include:
 - It refers to the nightmare of the Black Legion attack on Malcolm X’s home; he describes it as a “frightening confusion of pistol shots and shouting and smoke and flames” (p. 3).
 - It refers to the greater nightmare of segregation and the oppression that Malcolm X’s family suffers. The “white police and firemen” (p. 3) who stand around and watch Malcolm X’s house burn to the ground, the family members who die “by the white man’s hands” (p. 2) paint a grim picture of racism in the United States.

Activity 3: Quick Write**20%**

Distribute and introduce the Short Response Rubric and Checklist. Briefly explain the purpose of the rubric and checklist: to help students improve their Quick Write and homework writing responses. Inform students that they should use the Short Response Rubric and Checklist to guide their own writing, and that they are to use the same rubric for both Quick Writes and homework writing.

- Lead a brief discussion of the Short Response Rubric and Checklist categories: Inferences/Claims, Analysis, Evidence, and Conventions. Review the components of high-quality responses. Quick Write activities continue to engage students in thinking deeply about texts, by encouraging them to synthesize the analysis they carry out during the lesson and build upon that analysis. Inform students that they typically have 4–10 minutes to write.
- Since this is the beginning of the school year, decide how best to collect, organize, and analyze assessments. This can be done through portfolios, journals, notebooks, etc., according to student needs.

Instruct students to respond briefly in writing to the following prompt:

How does the author make his points clear, convincing, and engaging in the beginning of the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

Activity 4: Personal Narrative Prompts

20%

Explain to students that they will be working with a set of personal narrative prompts that appear on the 2014 Common Application throughout this module. Inform students that the Common Application is an undergraduate college admission application that applicants may use to apply to any of 517 member colleges and universities. Explain that as part of the Common Application, applicants must write a 650-word personal narrative in response to one of several writing prompts. These prompts are meant to engage students in the different potential subjects for writing personal narratives. Over the course of the module, students have an opportunity to work with different prompts as they learn to craft a personal narrative.

Display and distribute the Common Application Prompts Handout and work as a class to deconstruct the first prompt.

Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.

Read the prompt aloud, and then instruct students to Think, Pair, Share about the following questions:

What are the key words in the first Common Application prompt?

- Students might identify the following key words: *background, story, central, identity, incomplete.*

Based on these key words, what elements should a personal narrative response to this prompt include?

- Student responses may include:
 - The word *background* shows that the essay can be about the student's cultural, ethnic, regional, physical, familial, economic, etc. background or history. The student would have to explain and describe his/her background, so explanation and description would be key parts of this essay.
 - The word *story* shows that the essay can be a personal story that defines or is important to the student. A story suggests the essay may have characters, plot, and dialogue.
 - The word *central* demonstrates that the story or background the student chooses must be very important or essential to his/her identity. This means that the essay must communicate the centrality of this background or story either through reflection or a central idea.

- The word *identity* is the most important key word. It shows that this essay must be about the student's identity or sense of self.
- The word *incomplete* is like the word *central* and shows that the story is so important that a student could not fully represent him/herself without telling it.

Direct students to form groups of four. These are the “home” groups. Instruct student groups to decide among themselves which group member is responsible for deconstructing which of the following Common Application prompts.

- Recount an incident or time when you experienced failure. How did it affect you, and what lessons did you learn?
- Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?
- Describe a place or environment where you are perfectly content. What do you do or experience there and why is it meaningful to you?
- Discuss an accomplishment or event, formal or informal, that marked your transition from childhood to adulthood within your culture, community, or family.

Direct students to leave their home groups to form “expert” groups, so that groups are now based on the Common Application prompt for which each student is responsible (e.g., all students responsible for the second prompt come together to form a group). Inform students that “expert” groups are those that read the prompts aloud, identify the key words, and determine what each key word indicates about the components of the personal narrative response. Students in each “expert” group become class experts on their Common Application prompt so that they can share their understanding with their home groups.

- In expert groups, students read their assigned Common Application prompt, identify the key words in the prompt, and determine what those key words indicate about the components of the personal narrative response.

Direct students to return to their home groups to share how they deconstructed the prompt in their expert groups. Lead a brief, whole-class discussion of student responses.

Activity 5: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 1 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Instruct students to prepare possible answers to their questions for discussion.

- **Differentiation Consideration:** If students need additional support in developing their discussion questions, distribute and review the Text-Focused Questions Handout.

Additionally students reread the Common Application prompts and choose a prompt that enables them to write the most compelling story about themselves. Then students write brief responses to the following questions, explaining their choice of prompt.

What do you want to communicate about yourself to a college admission board?

Which prompt will allow you to communicate this information best?

Which prompt will allow you to distinguish yourself from among thousands of other applicants? How?

- Consider explaining to students that while they should write about important moments of their lives in response to the Common Application prompts, their responses need not be as intense as the scenes from *The Autobiography of Malcolm X*. Inform students that they will be reading other college essay models throughout the unit to inform their sense of appropriate topics, scope, and tone for a college essay.
 - Students follow along.
- Consider explaining to students that Accountable Independent Reading will begin in 12.1.2 and 12.1.3, so that in 12.1.1 students may read *The Autobiography of Malcolm X* and engage in Accountable Independent Writing outside of class.

Homework

Read chapter 1 of *The Autobiography of Malcolm X* and develop 2–3 questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.

Also, reread the Common Application prompts and choose a prompt that will enable you to write the most compelling story about yourself. Then, write brief responses to the following questions, explaining your choice of prompt.

What do you want to communicate about yourself to a college admission board?

Which prompt will allow you to communicate this information best?

Which prompt will allow you to distinguish yourself from thousands of other applicants? How?

12.1 Common Core Learning Standards Tool

CCS Standards: Reading—Informational Text		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RI.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.			
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.			

CCS Standards: Reading—Informational Text		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.			
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).			

CCS Standards: Reading—Informational Text		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.			
RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.			

CCS Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.			
W.11-12.2.a	Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.			

CCS Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.11-12.2.b	Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.			
W.11-12.2.c	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.			
W.11-12.2.d	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.			

W.11-12.2.e	Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.			
W.11-12.2.f	Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).			
W.11-12.3	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.			
W.11-12.3.a	Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.			

W.11-12.3.b	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.			
W.11-12.3.c	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).			
W.11-12.3.d	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.			
W.11-12.3.e	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.			
W.11-12.3.f	Adapt voice, awareness of audience, and use of language to accommodate a			

	variety of cultural contexts.			
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.			
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.			
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.			
W.11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			

<p>W.11-12.9.b</p>	<p>Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>			
---------------------------	--	--	--	--

CCS Standards: Speaking & Listening		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i> , building on others' ideas and expressing their own clearly and persuasively.			
SL.11-12.1.a	Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.			
SL.11-12.1.b	Work with peers to promote civil,			



	democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.			
SL.11-12.1.c	Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.			
SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.			

SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.			
CCS Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.			
L.11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.			
L.11-12.2.a	Observe hyphenation conventions.			
L.11-12.2.b	Spell correctly.			

<p>L.11-12.3</p>	<p>Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</p>			
<p>L.11-12.4</p>	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p>			
<p>L.11-12.4.a</p>	<p>Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>			
<p>L.11-12.4.b</p>	<p>Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>			



<p>L.11-12.4.c</p>	<p>Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>			
<p>L.11-12.5</p>	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>			
<p>L.11-12.5.a</p>	<p>Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>			

Short Response Rubric

Assessed Standard: _____

	2-Point Response	1-Point response	0-Point Response
Inferences/ Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes the most relevant and sufficient textual evidence, facts, or details to develop response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details and/or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Short Response Checklist

Assessed Standard: _____

Does my writing...	Did I...	✓
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	<input type="checkbox"/>
	Clearly state a text-based claim I want the reader to consider?	<input type="checkbox"/>
	Confirm that my claim is directly supported by what I read in the text?	<input type="checkbox"/>
Develop an analysis of the text(s)?	Did I consider the author’s choices, impact of word choices, the text’s central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the most relevant and sufficient evidence to support my claim?	<input type="checkbox"/>
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	<input type="checkbox"/>
	Review my writing for correct grammar, spelling, and punctuation?	<input type="checkbox"/>

Common Application Prompts Handout

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

The following prompts are from the 2014 Common Application:

Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.

Recount an incident or time when you experienced failure. How did it affect you, and what lessons did you learn?

Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?

Describe a place or environment where you are perfectly content. What do you do or experience there and why is it meaningful to you?

Discuss an accomplishment or event, formal or informal, that marked your transition from childhood to adulthood within your culture, community, or family.

Text-Focused Questions Handout

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Building effective focus questions:

- The goal of text-focused questions is to develop a thorough understanding of the text through careful examination. A well-developed text-focused question should do the following:
 - Identify a crucial component of the text that is valuable for comprehension.
 - Yield an answer that is more in depth than yes or no.
 - Require textual evidence to answer.

Example:

What does Malcolm X identify as the cause of his mother's mental breakdown?

- The long harassment of his family by the “state welfare people” (p. 15) whose visits “began to plant the seeds of division” (p. 17) in the minds of his family.

Using standards to frame questions:

- Throughout the course of this module you will be asked to frame the text-focused questions through the lens of different standards. Keep the language of the individual standards in mind as you craft these questions.

For example, if an assignment asks you to develop 2–3 questions focused on RI.11-12.5, the resulting questions should examine the structure of the text and whether the structure makes points clear, convincing, and engaging.

12.1.1

Lesson 2

Introduction

In this lesson, students begin to develop their personal narratives, focusing on identifying a specific audience and purpose. Students first consider these elements and the impact they have on a text. Students discuss the task, audience, and purpose of *The Autobiography of Malcolm X*, chapter 1. Finally, students draft a statement of purpose that demonstrates an awareness of task and audience for one of the Common Application prompts. Student learning is assessed via the students' statement of purposes.

For homework, students read chapter 2 of *The Autobiography of Malcolm X*. Students also develop discussion questions focused on how the structure of the text makes points clear, convincing, and engaging. In the closing of the lesson, teachers may choose to introduce students to the practice of Accountable Independent Writing (AIW), which will carry throughout the module as an optional homework assignment intended to reinforce in-class writing instruction.

Standards

Assessed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
Addressed Standard(s)	
W.11-12.3.f	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Assessment

Assessment(s)

Student learning is assessed via a written response to the following prompt:

- Draft a statement of purpose that demonstrates an awareness of task and audience for one of the Common Application prompts.

i Student responses will be assessed using the 12.1 Narrative Writing Rubric.

High Performance Response(s)

A High Performance Response should:

- Demonstrate an awareness of the task (e.g., As I write, I will maintain an awareness of the conventions of narrative writing and the maximum word count of 650 words.).
- Clearly state the purpose of the narrative essay (e.g., The purpose of my narrative essay is to distinguish myself from other applicants and demonstrate why I am an excellent applicant.).
- Demonstrate an awareness of the audience (e.g., Throughout my essay, I will use formal and vivid language and an interesting structure to catch and maintain the attention of an admission board member.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: W.11-12.5, W.11-12.3.f, W.11-12.4 Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 1 <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Task, Purpose, and Audience Drafting Closing 	<ol style="list-style-type: none"> 10% 20% 35% 30% 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Copies of the 12.1 Narrative Writing Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

File: 12.1.1 Lesson 2, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.5. In this lesson, students consider the task, purpose, and audience for their personal narratives.

- ▶ Students look at the agenda.

① **Differentiation Consideration:** If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standards W.11-12.3.f, W.11-12.4, and W.11-12.5. Instruct students to talk in pairs about how they think these standards apply to their writing. Lead a brief discussion about the standards.

🗨️ Student responses for W.11-12.3.f should include:

- The standard asks students to write with a specific group of people in mind.
- The standard asks students to use different language for different cultural contexts.

① **Differentiation Consideration:** If necessary, define *voice* as the combination of an author's stylistic choices in a text, including point of view and the use of language and syntax.

🗨️ Student responses for W.11-12.4 should include:

- Write using a style or way of writing that addresses a specific assignment, outcome, or group of people.
- Order paragraphs or sections so that the writing makes sense and is easy for the audience to follow.

① Throughout Unit 12.1.1, students will continually refer to the ideas of task, purpose, and audience but will pick up work with the remainder of standard W.11-12.4 in Unit 12.1.3.

🗨️ Student responses for W.11-12.5 should include:

- The standard asks students to continue to plan, draft, and revise their writing in order to achieve a purpose.
- The standard asks students to consider a specific group of people while planning, drafting, and revising their writing.

Explain to students that the writing process is iterative and recursive, which means that students frequently reassess and improve their work and their thinking through multiple drafts and revisions. Inform students they will draft, revise, peer review, and edit throughout this unit to create a well-crafted narrative essay.

- ① Remind students that the words *iterative* and *recursive* were taught in 11.4 and mean “repeating” and “doing again.”

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read chapter 1 of *The Autobiography of Malcolm X* and develop 2–3 questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework to support their analysis of chapter 1, specifically discussing how the structure was effective in engaging the reader and making points clear and convincing (RI.11-12.5).

- ☛ Student questions may include:

How does Malcolm X connect the past and present throughout the chapter?

- ☛ Malcolm X makes many references to his beliefs changing in the future. He uses phrases such as “My image of Africa, at that time” (p. 7) and “I know now” (p. 14) to indicate that these early views of the world would change as he grew older.

How does the author use the story of Malcolm X’s mother’s mental breakdown to introduce the reader to Malcolm X?

- ☛ The story of Malcolm X’s mother gives a number of important insights into his character. The long harassment of his family by the “state Welfare people” (p. 17), whose visits “began to plant the seeds of division” (p. 17) in the minds of his family, shows how Malcolm X’s negative opinions of American government might have started. It also demonstrates Malcolm X’s deep love and compassion for his mother. He goes so far as to say that he is “capable of killing a person” (p. 22) who spoke badly about his mother.

Instruct students to take out their writing homework from the previous lesson. (Reread the Common Application prompts and choose a prompt that will enable you to write the most compelling story about yourself. Then write brief responses to the following questions, explaining your choice of prompt.)

What do you want to communicate about yourself to a college admission board?

Which prompt will allow you to communicate this information best?

Which prompt will allow you to distinguish yourself from thousands of other applicants? How?

File: 12.1.1 Lesson 2, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>

5



Instruct students to talk in pairs about the prompts they are considering.

- ▶ Students talk in pair about their prompts.

Explain to students that the prompt they selected for homework will be the focus of a statement of purpose they compose in this lesson. Students will have opportunities to work with different prompts in future lessons if they identify another prompt they prefer. Explain to students that for the purposes of this lesson they should select a prompt that they feel will provide them an opportunity to write the most interesting and compelling story.

- ▶ Students select a prompt.

Activity 3: Writing Instruction: Task, Purpose, and Audience

35%

Instruct students to consider what they have learned about the Common Application Essay in 12.1.1 Lesson 1, and then Think, Pair, Share about the following questions:

Describe the task of the Common Application Essay. What are applicants asked to do?

- 🗨 The task of the Common Application Essay is to write a narrative essay of no more than 650 words.

Who is the audience for a college application essay?

- 🗨 The audience is an admissions board of a college or university.

Given the audience, what are the purposes of the college application essay?

- 🗨 Student responses may include:
 - The purpose of a college application essay is to allow the admission board to get to know the applicant.
 - The purpose is to demonstrate the applicant's writing abilities.
 - The purpose is to distinguish the applicant from other applicants.
 - The purpose is to be interesting and memorable to the admission board.

Remind students that college boards read thousands of application essays each year. Understanding how to use purpose, voice, and awareness of audience will allow students' work to reach their intended audience in the most effective way. Students should keep these ideas in mind as they work to draft and revise their narrative essays over the course of this module.

Instruct students to read the title of *The Autobiography of Malcolm X* and consider the author's task and audience. Direct students to consider the title of the text and Think, Pair, Share about the following question.

Given the title of the text, what is the author's task?

- 🗨️ To narrate the life of Malcolm X.

Lead a brief whole-class discussion of student responses.

Instruct students to turn to the first paragraph of the first chapter of *The Autobiography of Malcolm X* and consider the author's purpose and audience. Direct students to Think, Pair, Share about the following questions.

"When my mother was pregnant with me, she told me later, a party of hooded Ku Klux Klan riders galloped up to our home in Omaha, Nebraska, one night."

How does the first sentence of the text suggest the author's purpose?

- 🗨️ The first sentence of the text describes the Ku Klux Klan riders violently threatening Malcolm X's family. This honest description of racial violence suggests that one of the author's purposes is to vividly and honestly convey the racial injustices and tensions that affected him from the very beginning of his life.

Instruct students to reread the rest of the first paragraph.

- 📌 **Differentiation Consideration:** Consider asking the following questions to aid student understanding.

How does the author portray the Klansmen in this paragraph?

- 🗨️ The author describes the Klansmen as violent men who are "[s]urrounding the house" and "brandishing their shotguns and rifles" (p. 1). Even when they see that there is only a pregnant woman and her small children in the house, they continue to shout "threats and warnings" (p. 1) at Malcolm X's mother, suggesting that they are not only violent but unfeeling toward defenseless people.

How does the author portray Malcolm X's parents?

- 🗨️ Student responses may include:
 - The author describes Malcolm X's mother bravely going "to the front door" and opening it even though she knows that men are "[s]urrounding the house" and "brandishing their shotguns and rifles" (p. 1). She is also not afraid to show the men "her pregnant condition"

or reveal the facts that she is “alone with her three small children” and that her husband is “away, preaching, in Milwaukee” (p. 1).

- The author describes Malcolm X’s father as a man who is committed to traveling far distances in order to teach the “preachings of Marcus Garvey” which include a “back to Africa” movement for African Americans, suggesting his pride in his African roots (p. 1).

What do the portrayals of the Klansmen and Malcolm X’s parents further suggest about the author’s purpose?

- The portrayal of the Klansmen as violent and unfeeling individuals contrasts starkly with the portrayal of Malcolm X’s parents as people who are brave, proud, and committed to their beliefs. This contrast of portrayals suggests that one of the author’s purposes is to depict how violent racism affects African Americans but also how they combat it.

What information does the author convey in the first paragraph?

- The author describes the Ku Klux Klan’s actions and explains the “preachings of Marcus Garvey” as having something to do with African Americans going “back to Africa” (p. 1).

What does this information suggest about the audience of the text?

- The fact that the author does not assume the readers know how the Ku Klux Klan members would act or what Marcus Garvey preached suggests that the audience is a wide readership that extends over time, place, generation, and race.

Explain to students that like the author of *The Autobiography of Malcolm X*, they should be aware of their task, purpose, and audience as they prewrite and plan for their narrative essays.

Remind students as they prewrite and plan for their narrative essays to be mindful of their use of voice and language as it pertains to their potential audience. This means that the writer’s voice and use of language should be appropriate for their audience. Direct students to Think, Pair, Share about the following question:

What kind of voice and language should a writer use for a college application essay?

- Student responses may include:
 - A writer may adopt a style that is formal but approachable or natural.
 - A writer may use language that is precise, engaging, and sophisticated, while still sounding natural or not forced.

- A writer may establish a strong voice and a compelling tone to make him/herself engaging to a college admissions board.

Lead a brief whole-class discussion of student responses. Inform students that throughout 12.1.1 and 12.1.3, they will revisit the use of voice and language in their narrative essays.

Activity 4: Drafting

30%

Inform students that this lesson will be assessed on their ability to draft a statement of purpose for one of the Common Application prompts. Explain to students that the statement of purpose should include statements about their awareness of task, purpose, and audience.

- ▶ Students listen.

Distribute the 12.1 Narrative Writing Rubric and Checklist. Briefly explain the purpose of the rubric and checklist: to help students develop and hone their personal narrative writing. Inform students that they should use the rubric and checklist to guide their own writing, and that they will be using the same rubric for all of their personal narrative writing in this module.

Lead a brief discussion of the rubric and checklist categories: W.11-12.3.f and W.11-12.5. Review the components of high-quality responses.

Instruct students to respond briefly in writing to the following prompt.

Draft a statement of purpose that demonstrates an awareness of task and audience for one of the Common Application prompts.

- ▶ Students listen and read the writing prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent writing.

- ▶ Students independently answer the prompt using evidence from the text.

🗨️ See the High Performance Response at the beginning of this lesson.

① Instruct students to keep their statements of purpose in a writing journal or folder as a portfolio of their personal narrative writing throughout the module.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 2 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused

on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Instruct students to prepare possible answers to their questions for discussion.

▶ Students follow along.

- ① Explain to students that part of the daily homework expectation is to write outside of class. Accountable Independent Writing (AIW) expects that all students engage in some aspect of the writing process regularly outside of class. The purpose of AIW is to encourage students to practice and improve writing skills and to enable them to learn through writing.

In addition to class work, developing independent writing and peer reviewing skills, consider other methods of facilitating writing and reviewing work outside of class. Ideas for creating online writing communities for your students include blogs, Google Docs, or other online sharing sites.

- ① For AIW homework, instruct students to continue planning their response to a Common Application prompt. Students can use their statements of purpose to revisit their choice of prompt. Then students should begin brainstorming ideas in response to one or more prompt. If necessary, explain to students that brainstorming is writing a list of ideas without stopping to correct, refine, or evaluate them.

Homework

Read chapter 2 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.

12.1 Narrative Writing Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Coherence, Organization, and Style</p> <p>The extent to which the response engages and orients the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; and creates a smooth progression of experiences or events.</p> <p>CCSS.ELA-Literacy.W.11-12.3</p> <p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CCSS.ELA-Literacy.W.11-12.3.a</p> <p>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>The extent to which the response uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.b</p>	<p>Skillfully engage and orient the reader by thoroughly and clearly setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; skillfully create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Skillfully use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, thoroughly developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Skillfully use a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Skillfully use precise words and phrases, telling details, and sensory vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that clearly follows from and skillfully reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)</p> <p>Skillfully adapt voice, awareness of</p>	<p>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, and/or characters. (W.11-12.3.b)</p> <p>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Use precise words and phrases, telling details, and sensory language, conveying a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e)</p> <p>Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>Somewhat effectively engage or orient the reader by partially setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create an unclear progression of experiences or events. (W.11-12.3.a)</p> <p>Somewhat effectively use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, partially developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Somewhat effectively use techniques, or use unvaried techniques to sequence events so that they insufficiently build on one another to create a loosely connected whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Somewhat effectively use precise words and phrases, telling details, and sensory language, conveying a clear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)</p>	<p>Ineffectively engage or orient the reader by insufficiently setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a disorganized collection of experiences or events. (W.11-12.3.a)</p> <p>Ineffectively or rarely use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines; insufficiently developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Ineffectively use techniques, creating a disorganized collection of events that fail to build on one another to create a coherent whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Ineffectively use precise words and phrases, telling details, and sensory language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that does not follow from or reflect on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e)</p> <p>Ineffectively adapt voice, awareness</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>The extent to which the response uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.</p> <p>CCSS.ELA-Literacy.W.11-12.3.c</p> <p>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.d</p> <p>Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>The extent to which the response provides a conclusion that follows from and reflects on what is experienced, observed, or resolved</p>	<p>audience, and use of language to thoughtfully accommodate a variety of cultural contexts. (W.11-12.3.f)</p>		<p>Somewhat effectively adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>of audience, and use of language, rarely accommodating a variety of cultural contexts. (W.11-12.3.f)</p>



Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>over the course of the narrative.</p> <p>CCSS.ELA-Literacy.W.11-12.3.e</p> <p>Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>The extent to which the response adapts voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p> <p>CCSS.ELA-Literacy.W.11-12.3.f</p> <p>Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response develops and strengthens writing during the writing process, addressing what is most significant for the specific purpose and audience.</p> <p>CCSS.ELA-Literacy.W.11-12.5</p> <p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</p>	<p>Thoroughly develop and strengthen writing during the writing process, skillfully addressing what is most significant for the specific purpose and audience.</p>	<p>Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience.</p>	<p>Partially develop and strengthen writing during the writing process, somewhat effectively addressing what is most significant for the specific purpose and audience.</p>	<p>Insufficiently develop and strengthen writing during the writing process, ineffectively addressing what is most significant for the specific purpose and audience.</p>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.



12.1 Narrative Writing Checklist

Assessed Standards: _____

	Does my response...	✓
Coherence, Organization, and Style	Engage and orient the reader by setting out a problem, situation, or observation and its significance? (W.11-12.3.a)	<input type="checkbox"/>
	Establish one or multiple point(s) of view? (W.11-12.3.a)	<input type="checkbox"/>
	Introduce a narrator and/or characters? (W.11-12.3.a)	<input type="checkbox"/>
	Create a smooth progression of experiences or events? (W.11-12.3.a)	<input type="checkbox"/>
	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters? (W.11-12.3.b)	<input type="checkbox"/>
	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome? (W.11-12.3.c)	<input type="checkbox"/>
	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? (W.11-12.3.d)	<input type="checkbox"/>
	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative? (W.11-12.3.e)	<input type="checkbox"/>
	Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts? (W.11-12.3.f)	<input type="checkbox"/>
Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience? (W.11-12.5)	<input type="checkbox"/>	

12.1.1

Lesson 3

Introduction

In this lesson, students read and analyze a section from chapter 2 of *The Autobiography of Malcolm X*, pages 35–40 (from “The summer of 1940, in Lansing, I caught the Greyhound Bus” to “I’d probably still be a brainwashed black Christian”), in which Malcolm X describes leaving Lansing for the more metropolitan Boston and explains how this period of his life affected him. Additionally, students engage in a discussion around the concept of character development and its role in constructing narrative. Student learning is assessed via a Quick Write at the end of the lesson: How does Malcolm X develop over the course of chapter 2?

For homework, students read chapter 3 of *The Autobiography of Malcolm X*. Students also develop questions focused on how individuals, ideas, or events interact and develop over the course of the text.

Standards

Assessed Standard(s)	
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Addressed Standard(s)	
W.11-12.2.e	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
--	---

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Malcolm X develop over the course of chapter 2?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explain how Malcolm X develops over the course of the chapter (e.g., Malcolm X develops through his trip to Boston to stay with Ella. He starts out as someone who “couldn’t have looked much more obvious” (p. 35) about his rural origins. During his time in Boston he is exposed to people “whose big-city talk and ways” (p. 36) astonish him. After this trip he “drew away from white people” (p. 38) as he no longer felt comfortable in their presence and longed for what he calls “a mass of my own kind” (p. 37). This feeling is magnified after a conversation with his teacher in which Malcolm X realizes that he would never be “intelligent enough, in their eyes, to become whatever [he] wanted to be” (p. 38). Through these events Malcolm X realizes that as long as he stays in Lansing he will never be anything more than a “Mascot” for the community. Malcolm X ends the chapter by calling the trip to Boston “pivotal and profound” (p. 39) and praising Allah that he went to Boston, which shows that these events inspire him to take action for his own future. Malcolm X has separated himself from the “brainwashed” African Americans and is no longer reliant on “two-faced whites” (p. 40) in order to live his life.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> feigned (v.) – made believe; pretended pivotal (adj.) – of vital or critical importance profound (adj.) – of deep meaning; of great and broadly inclusive significance menial (adj.) – lowly and sometimes degrading
Vocabulary to teach (may include direct word work and/or questions)

<ul style="list-style-type: none"> gawked (v.) – stared stupidly; gaped treading (v.) – stepping or walking on, about, in, or along
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> carpentry (n.) – the skill or work of making or fixing wooden objects or wooden parts of buildings arrangements (n.) – something that is done to prepare or plan for something in the future masses (n.) – a large number of people

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.3, W.11-12.2.e, L.11-12.4.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 2, pages 35–40 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Analyzing Character Development Quick Write Closing 	<ol style="list-style-type: none"> 10% 15% 40% 15% 15% 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Copies of the Character Development Tool for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence

Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and sharing the assessed standard for this lesson: RI.11-12.3. In this lesson, students read and discuss chapter 2 of *The Autobiography of Malcolm X*, pages 35–40, focusing on Malcolm X’s development over an excerpt of the text. Additionally, students engage in a group discussion around the concept of character development in narrative, focusing on how individuals and events interact and develop over the course of the text.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What events happen in this chapter? How do they change Malcolm X?

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standards RI.11-12.3, W.11-12.2.e, and L.11-12.4.a. Instruct students to focus on RI.11-12.3 and talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

Student responses should include:

- The standard requires students to identify and examine a set of ideas or events.
- The standard requires students to explain how people, ideas, or events interact and change throughout the text.

Instruct students to focus on W.11-12.2.e and talk in pairs about how they think the standard applies to their writing. Lead a brief discussion about the standard. Ask students the following questions:

How does standard W.11-12.2.e compare to standard W.11-12.3.f? How do the standards differ?

Student responses should include:

- Standard W.11-12.2.e requires students to use a formal style and objective tone while writing.
- Similarly, standard W.11-12.3.f requires students to adapt voice to the audience.
- Both standards require students to be aware of the audience and adjust tone/voice based on this awareness.
- Standard W.11-12.2.e focuses more on style and tone, whereas standard W.11-12.3.f focuses on voice.

Students were introduced to W.11-12.3.f in 12.1.1 Lesson 2.

Instruct students to focus on L.11-12.4.a and talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

Student responses should include:

- The standard requires students to determine word meaning from context.
- The standard requires students to use the word's part of speech as a clue to its meaning.

Activity 2: Homework Accountability**15%**

Instruct students to take out their responses to the previous lesson's homework assignment. (Read chapter 2 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework, specifically analyzing how the structure is effective in engaging the reader and making points clear and convincing (RI.11-12.5).

Student questions may include:

Why does Malcolm X go “into hiding” (p. 25) after his first boxing match against Bill Peterson?

He lost badly and a boxing ring was “the only place a Negro could whip a white man and not be lynched” (p. 25). The loss was a blow to Malcolm X's reputation and the neighborhood looked down on him for such a bad loss.

What does Malcolm X mean by saying that “even though they appeared to have opened the door, it was still closed” (p. 28)?

Although the Swerlins treated him with respect and affection, they still did not think of him as a person. He was, in their eyes, “a pedigreed pup” (p. 28).

Students discuss the questions that they have developed.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk(*).)

Activity 3: Reading and Discussion**40%**

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read pages 35–37 (from “The summer of 1940, in Lansing, I caught the Greyhound bus” to “But I found I couldn’t”).

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What events happen in this chapter? How do they change Malcolm X?

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Provide students with the following definition: *feigned* means “made believe; pretended.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.

Students write the definition of *feigned* on their copies of the text or in a vocabulary journal.

Post or project the following questions for students to discuss in pairs before sharing out with the class.

How does the description of Malcolm X on page 35 demonstrate his character at the beginning of his journey to Boston?

He has a cardboard suitcase and he's wearing his "green suit" (p. 35). He states, "If someone had hung a sign, 'HICK,' around my neck, I couldn't have looked much more obvious" (p. 35). This description shows that Malcolm X is from a rural area and that he is aware he must have stood out given his attire.

Differentiation Consideration: If students struggle, consider posing the following question to support their understanding.

What specific words and phrases does the author use to describe Malcolm X and his actions on page 35?

Student responses may include:

- He is wearing a "green suit" and has a "cardboard suitcase" (p. 35).
- He looks like a "'HICK'" or country person (p. 35).
- He sits in the "back of the bus" which emphasizes the discrimination he faces (p. 35).
- He "gawked out of the window at white man's America rolling past," which shows he feels interested and separated from what he sees (pp. 35–36).

How might Malcolm X look out the window at "white man's America rolling past" (pp. 35–36)?

He might look out with fear or interest at things he hasn't seen before. Since he does not describe feelings of fear, he is likely looking with interest.

What, then, does *gawked* mean in this context?

The word *gawked* means looking with interest or staring at something.

Consider drawing students' attention to their work with L.11-12.4.a as they use context clues to determine the meaning of a word.

Why could Malcolm X not have "feigned indifference" to the society of Boston (p. 36)?

The city environment of Boston is dramatically different from the environment of Lansing. Malcolm X states, "I didn't know the world contained as many Negroes as I saw thronging down-town Roxbury at night, especially on Saturdays. Neon lights, nightclubs, poolhalls, bars, the cars they drove!" (p. 36) Because all of these things are new and exciting, there is no way he could have pretended to not be interested in them.

Why does Malcolm X state that he "found [he] couldn't" describe Boston (p. 37)?

The world of Boston is too different from Lansing. All of the city sights and the culture, the “black-white couples strolling around arm in arm” (p. 36), awe him so much that he cannot communicate it. Malcolm X was not prepared for how different the African-American community in Boston was and finds this contrast hard to communicate to his family back in Lansing.

***In pages 35–37, how does Malcolm X begin to draw distinctions between the African-American and white societies?**

Student responses may include:

- The section starts with Malcolm X looking at “white man’s America” from “the back of the bus” (p. 35) as he travels to Boston, which emphasizes the control that white people have, both in America and over the African-American population.
- In Boston, Malcolm X talks about the “black society” (p. 36) of which Ella is a part and mentions that the Roseland State Ballroom performers play one night for a white audience and the next night for an African-American one.

Students may not be familiar with the historical reference to segregated buses. If necessary to support student comprehension, inform students that until 1956 many bus lines required African-American passengers to enter through the back of the bus and give their seats up to white people if asked.

Lead a brief whole-class discussion of student responses.

Instruct students to form pairs and read pages 37–40 (from “My restlessness with Mason—and for the first time in my life” to “I’d probably still be a brainwashed black Christian”). Post or project the following questions for students to discuss.

Provide students with the following definitions: *pivotal* means “of vital or critical importance,” *profound* means “of deep meaning or of great and broadly inclusive significance,” and *menial* means “lowly and sometimes degrading.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *pivotal*, *profound*, and *menial* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *carpentry* means “the skill or work of making or fixing wooden objects or wooden parts of buildings,” *arrangements* means “something that is done to prepare or plan for something in the future,” and *masses* means “a large number of people.”

Students write the definitions of *carpentry*, *arrangements*, and *masses* on their copies of the text or in a vocabulary journal.

***What changes come over Malcolm X when he returns from Boston?**

Student responses may include:

- o Malcolm X’s understanding of the white community in Lansing and his place in it has changed. He calls Mr. Ostrowski’s advice “in his nature as an American white man” (p. 37), and states that he sees only a future where Malcolm X is in his place. Malcolm X’s experience in Boston has made him long for a future in which he doesn’t have to “wash dishes” (p. 38).
- o Malcolm X is restless and troubled. He has “a restlessness with being around white people” (p. 37) for the first time in his life. The people around him notice as well, saying that Malcolm X is “acting so strange” and asking him, “[w]hat’s the matter?” (p. 37).

***What does Malcolm X identify as the root of this change?**

Malcolm X experienced an entirely different type of African-American community in Boston, one that for him felt more natural. He states, “I know now that it was the sense of being a real part of a mass of my own kind, for the first time” (p. 37).

What does Malcolm X mean by saying that Mr. Ostrowski’s advice was “in his nature as an American white man” (p. 37)?

Malcolm X states that Mr. Ostrowski’s advice was in his nature “as an American white man” (p. 37) because white culture didn’t accept the idea that an African-American student was capable of being lawyer. Mr. Ostrowski simply didn’t believe, as almost all white people didn’t at the time, that any African American could achieve a career of that sort. While his advice is deeply prejudiced, it wasn’t personally directed at Malcolm X.

Why did Mr. Ostrowski’s advice “just [keep] treading around in [Malcolm X’s] mind” (p. 38)? What does *treading* mean in this context?

Student responses may include:

- o Malcolm X is smarter than most of the other students in his school and yet he was the only person who was not encouraged in his aspirations because he was African American. “The topmost scholastic standing” (p. 37) in the school shifts between Malcolm X and two other students, but the other students “all reported that Mr. Ostrowski encouraged what they had wanted” (p. 38).
- o Malcolm X states, “The more I thought afterwards about what he said” (p. 38) which implies that he cannot stop thinking about this advice. When taken in context of something happening in his “mind,” *treading* probably means walking or running around.

Why does Malcolm X characterize the interaction with Mr. Ostrowski as “the first major turning point of [his] life” (p. 39)?

Student responses may include:

- o Mr. Ostrowski’s advice makes it clear to Malcolm X that despite all of his hard work, his intelligence, and his popularity among his peers, Malcolm X would not be allowed to overcome the racism within society. This realization is reinforced by the fact that as soon as Malcolm X seems to not be “happy there anymore” (p. 39), he is moved into a foster home.
- o Because of this conversation, he makes a conscious choice to change his life. He writes to Ella “almost every other day” and tells her he wants to “come there and live” in Boston (p. 39). He then states, “Whatever I have done since then, I have driven myself to become a success at it” (p. 40), indicating that he sees the move from Lansing as the first real choice he made for himself.

***How does Malcolm X further change after his conversation with Mr. Ostrowski?**

Student responses may include:

- o He becomes even more withdrawn and resentful of his treatment: “It became a physical strain simply to sit in Mr. Ostrowski’s class” (p. 38).
- o Malcolm X begins to notice and react negatively to people’s use of the word “nigger” to describe him or other African Americans: “Where ‘nigger’ had slipped off my back before, wherever I heard it now, I stopped and looked at whoever said it” (p. 38).

Why does Malcolm X state that going to live with Ella was the most “pivotal and profound” move in his life (p. 39)?

If Malcolm X had stayed in Mason he might have been “successful” by society’s standards for African Americans at the time. Malcolm X states he might have gotten one “of the other menial jobs which, in those days, among Lansing Negroes, would have been considered ‘successful’” (p.

40). By saying that the change is “pivotal and profound” (p. 39), Malcolm X implies that his life has since taken a much different course.

How does Malcolm X characterize what his life would have been like if Mr. Ostrowski had encouraged him to be a lawyer?

Although it might have looked like a “successful” life, in Malcolm X’s opinion he would have been just as subservient to the white community as he was in his childhood. Malcolm X states that he might have had a life of luxury, “sipping cocktails” and pretending to be a “community spokesman” and “leader” (p. 40). In actuality, he would have been trying “to grab a few more crumbs from the groaning board of the two-faced whites” (p. 40).

Why might Malcolm X look negatively on this lifestyle?

He states that he could have been a “brainwashed black Christian” (p. 40). The use of “brainwashed” suggests that he doesn’t think the “black Christian[s],” and by inference the “professional black bourgeoisie,” are thinking for themselves (p. 40).

What does this point of view indicate about how Malcolm X views himself?

It indicates that he considers himself separate from the “brainwashed” African Americans and is not reliant on “two-faced whites” (p. 40) in order to live his life.

Lead a brief whole-class discussion of student responses.

Activity 4: Analyzing Character Development

15%

Explain to students that one of the key elements of narrative writing is the development of characters over the course of the text. Character development consists of the information that the author provides about the characters in the text. Character development includes the physical aspects of the character, their actions, their environment, and their words or thoughts.

It can be helpful to think of character development as tied to events that occur in a narrative story or essay; by examining the events of a text and the way in which the character acts and reacts, the reader can learn more about the character. Over the course of this chapter, Malcolm X undergoes a number of changes. Instruct students to Think, Pair, Share about the following questions to show the relationship of Malcolm X’s actions and reactions to events in his life.

What events happen to Malcolm X over the course of the chapter?

Student responses may include:

- He loses two boxing matches against a white opponent.
- He acts out in school and is sent to a reform school.
- He goes to live with the Swerlins.
- He is enrolled in Mason Junior High School.
- Ella visits him.
- He takes a trip to Boston.
- Mr. Ostrowski advises him to find a “realistic” (p. 38) career.
- He leaves the reform school and goes to live with the Lyons family.
- He finishes eighth grade and moves to Boston to live with his sister, Ella.

Lead a brief class discussion of student responses. Post or project student responses. Instruct students to examine these events and answer the following question to determine how each event might demonstrate Malcolm X’s character development.

What changes occur in Malcolm X’s character over the course of the chapter?

Student responses may include:

- Malcolm X, ashamed of his loss, trains himself for a second boxing match.
- After being reprimanded by a teacher, Malcolm X acts out against him, displaying a disdain for authority.
- Malcolm X describes the Swerlins as good people but feels that their behavior is hypocritical: they don’t think of him as a person.
- At Mason Junior High, Malcolm X is treated as a “mascot” (p. 27) but he still involves himself in all of the activities.
- Ella is the “first really proud black woman” (p. 34) he has seen. He is impressed by her pride and power.
- In Boston, he is exposed to a broad African American community that was previously unknown to him. This exposure makes it impossible for him to be comfortable back at the Swerlins’s.

- o Malcolm X realizes he can no longer be happy in Mason and leaves for Boston.

Explain to students that these events and changes give us an important window into Malcolm X's character. Students should consider how to use character development in their own writing to give the reader a larger understanding of who they are.

Differentiation Consideration: Consider providing students with the Character Development Tool to record character development they have identified and discussed.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Malcolm X develop over the course of chapter 2?

Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to establish and maintain a formal style and objective tone while writing. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

If necessary, remind students to use their notes from the previous lesson's homework to provide evidence and support their comprehension of Malcolm X's development over the course of the chapter.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 3 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue planning their response to a Common Application prompt. Students can continue brainstorming or begin outlining their responses. Additionally, instruct students to read one model essay and write an objective summary of the essay. Model essays can be found at <http://www.jhu.edu/> (search term: Essays That Worked). Consider assigning students different model essays, so the class reads a wide variety. Also, consider establishing online protocols, so students can post their summaries to the class's online writing community. If necessary, read a model essay with the class and demonstrate writing a brief, objective summary.

Homework

Read and annotate chapter 3 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion.

Character Development Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Analyze the character development that you encounter in the text. Identify the events that are connected to this development. Cite textual evidence to support your work.

Character Development	Event	Evidence

Model Character Development Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Analyze the character development that you encounter in the text. Identify the events that are connected to this development. Cite textual evidence to support your work.

Character Development	Event	Evidence
Malcolm X shows a disdain for authority.	Malcolm X deliberately wears a hat to class and puts a tack on his teacher’s chair.	“I came into a classroom with my hat on. I did it deliberately.” (p. 25) “I passed behind his desk, snatched up a thumbtack and deposited it in his chair.” (p. 26)
Malcolm X develops an understanding of casual racism while living with the Swerlins.	The Swerlins talk negatively about African Americans in front of Malcolm X, as if he was not there or could not understand their conversation.	“I suppose that in their own minds they meant no harm.” (p. 27)
The things Malcolm X sees while visiting Ella broaden his worldview.	Malcolm X is exposed to a larger community of African Americans in Boston.	“I saw and met a hundred black people there whose big-city talk and ways left my mouth hanging open.” (p. 36)
Malcolm X becomes uncomfortable and unable to live in Mason as a “mascot” for white people.	Malcolm X acts withdrawn from people in Mason and is no longer comfortable.	“I drew away from white people.” (p. 38) “Nobody, including the teachers, could decide what had come over me.” (p. 39)

12.1.1

Lesson 4

Introduction

In this lesson, students read and analyze a section from *The Autobiography of Malcolm X*, chapter 3, pages 42–46 (from “So I went gawking around the neighborhood” to “find a friend as hip as he obviously was”), in which Malcolm X adjusts to the fast-paced life of Boston and observes first-hand the class and race distinctions that exist there. In addition, students engage in a small group discussion to develop an understanding of how central ideas develop and where they emerge. Student learning in this lesson is assessed via a Quick Write at the end of the lesson: Analyze how two central ideas in pages 42–46 interact and build on one another.

For homework, students read chapter 4 of *The Autobiography of Malcolm X*. Students also develop discussion questions focused on how central ideas develop, interact, or build on one another in the text.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9. b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4.b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

- | | |
|--|---|
| | b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i> , <i>conception</i> , <i>conceivable</i>). |
|--|---|

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how two central ideas in pages 42–46 interact and build on one another.

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas (e.g., racial identity, integration vs. separation, or systemic oppression).
- Explain how those ideas interact and build on one another (e.g., This section of text explores the central ideas of systemic oppression and racial identity by contrasting the African Americans who live on “the Hill” and the African Americans who live in “the ghetto” (p. 42). The idea of oppression is explored through the lens of racial identity by examining how well-off African Americans interact with poorer African Americans in the same neighborhood. Malcolm X states that at the time, he thought the African Americans who lived on the Hill were “high-class, educated, important Negroes, living well, working in big jobs and positions” (p. 42). He now believes that they were only “breaking their backs trying to imitate white people” (p. 42). The class distinctions between African Americans with “professional” jobs (p. 43) reinforce the systemic oppression toward the poorer African Americans. Instead of sharing a cultural identity, the African Americans of Roxbury are creating their own system of classist discrimination. The population of the Hill that is relatively well-off emulates the behavior of white people and looks “down their noses” (p. 42) at the other African Americans even though they live “no further away than you could throw a rock” (p. 42).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- haughty (adj.) – disdainfully proud; snobbish
- misapprehension (n.) – a failure to understand fully

<ul style="list-style-type: none"> euphemism (n.) – the mild, indirect, or vague expression substituted for one thought to be offensive, harsh, or blunt inconspicuously (adv.) – not easily noticed or seen; not prominent putting on airs (idiom) – acting in a way that shows you think you are better than other people
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> dignity (n.) – nobility or elevation of character; worthiness dignified (adj.) – characterized or marked by dignity of aspect or manner indignity (n.) – an injury to a person's dignity; slighting or contemptuous treatment
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> strivers (n.) – those who try very hard to do or achieve something scramblers (n.) – persons or things that move or act quickly to do, find, or get something often before someone else does jammed (v.) – filled (a place) completely

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.b Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 3, pages 42–46 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Central Ideas Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 15% 40% 15% 15% 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Copies of the Central Ideas Tracking Tool for each student (optional)
- Copies of the Annotation Markings Bookmark for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
⌋	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students read and discuss chapter 3 of *The Autobiography of Malcolm X* focusing on the early emergence of central ideas in the text and how they interact and build on one another.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standards RI.11-12.2, W.11-12.9.b, and L.11-12.4.b. Instruct students to focus on RI.11-12.2 and talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

Student responses should include:

- o The standard requires students to identify central ideas within a text.
- o The standard requires students to analyze how the central ideas develop.
- o The standard requires students to identify how central ideas are related.

Instruct students to focus on W.11-12.9.b and talk in pairs about how they think the standard applies to their writing. Lead a brief discussion about the substandard.

The standard requires students to use evidence from literary nonfiction texts to support ideas in writing.

Instruct students to focus on L.11-12.4.b and talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

Student responses should include:

- o The standard requires students to identify patterns of word changes and use the patterns or word parts to determine word meaning.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read chapter 3 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework, specifically analyzing how Malcolm X develops over the course of the events in the text (RI.11-12.3).

Student questions may include:

Why does Malcolm X call the conk an “emblem of his shame” (p. 57)?

Since the conk is an attempt to make African-American hair more like a white person's hair, it represents for Malcolm X a shameful attempt to emulate another culture. It is his “first really big step toward self-degradation” (p. 56) because it symbolizes that African Americans are perceived to be inferior to white people and are better if they look more like white people.

If similar examples emerge from student responses, consider drawing students' attention to the various examples of African-American self-expression that Malcolm X highlights. Consider leading a class discussion focusing on how these examples communicate information about Malcolm X and his views.

How has Freddie “schooled” Malcolm X (p. 51)?

Freddie teaches Malcolm X that “everything in the world is a hustle” (p. 51). Malcolm X finds out that most of Freddie’s income came from “selling liquor and reefers” (p. 51).

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

40%

Instruct students to form pairs. Instruct student pairs to reread pages 42–44 (from “So I went gawking around the neighborhood” to “I actually looked older than most of them”). Instruct students to annotate for central ideas (using the code CI) throughout the reading and discussion. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and the End-of-Unit Assessment, which focus on the development of central ideas.

This focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

Differentiation Consideration: Students may use the Central Ideas Tracking Tool to record the central ideas they identify and discuss.

Differentiation Consideration: If students need support with annotation, provide the following questions and explanations:

What are some purposes for marking the text?

Student responses may include:

- Marking the text helps you to remember what you are reading by writing your thoughts about the text.
- Marking the text helps you to keep track of important ideas.
- Marking the text helps you to think about unfamiliar words.

- Marking the text helps you to question the text or make connections between ideas.

Consider explaining to students that annotation is a skill for reading closely. Also consider noting the relationship of annotation to standard RI.11-12.1: annotation helps students look closely at text evidence to determine a text's explicit and implicit meanings.

How does annotation change the way you read?

Student responses may include:

- It connects you to the text more deeply by helping you pay close attention to details.
- It makes it difficult for you to just skim because it slows down your reading.

Explain that readers use shorthand ways of marking text so as not to take time away from their reading. Display and explain the following codes:

- Box unfamiliar words.
- Star (*) important or repeating ideas.
- Put a question mark (?) next to a section you are questioning or confused about, and write your question down.
- Use an exclamation point (!) for connections between ideas or ideas that strike or surprise you in some way, and provide a brief note explaining the connection.

Share with students that, besides using the codes, annotating the text with their thoughts is important. Explain that the codes are used throughout the year, beginning with their reading of *The Autobiography of Malcolm X*. Annotating using codes help students think more deeply about the details in the text and keep track of their thinking.

To help students remember annotation codes, post the codes in the classroom, make sure students have copied the codes in their notebooks or agendas, and provide copies of the Annotation Markings Bookmark.

Students write the annotation codes in their notebooks or refer to the Annotation Markings Bookmark that includes their explanations.

Provide students with the following definitions: *haughty* means “disdainfully proud; snobbish,” *misapprehension* means “a failure to understand fully,” and *euphemism* means “the mild, indirect, or vague expression substituted for one thought to be offensive, harsh, or blunt.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *haughty*, *misapprehension*, and *euphemism* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *strivers* means “those who try very hard to do or achieve something,” *scramblers* means “persons or things that move or act quickly to do, find, or get something often before someone else does,” and *jammed* means “filled (a place) completely.”

Students write the definitions of *strivers*, *scramblers*, and *jammed* on their copies of the text or in a vocabulary journal.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout the lesson:

What central ideas does the author introduce in this chapter? How do the central ideas build on each other?

Post or project each set of questions below for students to discuss in pairs before sharing out with the class.

How does Malcolm X describe the Waumbeck and Humbolt Avenue Hill section of Roxbury?

Malcolm X compares it to Sugar Hill in Harlem. He describes it as “a snooty-black neighborhood” where the African-American inhabitants “looked down their noses” (p. 42) at the people who lived in the nearby ghetto.

Why does Malcolm X state that the inhabitants of the Hill are “brainwashed even more thoroughly” (p. 42)?

Malcolm X states that the apparent “haughty and dignified” (p. 42) behavior of the African Americans in this neighborhood is no different from the “‘successful’ Negro bootblacks and janitors back in Lansing” (p. 42). The residents of the Hill think that they have achieved success, but they have only managed to imitate successful white people.

Differentiation Consideration: If students struggle, consider posing the following questions to support their understanding.

What different forms of the word *dignity* does Malcolm X use to describe the inhabitants of the Hill?

Student responses may include:

- They look “haughty and dignified” (p. 42).
- They pride themselves on being “‘cultivated’; ‘dignified’” (p. 42).
- They are “dignity-posturing” (p. 43).
- They “could stand the indignity of that kind of self-delusion” (p. 43).

What does the word *dignity* mean in this context?

The word *dignity* means self-worth or high status.

Using the definition of *dignity* and examining the word parts and patterns, what definitions can you infer for the words *dignified* and *indignity*?

Dignified means “with dignity”: Malcolm X states that the African Americans on the Hill “walked ... looking haughty and dignified” (p. 42). *Indignity* means “without dignity.” Malcolm X is describing people under a “self-delusion” (p. 43), which implies that the inhabitants of the Hill are incorrect in their self-perception.

Why does Malcolm X use both “*dignified*” and “*indignity*” to describe the inhabitants of the Hill?

Malcolm X is suggesting that the dignity of the inhabitants of the Hill is false. They believe they are “better off” (p. 42) than others, but they are not.

Consider drawing students’ attention to their work with L.11-12.4.b as they use context clues to determine the meaning of a word.

What does Malcolm X mean when he states that “[f]oreign diplomats could have modeled their conduct” (p. 43) on the postmen and dining car waiters of the Hill?

He is implying that the “successful” people who lived on the Hill were so comically refined in their actions that they seemed like international dignitaries. They acted as if they had a high-status job, when in reality they were in the service industry.

How does the behavior of the residents of the Hill relate to the idea of integration?

Although the African Americans who live in the Waumbeck and Humbolt Avenue Hill area have property and some social station, they are still separate from the white community. They are

attempting to imitate the behavior of rich or important white people, such as those “in banking” (p. 43) or “in securities” (p. 43), when in fact they are “forty- and fifty-year-old errand boys” (p. 43).

***How is the behavior of the residents of the Hill divisive among the African-American community?**

The residents’ behavior creates a system in which some African Americans believe they are “better off than their black brethren down in the ghetto” (p. 42). Even the people who live on the Hill are divided, with the “snooty New-Englanders” looking down on the “Southern strivers and scramblers and West Indian Negroes” (p. 42).

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record the central ideas they identified and discussed.

Instruct student pairs to reread pages 44–46 (from “I didn’t want to disappoint or upset Ella” to “find a friend as hip as he obviously was”). Remind students to annotate for central idea (using the code CI) throughout the reading and discussion.

Provide students with the following definitions: *inconspicuously* means “not easily noticed or seen; not prominent,” and *putting on airs* means “acting in a way that shows you think you are better than other people.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *inconspicuously* and *putting on airs* on their copies of the text or in a vocabulary journal.

Why does Malcolm X feel more comfortable down in the “ghetto”?

He feels more at home around people who are “being their natural selves” (p. 45). Even though he lives on the Hill, he does not think of himself as better than any other African Americans. This feeling is in direct contrast to the other African Americans who live on the Hill, who look down on anyone who lived in the “so-called ‘town’ section” (p. 42).

What might this preference indicate about how Malcolm X views himself?

Malcolm X states that his “instincts were never—and still aren’t—to feel myself better than any other Negro” (p. 45), which implies that Malcolm X considers himself someone who is “not putting on airs” of superiority (p. 45). He thinks of himself as someone who behaves naturally and does not need to emulate white people or look down on other African Americans.

***How do Malcolm X’s views further refine the difference between the “ghetto” and the “Hill”?**

Malcolm X has defined the Hill as a place where “successful” African Americans who were maids and butlers to white families “talked so affectedly” (p. 43) that people couldn’t understand them. This behavior contrasts with the African Americans who live in the “ghetto,” who are more relaxed and natural and are not “putting on airs” (p. 45).

***How does Malcolm X’s reaction to the inhabitants of the Hill contrast with his reaction to the inhabitants of the ghetto?**

He is critical of the African Americans on the Hill, calling them “brainwashed” (p. 42) and suffering from “self-delusion” (p. 43). However, young Malcolm X is drawn to the “cool-looking ‘cats’” (p. 45) of the ghetto. The attitude and style of the hip young people with their hair that is “like white men’s hair” (p. 45) enralls him.

Differentiation Consideration: If students struggle to identify the differences Malcolm X establishes between the two African-American sections of Boston, consider providing additional support through a teacher-led discussion of the words Malcolm X uses to describe each group.

Lead a brief whole-class discussion of student responses.

Activity 4: Central Ideas Discussion

15%

Instruct students to form small groups and review their annotations and responses from the Reading and Discussion activity before responding to the following question:

***What is a central idea developed in pages 42–46? How do the events in these pages develop the central idea?**

Student responses may include:

- Malcolm X’s descriptions of the inhabitants of the “Hill” and the “ghetto” and their day-to-day lives develop the central idea of systemic oppression. The class-based system of the Boston African-American community, where people who live on the Hill feel “better off

than their black brethren down in the ghetto” (p. 42) shows that that even within the African-American community there is no equality. The use of the phrase “slave” (p. 46) to refer to work indicates that the world Malcolm X lives in is not too far removed from the days of actual slavery.

- o Malcolm X develops the central idea of racial identity through his observations of African Americans in Boston. Malcolm X’s observations of those on the Hill “breaking their backs trying to imitate white people” (p. 42) and those in the ghetto with “hair that was straight and shiny like white men’s hair” (p. 45) establish the pressure that society placed on African Americans to be more like white people.

Consider providing students with the terms *systemic oppression* and *racial identity* to describe concisely the central ideas they identify.

Differentiation Consideration: If students struggle to identify central ideas, consider instructing them to return to pages 42–46 and to use the annotation code CI to note where an important or recurring idea emerges.

Student annotations may include:

- o “looked down their noses at the Negroes of the black ghetto” (p. 42) (systemic oppression)
- o “better off than their black brethren down in the ghetto” (p. 42) (systemic oppression)
- o “the ones [African Americans] had been brainwashed even more thoroughly” (p. 42) (racial identity)
- o “breaking their backs trying to imitate white people” (p. 42) (racial identity)
- o “hair that was straight and shiny like white men’s hair” (p. 45) (racial identity)
- o “A ‘slave’ meant work, a job” (p. 46) (systemic oppression)

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record the central ideas they identified and discussed.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze how two central ideas in pages 42–46 interact and build on one another.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 4 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing (AIW) homework, instruct students to continue planning their response to a Common Application prompt. Students can continue brainstorming or outlining their responses. Additionally, instruct students to read one more model essay and write an objective summary of the essay. If teachers have established online communities, students can read their peer's summaries from 12.1.1 Lesson 3's AIW homework to assist them in choosing a new model essay to read. Model essays can be found at <http://www.jhu.edu/> (search term: Essays That Worked).

Homework

Read and annotate chapter 4 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion.

Central Ideas Tracking Tool

Name:		Class :		Date :	
--------------	--	-------------------	--	------------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	
--------------	--

Page #	Central Ideas	Notes and Connections

Model Central Ideas Tracking Tool

Name:		Class		Date	
		:		:	

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	<i>The Autobiography of Malcolm X</i> as told by Alex Haley
--------------	---

Page #	Central Ideas	Notes and Connections
Pages 42–43	Systemic oppression	Malcolm X talks about the split between people who live on the Hill and people who live in the ghetto and how the inhabitants of the Hill think imitating “white people” will make them “better.” This division based on class and status is part of a system of oppression in America.
Page 45	Racial identity	Malcolm X is “entranced” by the hip young men of the ghetto and their hair that is “straight and shiny like white men’s hair.” This idea of “white” hair being the cool and attractive style and African American hair being undesirable is connected to the idea of racial identity.

Annotation Markings Bookmark

Annotation Markings Bookmark	Annotation Markings Bookmark	Annotation Markings Bookmark	Annotation Markings Bookmark
<p>Box unfamiliar words.</p> <p>Star (*) important or repeating ideas.</p> <p>Put a question mark (?) next to a section you're questioning or confused about.</p> <p>Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.</p> <p><i>Remember to write notes in the margin as you read to record your ideas and thoughts.</i></p>	<p>Box unfamiliar words.</p> <p>Star (*) important or repeating ideas.</p> <p>Put a question mark (?) next to a section you're questioning or confused about.</p> <p>Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.</p> <p><i>Remember to write notes in the margin as you read to record your ideas and thoughts.</i></p>	<p>Box unfamiliar words.</p> <p>Star (*) important or repeating ideas.</p> <p>Put a question mark (?) next to a section you're questioning or confused about.</p> <p>Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.</p> <p><i>Remember to write notes in the margin as you read to record your ideas and thoughts.</i></p>	<p>Box unfamiliar words.</p> <p>Star (*) important or repeating ideas.</p> <p>Put a question mark (?) next to a section you're questioning or confused about.</p> <p>Use an exclamation point (!) for connections between ideas or ideas that strike you or surprise you in some way.</p> <p><i>Remember to write notes in the margin as you read to record your ideas and thoughts.</i></p>

12.1.1 Lesson 5

Introduction

In this lesson, students continue their analysis of *The Autobiography of Malcolm X* and continue to explore techniques of narrative writing. Students read the opening section of chapter 4, pages 59–62 (from “Shorty would take me to groovy, frantic scenes” to “I never missed a Roseland lindy-hop as long as I stayed in Boston”), in which Malcolm X describes how he learned to dance and adjusted to life in Boston. Student groups answer questions focused on determining the author’s purpose and how style and content contribute to the power or beauty of the text. Students also begin working with standard W.11-12.3.a, which asks them to focus on using narrative techniques in their own writing. Student learning in this lesson is assessed via a Quick Write at the end of the lesson: Analyze how style and content contribute to the power or beauty of the text in chapter 4.

At the end of the lesson, students are introduced to the Performance Assessment task, a practice college interview at the end of the module. Students discuss the task, purpose, and audience for a college interview. For homework, students write a list of ideas about how they would respond to the following college interview question: What three adjectives best describe you?

Also for homework, students review the first paragraph of chapter 1 and respond briefly in writing to the following prompt: In chapter 1, how does the author of *The Autobiography of Malcolm X* engage and orient the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters? Also for homework, students reread their personal narratives from 12.1.1 Lesson 2 and consider whether they would like to expand those personal narratives into longer compositions or try a different Common Application prompt in 12.1.1 Lesson 6.

Standards

Assessed Standard

RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
------------	---

Addressed Standard(s)	
W.11-12.3 .a	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
W.11-12.9 .b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
SL.11-12.4	Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
L.11-12.4. a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text. ● Analyze how style and content contribute to the power or beauty of the text in chapter 4.
High Performance Response(s)

A High Performance Response should:

- Identify examples of effective style (e.g., use of slang, metaphors, and imagery).
- Identify examples of content (e.g., the idea that Malcolm X gained a better sense of his identity through learning to dance).
- Analyze how style contributes to the power or beauty of the text in chapter 4 (e.g., The author opens the chapter with a paragraph written completely in slang to show how Malcolm X used to talk when he lived in Boston: “Shorty would take me to groovy, frantic scenes in different chicks’ and cats’ pads, where with the lights and juke down mellow” (p. 59). This sentence is an example of how style contributes to the power of a text because the use of slang is a surprising or unexpected beginning to the chapter and shows the reader how Malcolm X spoke instead of describing the way he spoke.).
- Analyze how content contributes to the power or beauty of the text in chapter 4 (e.g., The author describes how learning to dance was a way for him to better understand his identity. He states that learning to dance made him feel “as though somebody had clicked on a light” (p. 60). This insight contributes to the beauty of the text by showing how natural dancing felt to Malcolm X. He states that he could feel his “long-suppressed African instincts” (p. 60) breaking through. This content demonstrates how Malcolm X becomes more aware of his own identity in Boston, among his “own less inhibited people,” an awareness he could not attain in “Mason’s white environment” (p. 60).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- red-letter day (n.) – a memorably important or happy occasion
- sauntered (v.) – walked in a casual manner, strolled

Vocabulary to teach (may include direct word work and/or questions)

- inhibited (adj.) – overly restrained

Additional vocabulary to support English Language Learners (to provide directly)

- adornments (n.) – things added to make a person or thing more attractive
- initiative (n.) – the power or opportunity to do something before others do
- harbored (v.) – had (something, such as a thought or feeling) in your mind for a long time
- prestige (n.) – the respect and admiration that someone or something gets for being successful or important

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RI.11-12.6, W.11-12.3.a, W.11-12.9.b, SL.11-12.4, L.11-12.4.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 4, pages 59–62 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 15%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 40%
4. Quick Write	4. 15%
5. Closing	5. 15%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Copies of the Style and Content Tool for each student (optional)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
└	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

15%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students continue to analyze *The Autobiography of Malcolm X*, reading the first section of chapter 4 in order to determine the author's purpose as well as how style and content contribute to the power or beauty of the text.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard RI.11-12.6. Explain to students that *rhetoric* refers to the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a speech, and, often, persuade readers or listeners.

Explain to students that *style* and *content*, two of the other key terms in this standard, are both related to *rhetoric*. Inform students that *style* refers to how the author expresses content, which frequently includes the use of figurative language or rhetorical devices. *Content* refers to what the author writes, including events, ideas, and details the author chooses to include. Both style and content may have rhetorical effects on a text, which is to say that an author's choices around style and content may advance his or her point of view and purpose in the text, or contribute to the power, persuasiveness, or beauty of the text.

In this unit, students consider how the use of rhetoric affects the power and beauty of *The Autobiography of Malcolm X*. By discussing rhetoric in terms of how the author uses style and content, students' narrative writing is supported as they learn that stylistic choices are distinct from—but not unrelated to—content choices.

Provide students with the following definitions: *point of view* is “an author's opinion, attitude, or judgment” and *purpose* is “an author's reason for writing.”

Differentiation Consideration: Students may use the Style and Content Tool to track the author's stylistic and content choices and determine how these choices contribute to the author's point of view and purpose as well as to the power or beauty of the text. Students may record the definitions of *rhetoric*, *style*, *content*, *point of view*, and *purpose* on their tools.

Instruct students to talk in pairs about what they think RI.11-12.6 means. Lead a brief discussion about the standard.

Student responses should include:

- The standard asks students to figure out an author’s point of view or purpose.
- The standard asks students to analyze how the author uses rhetoric in the text.
- The standard asks students to analyze how the style of the text (i.e., how it is written) and the content (i.e., the material the author includes) help to make the text more powerful, persuasive, or beautiful.

Post or project standard W.11-12.3.a. Instruct students to talk in pairs about how the standard applies to their writing. Lead a brief discussion about the standard.

Student responses should include:

- The standard requires students to get the reader’s attention at the beginning of the story, creating a setting and identifying a situation or problem to be discussed.
- The standard requires students to introduce a narrator and/or other characters at the beginning of the story.
- The standard requires students to clearly establish one or more points of view (i.e., that of the narrator and other characters).
- The standard requires students to write about the events at the beginning of the story in a smooth and clear way.

Inform students that for homework they should consider how the author engages and orients the reader in the introduction of *The Autobiography of Malcolm X*, and they will continue to explore standard more deeply in the next lesson.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapter 4 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about the discussion questions they developed for homework, specifically analyzing central ideas that emerged in earlier chapters and further develop in this section of the text (RI.11-12.2).

Student questions may include:

How do Malcolm X's reactions to the customers in the drug store develop a central idea in the text?

Malcolm X states, "They soon had me ready to quit, with their accents so phoned up that if you just heard them and didn't see them, you wouldn't even know they were Negroes" (p. 63). This description demonstrates that Malcolm X thinks the African Americans on the Hill are trying to adopt the behaviors of white people. This example develops the central idea of "racial identity" by showing how Malcolm X is uncomfortable among African Americans whom he sees as acting phony.

How do the reactions in Roxbury to Malcolm X's relationship with Sophia develop a central idea in the text?

Malcolm X states that since he was "with the best-looking white woman who ever walked in those bars and clubs ... even the big, important black hustlers and 'smart boys' ... were clapping me on the back, setting us up to drinks at special tables" (p. 71). This description shows how the people in Roxbury treated him better once he had a white girlfriend. He goes on to explain, "In the ghetto, as in suburbia, it's the same status struggle to stand out in some envied way from the rest ... she had her own fine 'rubber' as we called a car in those days. And I had her, which was even better" (p. 71). Having a white girlfriend increased Malcolm X's status in the African American community of Roxbury and develops the ideas of racial identity and systemic oppression, because his friends are impressed with Sophia because she is white.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief, whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

40%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read pages 59–62 (from "Shorty would take me to groovy, frantic scenes" to "After that, I never missed a Roseland lindy-hop as long as I stayed in Boston").

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does the author make this part of the text powerful or beautiful?

Instruct students to Think, Pair, Share on the following question:

***What is the author’s purpose in this excerpt?**

Student responses may include:

- o The author’s purpose is to show how Malcolm X adjusts to life in Boston by describing how he started to talk like the people with whom he spent time and started to go to the dances that were popular at the time.
- o This excerpt shows how Malcolm X has changed since his arrival in the city.
- o The excerpt demonstrates that Malcolm X is now comfortable with city life and has adapted to the culture of “hipsters” and the big dances at the ballroom.

Instruct students to read page 59 from “Shorty would take me to groovy, frantic scenes” to “I was talking the slang like a lifelong hipster” and answer the following questions before sharing out with the class.

Instruct students to annotate for rhetorical devices, using the code RD throughout the reading and discussion. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and the Mid-Unit Assessment, which focus on rhetoric.

This focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

*** How does the author’s use of slang advance his purpose and contribute to the power of this excerpt?**

The use of slang in the first paragraph contributes to the author’s purpose of showing what Malcolm X’s life was like in the past and how he has changed. By stating that the slang “was used by everyone I respected as ‘hip’ in those days” (p. 59), Malcolm X implies that he no longer uses the same kinds of words. The paragraph has words like “chicks,” “cats,” “groovy,” and “hip” as examples of the kind of slang he used to use. The effect of this style is to show the reader how

Malcolm X used to talk rather than just describing his speech; this use of language makes Malcolm X's character come alive.

Differentiation Consideration: Consider asking the following optional extension question to deepen students' understanding of style in the text:

How does Malcolm X use slang rhetorically to develop his point of view in this chapter?

Malcolm X uses the slang to describe how he used to speak, but it is clear from the rest of the chapter that he no longer speaks with slang. By inserting the paragraph of slang, Malcolm X is distinguishing between the person he was, who respected people as “hip,” and the new values of the person he has become.

Lead a brief whole-class discussion of student responses.

Instruct students to read pages 59–60 from “Like hundreds of thousands of country-bred Negroes” to “he said he’d known I’d soon outgrow it anyway” and answer the following questions before sharing out with the class.

Why is Malcolm X humiliated that he cannot dance?

Student responses may include:

- o Malcolm X is humiliated that he cannot dance because dancing is an important part of the social life in Boston. Malcolm X explains that he had “acquired all the other fashionable ghetto adornments” in order to “erase [his] embarrassing [country] background” (p. 59). Malcolm X viewed the fact that he could not dance as another part of his “embarrassing background” (p. 59).
- o Malcolm X is also “humiliated” that he cannot dance because he views dancing as an important part of his racial identity. Malcolm X describes how growing up in Mason made him think dancing was “a certain order or pattern of specific steps” (p. 60) but learns in Boston that dancing is different among his “own less inhibited people” (p. 60). Here Malcolm X draws a distinction between the way African American people and white people danced at the time and shows that he is trying to identify more with African Americans.

How does the style and content of Malcolm X’s description of learning to dance contribute to the power or beauty of the text?

Student responses may include:

- o Malcolm X states that learning to dance was “as though somebody had clicked on a light” (p. 60). This insight contributes to the beauty of the text by showing how natural dancing felt to Malcolm X. He states that he could feel his “long-suppressed African instincts” (p. 60) breaking through. This content demonstrates how Malcolm X is becoming more aware of his own identity in Boston, among his “own less inhibited people,” an awareness he could not attain in “Mason’s white environment” (p. 60).
- o Malcolm X also uses figurative language when he compares himself to a “dancing jigaboo’ toy[.]” (p. 60). He states, “I was like a live [toy]—music just wound me up” (p. 60). This simile contributes to the power of the text by creating an image of the energy that Malcolm X felt when he started dancing.

How do these descriptions of learning to dance impact the development of Malcolm X’s character?

These descriptions develop Malcolm X’s character by demonstrating how in Boston he began to view dancing as a natural and essential part of his African-American identity. Malcolm X discusses the difference he sees between white and African-American styles of dancing and states that dancing done by whites “involved a certain order or pattern of specific steps” (p. 60), but that “here among [his] own less inhibited people” (p. 60) he discovered a more “natural” way of dancing (p. 60). In this way, Malcolm X is better able to connect with his own identity and distinguish the person he was becoming in Boston from the person he was growing up in “Mason’s white environment” (p. 60).

If necessary, remind students that the use of figurative language such as metaphor and simile is a stylistic choice.

Differentiation Consideration: If students struggle, consider asking the following questions:

What contrast does Malcolm X draw between the way white people in Mason danced and the way African Americans in Boston danced?

Malcolm X states that “[his] people” were “less inhibited” (p. 60) than whites who danced according to specific steps and patterns, while he describes dancing among his people as “letting your feet, hands, and body simultaneously act out whatever impulses were stirred” (p. 60).

How does this contrast help you determine the meaning of *inhibited* as used in the text?

In this context, *inhibited* means the opposite of spontaneous or free, so *inhibited* means “restrained” or “following a set of rules.”

Consider drawing students' attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through context.

Differentiation Consideration: Consider asking the following optional extension question to deepen students' understanding of style in the text.

How is the language Malcolm X uses to contrast what he considers “white” dancing and African American dancing an example of using rhetoric to advance a purpose? How does this stylistic choice contribute to the power in the text?

Malcolm X uses language like “order” and “pattern” to describe the way white people dance, which suggests that there is one correct way of dancing in the “white environment” in which he was raised (p. 60). Malcolm X describes his own experience of learning to dance, on the other hand, as having his “long-suppressed African instincts [break] through” (p. 60). He associates words like *spontaneously* and *impulse* and *natural* with the African American way of dancing while stating that those African Americans who cannot dance are “inhibited” because they are “integrated” (p. 60). Malcolm X’s purpose in this example is to suggest that white society keeps African Americans from being themselves and dancing, which in Malcolm X’s experience, is a symbol of how this denial of identity works. Malcolm X advances his purpose of showing how dancing is related to identity by creating associations in the readers’ minds for each kind of dancing, which adds power to the text by sharply distinguishing each form of dancing in the reader’s mind and thus helping Malcolm X to make his larger point about racial oppression in America.

What is Ella’s reaction to Malcolm X quitting his job? How does Ella’s reaction develop her character?

Malcolm X states that when he told her why he quit, Ella “laughed aloud” (p. 60). He explains that “[s]he was glad, because she had never liked the idea of [his] working at that no-prestige job” (p. 60). The reason she is glad he quit is different from his own reasons. Ella wants him to get a more respectable job while Malcolm X wants to make more time to go out dancing. This example develops her character by demonstrating how she is protective of Malcolm X and is more concerned with his social status and the “prestige” of his job than he is.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Style and Content Tools to record stylistic or content choices they identified and discussed.

Instruct students to read pages 60–62 (from “Shorty could dance all right himself, but for his own reasons” to “After that, I never missed a Roseland lindy-hop as long as I stayed in Boston”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *red-letter day* means “a memorably important or happy occasion” and *sauntered* means “walked in a casual manner, strolled.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *red-letter day* and *sauntered* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *adornments* means “something added to make a person or thing more attractive,” *initiative* means “the power or opportunity to do something before others do,” *harbored* means “had (something, such as a thought or feeling) in your mind for a long time,” and *prestige* means “the respect and admiration that someone or something gets for being successful or important.”

Students write the definitions of *adornments*, *initiative*, *harbored*, and *prestige* on their copies of the text or in a vocabulary journal.

***How does Malcolm X’s description of his purchase of his second zoot suit advance his purpose in this excerpt?**

Student responses may include:

- o He describes the color as “shark-skin gray” and the pants “ballooning out at the knees and then tapering down to cuffs so narrow that I had to take off my shoes to get them on and off” (p. 61), to create a vivid picture of how he looked.
- o The descriptions of this suit further develop how Malcolm X was adopting the style of the “hipsters” in Boston.
- o The description of the zoot suit purchase also develops Malcolm X’s character by showing how important he thought the selection of the right suit was. Malcolm X states that he went to the clothing shop “the morning after I quit Roseland” (p. 61), which shows that even though he no longer had a job he was willing to spend money on a new suit.

How does Malcolm X’s mention of his “first barbershop conk” (p. 61) develop his character?

Student responses may include:

- Previously, Malcolm X had got his conk done with Shorty using a homemade formula. Having his first barbershop conk meant that he spent more money on doing it.
- Malcolm X's "first barbershop conk" (p. 61) demonstrates how he was adapting to the lifestyle of African Americans in the city as opposed to where he came from.

***Who is Malcolm X's "replacement" (p. 61)? How does Malcolm X use imagery to describe their interaction?**

Student responses may include:

- Malcolm X states that his replacement is "a scared, narrow-faced, hungry-looking, little brown-skinned fellow just in town from Kansas City" (p. 61). He uses the word "replacement" figuratively to say that this young man was just like Malcolm X when he first came to the city: he "couldn't keep down his admiration and wonder" (p. 61).
- Malcolm X demonstrates how much he has adapted to his new life when he advises his replacement to "keep cool" and "that he'd soon catch on to the happenings" (p. 61).
- The description of his replacement suggests that Malcolm X was similar to the young man when he first arrived in Boston, but that Malcolm X had successfully adopted the dress and style of the city well enough to cause "admiration and wonder" (p. 61) in someone who was just coming from the country.

How does the author vary sentence length and syntax to contribute to the power or beauty of the text in the paragraph beginning "I'd been lindyng previously only in cramped little apartment"?

The author switches between short and long sentences that describe what Malcolm X experienced while dancing in the ballroom. The variety of sentences creates a sense of movement and conveys the fast pace of the dance, where Malcolm X is "snatching partners" and going "wild" (p. 63). Then the author uses a short sentence such as "Hamp's band wailing" (p. 63) to emphasize a description and keep up the fast pace of the paragraph. The author alternates between starting sentences with "I" and starting sentences with verbs like "boosting" and "whirling," which avoids repetition and creates interest in the text. These varied sentences make the text interesting and create a fast pace that mimics the pace of the scene being described.

Differentiation Consideration: Consider providing students with the definition of *syntax*: "the way in which words are put together to form phrases, clauses, or sentences." Explain to students that *syntax* is the order of the words in a sentence (e.g., noun, verb, object).

Inform students that authors vary sentence length and syntax to avoid repetition and add emphasis. This variation is a rhetorical device or stylistic choice called *variations in syntax*. Define *variations in syntax* as “changes in sentence length, style, or complexity for stylistic effect.”

How does the content of this paragraph contribute to the power of the text?

Malcolm X lists descriptions of all the types of people at the dance: “Black girls, brownskins, high yellows, even a couple of the white girls” (p. 62) to show the variety of people who came to the dance and how he danced with all kinds of women. Malcolm X informs the reader that he “wasn’t quite sixteen” but “looked like twenty one” which gives the reader a clear sense of what Malcolm X looked like at the time (p. 63). This description creates power in the text by creating strong visual images of the scene Malcolm X experienced.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Style and Content Tools to record stylistic or content choices they identified and discussed.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze how style and content contribute to the power or beauty of the text in chapter 4.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

15%

Explain to students that for the Performance Assessment at the end of the module they will practice a college interview, which many colleges and universities require as part of the application process. Inform students that they will prepare for this college interview throughout the module.

The questions that students will practice are also suitable for career interviews. Teachers may adapt any of the language of instruction and the language of the college interview preparation to address career interviews as well.

If students are using the 12.1 Common Core Learning Standards Tool, instruct them to take it out and refer to it for this portion of the lesson closing.

Post or project standard SL.11-12.4. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

Student responses should include:

- The standard requires students to orally share information demonstrating a clear opinion.
- The standard requires students to choose a structure, topic, and way of speaking that demonstrate an awareness of purpose, audience, and task.

Instruct students to take out and review their statements of purpose for their college application essays. Ask students to Think, Pair, Share about the following questions:

What is the purpose of a college interview? What makes the college interview similar to and different from the college essay?

Student responses may include:

- The purpose of a college interview is to allow the interviewer to get to know the applicant and make a recommendation to the school about whether or not the applicant should be accepted.
- The purpose is to give the applicant the opportunity to demonstrate his/her speaking abilities.
- The purpose is to give the applicant the opportunity to present him/herself as interesting and memorable to the admission board.
- The purpose of an interview is basically the same as the purpose of a college essay, but the skills an applicant demonstrates in the interview are verbal and not written.

Who is the audience of a college interview? How is this audience similar to and different from a college essay?

Student responses may include:

- The audience is either an admissions board member or a graduate representing and reporting to the admissions board.
- Although the people reading the essay or conducting the interview may be different, they have the same goal in mind, which is to determine whether or not the applicant should be accepted by the school.

What is the task of a college interview? How is this task similar to and different from a college essay?

Student responses may include:

- The task of a college interview is to answer questions that the interviewer poses.
- This task is similar to a college essay in that the applicant is relating information about him/herself.
- The task differs from a college essay in that it is a speaking task without strict word-limits.
- In an interview, the applicant generally answers many questions, not just one as in a college essay.

Lead a brief, whole-class discussion of student responses. Then allow time for students to add to their statements of purpose a few sentences about their purpose, audience, and task for a college interview.

Remind students to keep their statements of purpose in a writing journal or folder as a portfolio of their narrative writing throughout the module.

Display or distribute the homework assignment. For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Inform students that they will practice responding to this interview question in the following lesson.

What three adjectives best describe you?

Also for homework, instruct students to reread pages 1–4 of *The Autobiography of Malcolm X* and then respond briefly in writing to the following prompt about W.11-12.3.a:

In chapter 1, how does the author of *The Autobiography of Malcolm X* engage and orient the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters?

Additionally, instruct students to reread their statements of purpose from 12.1.1 Lesson 2 and consider if the Common Application prompt they have chosen still seems to achieve their statements of purpose. If not, students should choose a new prompt to respond to in 12.1.1 Lesson 6.

Students who have been completing their Accountable Independent Writing each night should gather their brainstormers and finalize their outlines and/or story maps to bring to class for their work in 12.1.1 Lesson 6. Students who have access to the Internet at home should post their outlines and/or story maps to the online writing community for peer review in subsequent lessons.

Students follow along.

Homework

Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. You will practice responding to this interview question in the following lesson.

What three adjectives best describe you?

Also, reread pages 1–4 of *The Autobiography of Malcolm X* and then respond briefly in writing to the following prompt:

In chapter 1, how does the author of *The Autobiography of Malcolm X* engage and orient the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters?

Additionally, reread your statements of purpose from 12.1.1 Lesson 2 and consider if the Common Application prompt you have chosen still seems to fulfill your statement of purpose. If not, choose a new prompt to respond to in 12.1.1 Lesson 6.

Style and Content Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: _____

Style: _____

Content: _____

Point of View: _____

Purpose: _____

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical effect (power, beauty, point of view, purpose)

Model Style and Content Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a lecture, and often, persuade readers or listeners

Style: how the author expresses content, which frequently includes the use of figurative language or rhetorical devices

Content: what the author writes, including events, ideas, and details the author chooses to include

Point of View: an author’s opinion, attitude, or judgment

Purpose: an author’s reason for writing

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical effect (power, beauty, point of view, purpose)
Malcolm X uses slang to open the chapter and states, “[I]n no time at all, I was talking the slang like a lifelong hipster” (p. 59), to show how he adapted to his new circumstances in Boston and began talking like the people around him.	Malcolm X uses the slang to describe how he used to speak, but it is clear from the rest of the book that he no longer talks that way. By inserting the paragraph of slang, Malcolm X is distinguishing between the person he was (who respected people as “hip”) to the person who he has become, a person with different values.
Malcolm X uses figurative language when he states that it was “as though somebody had clicked on a light” (p. 60) when he first learned to dance.	This metaphor contributes to the power of the text by describing how natural dancing felt to Malcolm X once he began dancing. This realization and the way Malcolm X describes it contributes to the power of the text by

	demonstrating how dancing helped him to understand himself and his identity.
Malcolm X also uses figurative language when he compares himself to a “dancing jigaboo’ toy[.]” (p. 60). He states, “I was like a live [toy]—music just wound me up” (p. 60).	This simile contributes to the power of the text by creating an image of the energy that Malcolm X felt when he started dancing.
Malcolm X describes how while he was working, he could not help but react to the music. He writes, “My shine rag popped with the rhythm of those great bands rocking the ballroom” (p. 60).	Malcolm X uses interesting verbs like “popped” and “rocking” to describe his experience in a powerful way. These words also sound like the slang Malcolm X uses at the beginning of the chapter. By using these kinds of words, the author creates a powerful experience by showing, through specific language, how Malcolm X felt during the time he was describing.
Malcolm X uses language like “order” and “pattern” to describe the way white people dance, which suggests that there is one correct way of dancing in the “white environment” in which he was raised (p. 60). Malcolm X describes his own experience of learning to dance, on the other hand, as having his “long-suppressed African instincts [break] through” (p. 60). He associates words like “spontaneously” and “impulse[.]” and <i>natural</i> with the African-American way of dancing while stating that those African Americans who cannot dance are “inhibited” because they are “integrated” (p. 60).	Malcolm X’s purpose in this example is to suggest that white society keeps African Americans from being themselves and dancing, which in Malcolm X’s experience is a symbol of how this denial of identity works. Growing up, Malcolm X thought there was only one correct way of dancing, which he did not know how to do, but he learns in Boston that there is another way of dancing, and he can dance in this other way. Malcolm X advances his purpose of showing how dancing is related to identity by creating associations in the readers’ minds for each kind of dancing, which adds power to the text by sharply distinguishing each form of dancing in the reader’s mind and thus helping Malcolm X to make his larger point about racial oppression in America.
The author uses variations in syntax in the paragraph beginning “I’d been lindyng previously	Varying syntax makes the text interesting and powerful. Short sentences also create a fast pace

<p>only in cramped little apartment living rooms” (p. 62).</p>	<p>that mimics the pace of the dancing scene the author describes.</p>
<p>Malcolm X lists descriptions of all the types of people at the dance: “Black girls, brownskins, high yellows, even a couple of the white girls” (p. 62) to show the variety of people who came to the dance and how he danced with all kinds of women. Malcolm X informs the reader that he “wasn’t quite sixteen” but “looked like twenty one,” which gives the reader a clear sense of what Malcolm X looked like at the time. (p. 63)</p>	<p>This description of the types of people at the dance, including Malcolm X, creates power in the text by creating strong visual images of the scene Malcolm X experienced.</p>

12.1.1

Lesson 6

Introduction

In this lesson, students begin to draft their personal narratives. Students examine the opening structure of *The Autobiography of Malcolm X*, paying close attention to the ways in which this introductory paragraph orients the reader to the text. Student learning in this lesson is assessed via students' draft introductions.

For homework, students read chapter 5 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on RI.11-12.6, boxing any unfamiliar words in the chapter and looking up their definitions.

Standards

Assessed Standard(s)	
W.11-12.3 .a	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
Addressed Standard(s)	
W.11-12.3 .f	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
L.11-12.4. c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

	<p>c. Consult reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>
--	---

Assessment

Assessment(s)
<p>Student learning is assessed via a written response to the following prompt:</p> <ul style="list-style-type: none"> ● Draft an introduction in response to one of the Common Application prompts, focusing on engaging and orienting the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters. <p style="color: #4F7942; margin-top: 10px;">Student responses will be assessed using the 12.1 Narrative Writing Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Engage and orient the reader (e.g., If my life to date were a novel, the motif would be “shoes.” Shoes have made a huge impact on my life in ways varied and unexpected.). ● Set out a problem, situation, or observation (e.g., Shoes have shaped my college and career plans, and shoes have even affected me personally.). ● Establish one or multiple points of view and introduce a narrator and/or characters (e.g., A passion for shoes is a family trait. My father was a long-distance runner and an early athletic-shoe aficionado who later became CFO of an athletic shoe manufacturer, where he helped develop some of the first high-tech running shoes. Following in my father’s footsteps, I acquired a passion for learning about shoes and have amassed an impressive collection of athletic shoes.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● None.*
Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> • Standards: W.11-12.3.a, W.11-12.3.f, W.11-12.5, L.11-12.4.c • Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–4 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 20%
3. Writing Instruction: Engaging and Orienting the Reader	3. 20%
4. Drafting and Assessment	4. 45%
5. Closing	5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of their statements of purpose from 12.1.1 Lesson 2
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.

	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
L	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.3.a. In this lesson, students begin drafting the introductions of their personal narratives. Additionally, students engage in a group discussion around the effective use of introductions in personal narrative by examining the introduction to *The Autobiography of Malcolm X*. This work also supports W.11-12.5, which asks students to develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Students look at agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard L.11-12.4.c. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

Student responses should include:

- The standard asks students to use reference materials like dictionaries and glossaries to determine the meaning of words they do not know.
- The standard asks students to use reference materials to find out more information about a word, like its part of speech, its origin, and how it is used in a sentence.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. What three adjectives best describe you?)

Instruct students to form pairs to ask and answer the college interview question. For this initial practice session, students should focus on communicating their information by speaking clearly and making eye contact.

Students practice asking and answering the college interview question.

Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their second homework assignment. (Reread pages 1–4 of *The Autobiography of Malcolm X* and then respond briefly in writing to the following prompt: In chapter 1, how does the author of *The Autobiography of Malcolm X* engage and orient the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters?)

Instruct students to talk in pairs about their answers to the prompt.

Student responses may include:

- The author begins the story before Malcolm X is born: “When my mother was pregnant with me, she told me later” (p. 1). He describes an attack by the Ku Klux Klan on his house. By beginning with this intense event, the author immediately engages the reader and sets out the situation of the world he was born into, which was racist, dangerous, and violent.
- The author introduces the character of Malcolm X’s father by describing how he was “enraged” (p. 1) by the attack from the Klan and decided to move his family, even though “he was not a frightened Negro” (p. 2). The author depicts Malcolm X’s father as a strong man who believed that “freedom, independence, and self-respect could never be achieved by the Negro in America” (p. 2). Malcolm X’s father had already seen four of his brothers die by violence, and he was willing to “risk and dedicate his life” to spreading the philosophy that African Americans should “return” to their “land of origin” (p. 2). The reader gets a strong impression of the character of Malcolm X’s father and learns about his history at the beginning of the narrative.
- Malcolm X connects himself, as narrator, to his father and his father’s siblings and their struggle in America by stating, “It has always been my belief that I, too, will die by violence” (p. 2). This statement helps to establish Malcolm X’s point of view that his life will also be a struggle, connecting him to the struggle of his ancestors.
- Malcolm X makes the observation that the University of Michigan is located near the town where he used to live, and he describes an occasion later in life when he spoke to a group of

students at the university. He tells the students that when he was young, the people in the town nearby had “harassed [his family] so much that [they] had to move” (p. 4). By jumping forward in time to describe how he speaks to a group of students, Malcolm X shows how he has gone from being harassed by the people in the town to being asked to speak at the university, which foreshadows how much his life is going to change in the course of the text.

Instruct students to discuss in pairs the third part of the homework assignment. (Reread your statement of purpose from 12.1.1 Lesson 2 and consider which Common Application prompt will allow you to best achieve your purpose.)

Consider posting or projecting for student reference the following prompts from the Common Application:

- Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.
- Recount an incident or time when you experienced failure. How did it affect you, and what lessons did you learn?
- Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?
- Describe a place or environment where you are perfectly content. What do you do or experience there and why is it meaningful to you?
- Discuss an accomplishment or event, formal or informal, that marked your transition from childhood to adulthood within your culture, community, or family.

Explain to students that they should now select a prompt to use in this lesson to craft an introduction. Students will have opportunities to work with different prompts in future lessons if they identify a prompt that will better help them accomplish their task and purpose and appeal to their audience.

Students choose a Common Application prompt.

Activity 3: Writing Instruction: Engaging and Orienting the Reader

20%

Explain to students that the introduction of a personal narrative is different from the introduction of a formal essay or research-based argument paper. The introduction to a personal narrative should

establish a relationship between the narrator and the reader, and orient the reader to the problems or events that will be addressed in the rest of the narrative.

Consider reminding students of their work with narrative writing and W.11-12.3 in Module 11.4.

Lead a whole-class discussion to allow students to consider the language of W.11-12.3.a. Ask students the following questions.

What does it mean to “engage” a reader?

To involve the reader in the story by capturing his or her interest.

What does it mean to “orient” a reader?

To give the reader a sense of where and when he or she is in the story.

Why does an author need to engage and orient their reader?

An author engages and orients the reader in order to capture the reader’s attention, encourage the reader to continue reading the story, and explain what the narrative is about.

According to standard W.11-12.3.a, how might the author engage and orient the reader?

By setting out a problem or situation, or making an observation and explaining or suggesting why it is important.

Instruct students to turn to the opening paragraph of chapter 1 in *The Autobiography of Malcolm X* and consider how the first paragraph engages and orients the reader. Ask students to consider the first sentence:

“When my mother was pregnant with me, she told me later, a party of hooded Ku Klux Klan riders galloped up to our home in Omaha, Nebraska, one night.” (p. 1)

How does the first sentence of the text establish a narrator and set out a problem or situation?

The first sentence establishes that the narrator is the unborn child. The story is taking place in Omaha, Nebraska, where a group of Ku Klux Klan riders have surrounded the house.

Instruct students to consider the second sentence of the paragraph:

“Surrounding the house, brandishing their shotguns and rifles, they shouted for my father to come out.” (p. 1)

How does the second sentence further develop the problem or situation?

The second sentence adds clarifying details to the situation, and it raises the tension of the encounter. Now the reader knows that not only have the Klansmen arrived in the night, they are armed and have surrounded the house.

Instruct students to consider the third and fourth sentences of the paragraph:

“My mother went to the front door and opened it. Standing where they could see her pregnant condition, she told them that she was alone with her three small children, and that my father was away, preaching, in Milwaukee.” (p. 1)

What information do these sentences establish about the narrator’s mother and father?

The opening sentences inform the reader that the narrator’s father is a traveling preacher. They also show that the narrator’s mother is not easily scared: she goes to the front door and tells the armed men threatening her and her family that the person they are looking for is not there.

Instruct students to consider the final sentence of the paragraph:

“The Klansmen shouted threats and warnings at her that we had better get out of town because ‘the good Christian white people’ were not going to stand for my father’s ‘spreading trouble’ among the ‘good’ Negroes of Omaha with the ‘back to Africa’ preachings of Marcus Garvey.” (p. 1)

How does the final sentence of the paragraph continue to orient the reader to the situation?

The final sentence shows that the Klansmen are threatening Malcolm X’s family out of prejudice and racism, because they believe Malcolm X’s father is causing trouble and inciting the rest of the African-American community.

How does the first paragraph establish a point of view? What is the tone of the first paragraph?

The first paragraph establishes the narrator’s point of view as someone who did not witness the incident but knows the details. The narrator’s use of unemotional, factual statements to describe the Klansmen’s terrifying visit creates an ominously calm tone. The narrator also puts some phrases in quotes to indicate that he does not agree with the Klansmen’s descriptions; this use of quotations creates a sarcastic or angry tone. This tone helps to establish the narrator’s point of view about the incident by suggesting that he views the actions of the Klansmen with disdain and anger.

Explain to students that they should provide the same level of information and vivid detail in their own introductions to orient and engage the reader with the text. However, the scope of their personal narratives may focus on a much shorter amount of time and the events may be less intense than Malcolm X's experiences.

Explain to students that it is helpful to keep in mind who the reader is in order to engage and orient him or her. Inform students that they should always consider the task, purpose, and audience as they craft their introductions. Instruct students to take out their statements of purpose from 12.1.1 Lesson 2 and consider whether they would like to revise their statements of purpose based on their Accountable Independent Writing (AIW) work over the past several days. In reading model college application essays and brainstorming, students may have refined their understanding of purpose, task, or audience. If students would like to revise their statements of purpose, allow time for them to do so.

Direct students to Think, Pair, Share about the following questions.

Students were introduced to the concepts of task, purpose, and audience in 12.1.1 Lesson 2.

How does the task inform your introduction?

Student responses may include:

- When writing a personal essay, the task of the introduction is to engage the reader in the story from the beginning.
- The introduction should orient the reader to the situation or problem in the story so that the reader can follow the narrative more easily.
- In an essay of 650 words, the introduction should quickly and effectively engage and orient the reader in order to leave space for the narrative to develop and conclude.

How does your purpose inform your introduction?

Student responses may include:

- Since the purpose is to allow a college admissions board to get to know the applicant better and to convince the board to accept the applicant, the introduction should convey the writer's point of view and use a style that is formal, yet also personal.
- The introduction, like the rest of the essay, should be well written, using a clear and logical style to demonstrate the applicant's writing abilities to a college admissions board.
- The introduction should be interesting and memorable and grab the attention of a college admissions board in order to help the applicant stand out from other applicants.

- o The introduction should set out a problem that will be solved over the course of the essay.

How does your audience inform your introduction?

Student responses may include:

- o The introduction should be written with a tone appropriate for a college admissions board.
- o Since a college admissions board does not know the applicant, he or she needs to explain anything that may be personal or unfamiliar in the introduction.

Lead a brief whole-class discussion of student responses. Remind students to be mindful of their task, purpose, and audience as they craft their introductions.

Activity 4: Drafting and Assessment

45%

Explain to students that this lesson assesses how effectively they engage and orient the reader; set out a problem, situation, or observation; and establish one or multiple points of view. Remind students to keep in mind their task, purpose, and audience as they draft their introductions.

Students listen.

Remind students to use the 12.1 Narrative Writing Rubric and Checklist to guide their writing. Lead a brief discussion of the rubric and checklist categories: W.11-12.3.a and W.11-12.3.f. Review the components of a High Performance Response.

Instruct students to respond in writing to the following prompt. Remind students to pay close attention to how their language creates an engaging progression of events.

Draft an introduction in response to one of the Common Application prompts, focusing on engaging and orienting the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters.

Students listen and read the writing prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent writing.

Consider drawing students' attention to their work with W.11-12.3.f as they adapt voice and language use to reflect their appropriate audience.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Instruct students to keep their narratives in a writing journal or folder as a portfolio of their narrative writing throughout the module.

Activity 5: Closing

5%

Display or distribute the homework assignment. For homework, instruct students to read and annotate chapter 5 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Instruct students to prepare possible answers to their questions for discussion.

Also, direct students to box any unfamiliar words in the chapter and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Students may also annotate for parts of *The Autobiography of Malcolm X* that they find engaging and where they would like to consider using similar techniques in their own writing.

Students follow along.

For AIW homework, instruct students to continue drafting their narratives. Students can continue the draft they worked on during this lesson or choose to respond to a new Common Application prompt. Remind students to focus on engaging and orienting the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; introducing a narrator and/or characters; and creating a smooth progression of experiences or events.

Homework

Read and annotate chapter 5 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Prepare possible answers to your questions for discussion.

Also, box any unfamiliar words in the chapter and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

12.1.1 Lesson 7

Introduction

In this lesson, students continue their analysis of *The Autobiography of Malcolm X* by reading an excerpt of chapter 5, pages 77–83 (from “Up and down along and between Lenox and Seventh and Eighth Avenues” to “and I left Lansing shocked and rocked”). In this section, Malcolm X discusses his impressions of Harlem and describes a visit back to Lansing, Michigan. Students reread a section of chapter 5 and engage in a group discussion, analyzing how the style and content of the passage advance Malcolm X’s point of view. Student learning is assessed via a Quick Write at the end of the lesson: How do style and content in this excerpt advance Malcolm X’s point of view?

For homework, students read chapter 6 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused how central ideas develop, interact, or build on one another in the text.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Addressed Standard(s)	
W.11-12.2 .a	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
W.11-12.9 .b	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4. a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.11-12.5. a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do style and content in this excerpt advance Malcolm X’s point of view?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Determine the point of view (e.g., When he first came to Harlem, Malcolm X was “mesmerized” (p. 78) and proud to adapt to the style, but looking back on it, he has a negative view of how he dressed and behaved.). Describe examples of style that develop the point of view (e.g., Malcolm X uses figurative language to describe his reaction to Harlem. He states that he was “mesmerized” (p. 78) by the “technicolor bazaar” (p. 77) of Harlem. These words show that he was excited and overwhelmed by everything he saw, a point of view he further advances by stating that he was “narcotized” (p. 78) by Harlem. Malcolm X suggests that his attraction to Harlem was like being drugged, which both demonstrates how strongly he felt at the time and advances his point of view that he now looks back on this attraction in a negative light.).

- Describe examples of content that develop the point of view (e.g., Malcolm X uses content to develop his point of view by talking about the way he was dressed like “a clown, but [his] ignorance made [him] think [he] was ‘sharp’” (p. 81). He states about his “orange-colored ‘kick-up’” shoes that “shoe companies made these ridiculous styles for sale only in the black ghettos where ignorant Negroes like me would pay the big-name price” (p. 81). This content develops Malcolm X’s point of view that at the time he was “mesmerized” by Harlem and the lifestyle he was adopting, but he was still unaware of the meaning of some of his actions and decisions.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● bazaar (n.) – a marketplace or shopping quarter ● depraved (adj.) – corrupt, wicked, or perverted ● placate (v.) – to cause someone to feel less angry about something ● parasitical (adj.) – describing a person or thing that takes something from someone or something else and does not do anything to earn it or deserve it ● uncouth (adj.) – behaving in a rude way; not polite or socially acceptable
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● mesmerized (adj.) – hypnotized; having one’s attention held entirely
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● narcotized (adj.) – under the effects of a drug (such as cocaine, heroin, or marijuana) that affects the brain and that is usually dangerous and illegal ● sterile (adj.) – very plain and not interesting or attractive ● inevitable (adj.) – sure to happen; certain ● accumulated (v.) – increased gradually in amount as time passes

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
-----------------------	-------------

Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.6, W.11-12.2.a, W.11-12.9.b, L.11-12.4.a, L.11-12.5.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 5, pages 77–83 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 55%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the Style and Content Tool (refer to 12.1.1 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students continue their analysis of *The Autobiography of Malcolm X*, reading an excerpt from chapter 5 and focusing on how the style and content of the excerpt advance Malcolm X's point of view.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Students read and assess their understanding of standards W.11-12.2.a and L.11-12.5.a.

Post or project standards W.11-12.2.a and L.11-12.5.a. Instruct students to focus on W.11-12.2.a and talk in pairs about how they think the standard applies to their writing. Lead a brief discussion about the standard. Ask students the following questions:

How does standard W.11-12.2.a compare to standard W.11-12.3.a? How do the standards differ?

Student responses should include:

- o Standard W.11-12.2.a requires students to introduce a topic and organize ideas about that topic so they build on one another.
- o Similarly, standard W.11-12.3.a requires students to introduce elements (like the problem situation, narrator, or characters) and to organize those elements to create connections.
- o Standard W.11-12.2.a is about writing that explains or informs, whereas standard W.11-12.3.a is about narrative writing, or writing that tells a story.

Students were introduced to W.11-12.3.a in 12.1.1 Lesson 6.

Ask student pairs to discuss their understanding of L.11-12.5.a. Lead a brief discussion about the standard.

Student responses should include:

- o The standard asks students to understand figurative language, word relationships, and word meanings.
- o The standard asks students to determine the meaning of figures of speech in context and consider how they are used in the text.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapter 5 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on

how style and content contribute to the power or beauty of the text (RI.11-12.6). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework, specifically analyzing the author's point of view or purpose and how style and content contribute to the power, persuasiveness, or beauty of the chapter (RI.11-12.6).

Student questions may include:

How do Malcolm X's descriptions of the people at "Small's Paradise" develop the author's purpose in this chapter?

Malcolm X states he was "hit first, I think, by their conservative clothes and manners" (p. 75). He describes the contrast between the customers at Small's and African Americans he has met in other places. Malcolm X states that "[w]ithin the first five minutes in Small's, I had left Boston and Roxbury forever" (p. 76). These examples serve the author's purpose of demonstrating how different Harlem was than any place Malcolm X had ever been, and the effect Harlem had on Malcolm X.

How does Malcolm X's description of the history of Harlem contribute to the power of the text?

Malcolm X describes how the community was originally Dutch, but when the Germans moved there, the Dutch moved away. "Then came the Irish," he writes, and "[t]he Germans ran" (p. 84). This pattern continued until African Americans moved in: "In 1910, a Negro real estate man somehow got two or three Negro families into one Jewish Harlem apartment house. The Jews flew from that house, then from that block, and more Negroes came in to fill their apartments" (p. 85). Malcolm X is "staggered" (p. 85) to learn of this history. His descriptions contribute to the power of the text by illustrating how much he learns while spending time at Small's listening "raptly to customers who felt like talking" and how "it all added to [his] education" (p. 86).

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief, whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Instruct student pairs to share and discuss the vocabulary words they identified and defined in the previous lesson's homework.

Students may identify the following words: *bazaar, depraved, placate, parasitical, uncouth*.

Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student groups to read pages 77–78 (from “Up and down along and between Lenox and Seventh and Eighth avenues” to “In one night, New York—Harlem—had just about narcotized me”) and answer the following questions before sharing out with the class. Remind students to annotate for examples of style and content and point of view (POV).

Consider reminding students that this focused annotation supports their engagement with W.11-12.9.b, which addresses the use of textual evidence in their writing.

Differentiation Consideration: Students may use their Style and Content Tool to record rhetorical devices they identify and discuss.

Differentiation Consideration: Consider providing students with the following definition: *narcotized* means “under the effects of a drug (such as cocaine, heroin, or marijuana) that affects the brain and that is usually dangerous and illegal.”

Students write the definition of *narcotized* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What does Malcolm X think now about how he used to dress and behave during the time described in this passage?

Analyze the language Malcolm X uses to describe Harlem in the first two paragraphs.

Malcolm X uses vivid language to depict Harlem as a vibrant and interesting place that is also dangerous.

Student responses may include:

- o Malcolm X calls Harlem a “technicolor bazaar,” suggesting that it is a vibrant, bustling market (p. 77). He describes the “Negro soldiers gawking” (p. 77) and men without women being “worked” (p. 78) by prostitutes and hustlers.
- o He states that Harlem was “off-limits” (p. 78) to white servicemen, because there had already been “muggings and robberies” (p. 78).

Differentiation Consideration: If students struggle, consider asking the following questions.

How is Malcolm X “mesmerized” by what he saw (page 78)? What is the meaning of *mesmerized* in this context?

Malcolm X uses the word *mesmerized* to describe his stunned and fascinated reaction to the “technicolor bazaar” of Harlem, where he saw “prostitutes,” “pimps,” and “hustlers” (p. 78). Malcolm X describes himself as “gawking and young” when he sees these things. Therefore in this context, *mesmerized* means “overwhelmed” or surprised.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

***How does the author use style and content to advance Malcolm X’s point of view about his experience in Harlem?**

Student responses should include:

- o Malcolm X states that “this world was where I belonged” (p. 78), showing that at the time he felt that he fit in with the world he was describing.
- o Malcolm X explains that he was “going to become one of the most depraved parasitical hustlers among New York’s eight million people” (p. 78). Both *depraved* and *parasitical* have negative meanings, and describe someone without morals and someone who feeds on others, suggesting that Malcolm X’s current point of view or opinion about the decisions he made during this time is negative.
- o Malcolm X uses figurative language when he states that he was “narcotized” (p. 78) by Harlem. He implies that at the time being in Harlem was like being drugged, which both demonstrates how strong the attraction of Harlem was for him and advances his point of view of that now he sees the experience in a negative light.

Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of using context to interpret the meaning of figurative language.

Lead a brief whole-class discussion of student responses.

Instruct students to read pages 78–81 (from “That sandwich man I’d replaced had little chance of getting his job back” to “I got a few hours of sleep before the ‘Yankee Clipper’ rolled again”) and answer the following questions before sharing out with the class. Remind students to annotate for rhetorical devices (RD) and point of view (POV).

Differentiation Consideration: Consider providing students with the following definition: *sterile* means “very plain and not interesting or attractive.”

Students write the definition of sterile on their copies of the text or in a vocabulary journal.

In paragraph 4, how does Malcolm X describe his experience at his job?

Student responses may include:

- Malcolm X states that the “sandwich man [he] replaced had little chance of getting his job back” because Malcolm X was an excellent salesman, going “up and down the aisles” working hard to sell “sandwiches, coffee, candy, cake, and ice cream as fast as the railroad’s commissary department could supply them” (p. 78).
- Malcolm X states that if he gave “white people a show ... they’d buy anything you offered them” and explains how the other African Americans he worked with had figured out that “white people are so obsessed by their own importance that they will pay liberally, even dearly, for the impression of being catered to and entertained” (p. 78).

How does Malcolm X’s use of the word “faked” to describe his coworkers’ “Uncle Tomming” (p. 78) advance his point of view?

Malcolm X states that his African American coworkers “faked their Uncle Tomming to get bigger tips” (p. 78), which means that his coworkers pretended to act subserviently to white people so the white people would be pleased. Malcolm X’s use of the word “faked” shows that he is aware of and comfortable with deceiving white railroad customers who are “obsessed by their own importance” (p. 78).

The phrase “Uncle Tomming” is a reference to the title character from *Uncle Tom’s Cabin*, and is also used to describe someone who is subservient to authority. “Uncle Tom” often refers to a black person acting subserviently to a white person.

Differentiation Consideration: Consider asking the following optional extension question to deepen students’ understanding.

How does Malcolm X’s description of “Uncle Tomming” for the white railroad customers (p. 78) relate to his use of the term *Uncle Tom* on pages 3 and 49?

Student responses may include:

- On page 3, Malcolm X describes how his father had started to save money for a store that he wanted to own when “some stupid local Uncle Tom Negroes began to funnel stories about his revolutionary beliefs to the local white people.” Here, Malcolm X describes how the actions of “Uncle Tom Negroes” caused white residents to attack his family and force them to move.
- On page 49, Malcolm X describes how his mentor at the shoeshine job, Freddie, tells him to “Uncle Tom a little—white cats especially like that” (p. 49). In this instance Malcolm X is describing behavior similar to what workers did on the railroad in order to get more tips, which is to behave in a subservient manner so that white people will keep coming back to get their shoes shined.
- The examples of Malcolm X using the term “Uncle Tom” show that it applies to African Americans trying to win the favor of whites by either acting subserviently or betraying fellow African Americans by “funnel[ing] stories” to whites (p. 3).
- When describing how he behaves at the shoeshine and how “the dining car waiters and Pullman porters” behave on the railroad job, Malcolm X uses “Uncle Tom” and “Uncle-Tomming” as verbs. In these instances, Malcolm X suggests that African Americans put on a show in order to get more customers or money. When he describes the betrayal of fellow African Americans in Michigan he uses “Uncle Tom” as an adjective, which implies that the particular people he describes truly want to win the favor of whites at the cost of other African Americans.

What words and phrases does Malcolm X use to describe the areas in Harlem he visited (p. 79)? How do these words and phrases compare to those he used to describe Harlem earlier in the chapter?

Student responses may include:

- Malcolm X recalls “rat trap apartment houses ... crawling” with “illegal and immoral” behavior (p. 79). He uses figurative language to describe the disgusting state of the rat-infested apartments that are “crawling” with illegal activity.
- Malcolm X describes Harlem with “[d]irt, garbage cans overflowing or kicked over; drunks, dope addicts, beggars. Sleazy bars, store front churches ... barbershops advertising conk experts” (p. 79). The overall effect of these descriptions of the “slum blocks” (p. 79) is

negative and contrasts with his initial description of being “mesmerized” (p. 78) by the “technicolor bazaar” (p. 77) of Harlem.

What does Malcolm X mean by “profanity had become my language” (p. 80)? How is this an example of content advancing his point of view?

Malcolm X means that he had started talking like the people on the streets with whom he was spending time and was no longer so easily able to relate to customers and the people he worked with on the train. He states that he would “even curse customers” (p. 80). He doesn’t mean that profanity was the only words he spoke, but that he spoke them so frequently he began to get in trouble in other parts of his life. Including this content helps to advance Malcolm X’s negative point of view about this time in his life.

Consider drawing students’ attention to their work with L.11-12.5.a in interpreting the use of a figure of speech in the text.

***How does the story of the fight (pp. 80–81) advance Malcolm X’s point of view?**

Malcolm X describes how a “big, beefy” (p. 80) white soldier tried to start a fight with him, but Malcolm X tricked the soldier into taking most of his clothes off and, therefore, getting laughed at. Malcolm X describes how he realized, “I couldn’t have whipped that white man as badly with a club as I had with my mind” (p. 81). Malcolm X states that he “would never forget” the lesson that his mind can be more powerful than violence, which suggests that this lesson informs his current point of view.

Lead a brief whole-class discussion of student responses.

Instruct students to read pages 81–83 (from “Many of the New Haven Line’s cooks and waiters” to “and I left Lansing shocked and rocked”) and answer the following questions before sharing out with the class. Remind students to annotate for rhetorical devices (RD) and point of view (POV).

Differentiation Consideration: Considering providing students with the following definitions: *inevitable* means “sure to happen; certain” and *accumulated* means “increased gradually in amount as time passes.”

Students write the definitions of *inevitable* and *accumulated* on their copies of the text or in a vocabulary journal.

***How do Malcolm X’s descriptions of how he looked (p. 81) advance his point of view?**

Malcolm X describes how he looked back in Harlem: “I was really a clown, but my ignorance made me think I was ‘sharp’” (p. 81). He states that “shoe companies made these ridiculous styles for sale only in the black ghettos where ignorant Negroes like me would pay the big-name price” (p. 81). With this content, Malcolm X advances his point of view that the decisions he made in those days were not as good as he thought.

***How do the interactions Malcolm X has in Lansing advance his point of view in the excerpt?**

Student responses may include:

- He describes how his “zoot suit, the long, narrow, knob-toed shoes” were “just about too much for Mrs. Swerlin” (p. 82). He describes how “between the way I looked and my style of talk, I made her so nervous and uncomfortable that we were both glad when I left” (p. 82). This description demonstrates how drastically Malcolm X has changed since he left Lansing and how he was aware of other people’s reactions, even at the time.
- Malcolm X describes how he left “Lansing shocked and rocked,” meaning that the people in his hometown were surprised at the person he had become (p. 83). This content advances his point of view at the time of how he saw himself as “sharp” and “hip” (p. 81) in relation to people in his hometown.
- Malcolm X describes how “[t]he only thing that brought [him] down to earth” (p. 82) was his visit to his mother in the state hospital. This content advances his point of view by showing that he was so caught up in his new persona that it took a visit to his mother, who is suffering in the hospital, to bring him back to reality.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How do style and content in this excerpt advance Malcolm X’s point of view?

Instruct students to look at their annotations and to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to focus on introducing their topic and organizing their ideas, concepts, and information so that each new element builds on that

which precedes it to create a unified whole. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display or distribute the homework assignment. For homework, instruct students to read and annotate chapter 6 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Instruct students to prepare possible answers to your questions for discussion.

Also, instruct students to write a one-paragraph summary of the text through chapter 6, focusing on how Malcolm X's character has developed over the course of the text.

Students may use their Character Development Tools from 12.1.1 Lesson 3 to trace Malcolm X's character development.

Consider reminding students that an effective summary is brief, objective, and explains the main points of the text or section of text.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that better allows them to achieve their statements of purpose. Remind students to focus on *engaging and orienting the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters.*

Students may post their drafts to the class's online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer *engages and orients the reader by setting out a problem, situation, or observation and its significance; establishes one or multiple*

point(s) of view; introduces a narrator and/or characters; and creates a smooth progression of experiences or events.

Consider maintaining the same peer review pairs through 12.1.1 Lesson 12 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.a.

Homework

Read and annotate chapter 6 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion.

Also, write a one-paragraph summary of the text through chapter 6, focusing on how Malcolm X's character has developed over the course of the text.

Model Style and Content Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a lecture, and often, persuade readers or listeners

Style: how the author expresses content, which frequently includes the use of figurative language or rhetorical devices

Content: what the author writes, including events, ideas, and details the author chooses to include

Point of View: an author’s opinion, attitude, or judgment

Purpose: an author’s reason for writing

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical effect (power, beauty, point of view, purpose)
Looking back on when he first arrived in Harlem, Malcolm X explains that he was “going to become one of the most depraved parasitical hustlers among New York’s eight million people” (p. 78).	Both depraved and parasitical have negative meanings, and describe someone without morals and someone who feeds on others, suggesting that Malcolm X’s current point of view or opinion about the decisions he made during this time is negative.
Malcolm X uses figurative language when he states that he was “narcotized” (p. 78) by Harlem.	He is saying that at the time it was like he was being drugged, which both demonstrates how strong the feeling was for him and advances his point of view of looking back on the experience in a negative light.

<p>Malcolm X states that “profanity had become my language” and he would “even curse customers” (p. 80). These phrases are an example of content advancing his point of view.</p>	<p>Malcolm X means that he had started talking like the people on the streets with whom he was spending time and was no longer so easily able to relate to customers and the people he worked with on the train. He doesn’t mean that profanity was the only words he spoke, but that he spoke them so frequently he began to get in trouble in other parts of his life. This content helps to develop Malcolm X’s current negative point of view about this time in his life.</p>
<p>Malcolm X describes how a “big, beefy” (p. 80) white soldier tried to start a fight with him, but Malcolm X tricked the soldier into taking most of his clothes off and, therefore, getting laughed at. Malcolm X describes how he realized “I couldn’t have whipped that white man as badly with a club as I had with my mind” (p. 81).</p>	<p>Malcolm X states that he “would never forget” (p. 81) the lesson that his mind can be more powerful than violence, which suggests that this lesson informs his current point of view.</p>
<p>Malcolm X writes about how he looked back in Harlem: “I was really a clown, but my ignorance made me think I was ‘sharp’” (p. 81). He states that “shoe companies made these ridiculous styles for sale only in the black ghettos where ignorant Negroes like me would pay the big-name price” (p. 81).</p>	<p>This content advances Malcolm X’s point of view that the decisions he made in those days were not as good as he thought.</p>
<p>He describes how his “zoot suit, the long, narrow, knob-toed shoes” were “just about too much for Mrs. Swerlin” (p. 82). He describes how “between the way I looked and my style of talk, I made her so nervous and uncomfortable that we were both glad when I left” (p. 82).</p>	<p>This description demonstrates how drastically Malcolm X has changed since he left Lansing and how he was aware of other people’s reactions, even at the time.</p>
<p>Malcolm X describes how he left “Lansing shocked and rocked” (p. 83), meaning that the people in his hometown were taken aback and confused about the person he had become.</p>	<p>This content advances his point of view at the time of how he saw himself as “sharp” and “hip” (p. 81) in relation to people in his hometown.</p>

<p>Malcolm X describes how “[t]he only thing that brought [him] down to earth” (p. 82) was his visit to his mother in the state hospital.</p>	<p>This content advances his point of view by showing that he was so caught up in his new persona that it took a visit to his mother, who is suffering in the hospital, to bring him back to reality.</p>
---	---

12.1.1

Lesson 8

Introduction

In this lesson, students continue their analysis of *The Autobiography of Malcolm X*, by reading three brief excerpts from chapter 6 (page 93 from “Many times since, I have thought about it” to “when hard times would force me to have my own burglary ring”; page 105 from “But the middle-Harlem narcotics force found so many ways” to “It becomes truly the survival of only the fittest”; and pages 107–110 from “My brother Reginald was waiting for me” to “never bothered to ask why I was rejected”). In these passages, Malcolm X describes his brother’s visit to Harlem as well as how he avoids the draft by acting erratically and saying controversial things at the draft board. Students determine and analyze central ideas in the text. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how two central ideas in this chapter interact and build on one another.

For homework, students read chapter 7 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development and how they interact to provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9. b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>

L.11-12.4.b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>
-------------	---

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how two central ideas in this chapter interact and build on one another.
<p>High Performance Response(s)</p>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas in the chapter (e.g., systemic oppression and racial identity). Analyze how the two central ideas interact and build on one another (e.g., In this chapter Malcolm X discusses the central idea of systemic oppression. He writes that African Americans in Harlem were “black victims of the white man’s American social system” (p. 93) and were forced to engage in criminal activity in order to survive. Later in the chapter he develops this idea with the metaphor of survival among animals to demonstrate the effects of oppression. This idea interacts with the idea of racial identity in Malcolm X’s discussion of “Negro ‘firsts’” (p. 109), which Malcolm X describes as African Americans who were among the first to do a certain job. The concept of “Negro ‘firsts’” demonstrates the central ideas of racial identity and systemic oppression by showing that while the white social system forced most African Americans into poverty, during extreme times like war, the same system allowed some African Americans to attain better jobs. Even though the attainment of these better jobs seems positive, Malcolm X argues that the creation of “Negro ‘firsts’” actually helped to reinforce a negative racial identity for African Americans. Malcolm X argues that those African Americans who became “Negro ‘firsts’” (p. 109) were just like the “‘upper-class’ Negroes” (p. 109) of his time who are “so busy trying to impress on the white man that they are ‘different from those others’ that they can’t see they are only helping the white man to keep his low opinion of <i>all</i> Negroes” (p. 109). Therefore, the effects of systemic oppression can cause people to have a negative racial identity.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● archetype (n.) – a constantly recurring symbol or motif in literature, painting, etc. ● siphoned (v.) – passed or drew off through or as if through a tube ● spiel (v.) – to speak volubly or extravagantly
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● vinegary (adj.) – having a disagreeable character or manner ● hedged (v.) – avoided giving a promise or direct answer
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● prospective (adj.) – likely to be or become something specified in the future ● smug (adj.) – having or showing the annoying quality of people who feel very pleased or satisfied with their abilities, achievements, etc.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.b ● Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 6, pages 97, 105, and 107–110 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.1.1 Lesson 4) (optional) —students may need additional blank copies

- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
L	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students continue to read and analyze *The Autobiography of Malcolm X*. Students read three brief excerpts from chapter 6 and focus on how central ideas in the text build and interact on one another.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapter 6 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion. Also, write a one-paragraph summary of the text through chapter 6, focusing on how Malcolm X’s character has developed over the course of the text.)

Instruct students to talk in pairs about the summaries they developed for homework.

Malcolm X’s character has developed from his early years in Lansing, Michigan, where his family is forced to move after they are attacked by white racists. Malcolm X is as bright or brighter than his white classmates in Lansing, but because he is African American, his teacher tells him that he can’t be a lawyer. From a young age, therefore, Malcolm X is aware of how racism negatively

affects African Americans. Malcolm X grows restless and tired of living with whites, so he takes the opportunity to move from Lansing to live with his sister in Boston. There, he adopts the lifestyle of a “hipster” and attends parties and dances. Malcolm X identifies more with the working class African Americans rather than the wealthier ones on the Hill. But Malcolm X is still restless, so he goes to Harlem. There he feels like he has found the place where he truly belongs. Although Malcolm X is deeply involved in a life of crime, he continues to demonstrate his intelligence, using his mind to win battles against others, particularly whites who don’t give credit to African Americans’ intelligence. Malcolm X focuses his energy and intelligence on survival in a racist society.

Instruct students to talk in pairs about the questions they developed for homework, specifically analyzing central ideas that emerged in earlier chapters and continued in this section of the text, and how they relate to ideas in this chapter (RI.11-12.2).

Student questions may include:

On page 106, in the paragraph beginning “In New York, I rolled and packed,” how does Malcolm X develop a central idea of the text?

Malcolm X describes how he could persuade a “conductor [he was] a fellow employee who had to go home on some family business” (p. 106) and be able to ride the railroad for free. Referring to the white conductor, Malcolm X states, “Most whites don’t give a Negro credit for having sense enough to fool them—or nerve enough” (p. 106). Here, Malcolm X develops the idea of racial identity by showing a white sense of superiority over African Americans whom white people judge as lesser.

On page 105, in the paragraph beginning “Now, every other day or so, usually in some public place,” how does the Malcolm X’s description of the situation in Harlem develop a central idea?

Malcolm X states, “Negroes were starting to get very tense in Harlem. One could almost smell trouble ready to break out—as it did very soon” (p. 105). Here Malcolm X develops the idea of systemic oppression. By hinting that trouble was “ready to break out” between the residents of Harlem and the police, Malcolm X develops the idea of how oppression affects the African Americans in Harlem. The residents of Harlem “already thought little enough of the law” (p. 105), he writes, indicating that the African Americans who lived there viewed the police and authority figures as forces set against them.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct students to read the three paragraphs on page 93 (from “Many times since, I have thought about it” to “when hard times would force me to have my own burglary ring”) and answer the following questions before sharing out with the class. Remind students to annotate for central ideas (CI).

Consider reminding students that this use of focused annotation supports their engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What is Malcolm X’s opinion about why so many African Americans have to struggle to survive?

***Explain the “‘there but for the grace of God’ symbol” (p. 93). How does this symbol relate to the “wolves” metaphor?**

Malcolm X states that to “wolves who still were able to catch some rabbits, it had meaning that an old wolf who had lost his fangs was still eating” (p. 93). In this metaphor, the wolves are the hustlers gathered at the bar and the “old wolf” (p. 93) is the man for whom the others buy drinks and food. This man, who is no longer able to “hustle” (p. 93), on his own serves as a symbol for the others who would be “‘there but for the grace of God’” (p. 93), meaning that they could be in his situation if not for the help of God.

How does the story of Jumpsteady develop a central idea in the text?

Jumpsteady, a burglar who used to jump from building to building to complete his robberies, is one of the “black victims of the white man’s American social system” (p. 93). This story develops the idea of systemic oppression by showing how Jumpsteady is a “victim” of the social system created by whites, because he is denied other opportunities and forced to view “everyday living as *survival*” (p. 93).

Consider reminding students of their work with the central idea of systemic oppression in 12.1.1 Lesson 4.

Lead a brief whole-class discussion of student responses.

Instruct students to read the paragraph on page 105 (from “But the middle-Harlem narcotics force found so many ways” to “It becomes truly the survival of only the fittest”) and answer the following questions before sharing out with the class.

***How do Malcolm X’s descriptions of the “reefer smokers” on page 105 further develop a central idea?**

Malcolm X states that the “reefer smokers” had “the instincts of animals” and if he dropped his “stuff” they “would be on it like a chicken on corn” (p. 105). Malcolm X compares the situation of the drug users and himself to that of animals: “When you become an animal, a vulture, in the ghetto, as I had become, you enter a world of animals and vultures. It becomes truly the survival of only the fittest” (p. 105). According to Malcolm X, among the drug users, dealers, and other criminals, only the strong and ruthless are able to survive. By comparing African American drug addicts to animals, Malcolm X develops the idea that systemic oppression affects the African-American community. The drug addicts who live in a ghetto created by the white social structure lose their humanity and “become ... animal[s]” because they are denied decent employment opportunities (p. 105).

Differentiation Consideration: Consider posing the following extension question to allow for a more detailed discussion of style in the text:

How does this metaphor contribute to the power of the text? How does it develop an idea introduced earlier in the chapter, on page 93?

This metaphor contributes power to the text by describing drug dealers and addicts as animals and, thus, Malcolm X powerfully conveys his point about how the ghetto destroys African

Americans' lives. Malcolm X uses the metaphor to highlight how poverty and drugs have taken away their humanity. The metaphor demonstrates in vivid imagery how some African Americans can only hope to “survive” in “the worst of the ghetto” (p. 105) rather than live and thrive in the world. In this way, the metaphor of the drug users living as “animals and vultures” develops the idea from page 93 that African Americans were not able to “aspire to greater things, but to view everyday living as survival” (p. 93).

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identified and discussed.

Instruct students to read pages 107–108 (from “My brother Reginald was waiting for me” to “in care of Sammy, I received Uncle Sam’s Greetings”) and answer the following questions before sharing out with the class.

How does Malcolm X’s description of his brother’s visit develop Malcolm X’s character in this excerpt?

Student responses may include:

- Malcolm X compares himself to his brother and finds that Reginald was “a lot more self-possessed” (p. 107) than Malcolm X was at 16. This example shows how Malcolm X has matured and gained some humility since his experiences as the young man who worked on the trains and was so rude that the old-timers said about him, “Man, you can’t tell him nothing!” (p. 81).
- Malcolm X gives Reginald advice about dressing more conservatively, because as he states, “in order to get something you had to look as though you already had something” (p. 108). This example shows how Malcolm X is beginning to dress and act differently from the days when he first came to Harlem and dressed in “wild zoot suit[s]” (p. 108).
- Malcolm X also states that he was pleased to see that Reginald “admired my living by my wits” (p. 107), which develops Malcolm X’s character by showing how he is proud during this time that he is able to earn a living as a “hustler,” and is happy when others admire him for it.

Lead a brief whole-class discussion of student responses.

Instruct students to read pages 108–110 (from “In those days only three things in the world scared me” to “never bothered to ask why I was rejected”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *archetype* means “a constantly recurring symbol or motif in literature, painting, etc.,” *siphoned* means “passed or drew off through or as if through a tube,” and *spiel* means “to speak volubly or extravagantly.”

Students may be familiar with these words. Consider asking students to volunteer the definitions before providing it to the class.

Students write the definitions of *archetype*, *siphoned*, and *spiel* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *prospective* means “likely to be or become something specified in the future” and *smug* means “having or showing the annoying quality of people who feel very pleased or satisfied with their abilities, achievements, etc.”

Students write the definitions of *prospective* and *smug* on their copies of the text or in a vocabulary journal.

Why do some of the white soldiers have “that vinegary ‘worst kind of nigger’ look” at Malcolm X (p. 109)? What word can you identify in *vinegary* to help you determine its meaning?

Student responses should include:

- o These white soldiers cannot tell that Malcolm X is play-acting. They think he is “the worst kind” of African American and are disgusted by him.
- o Vinegary contains the word *vinegar*, which is a sour liquid. Malcolm X uses the word *vinegary* to describe how some of the angry white people at the draft office were looking at him. Therefore, in this context, *vinegary* is a way of describing a person who is making a sour face like they have just tasted vinegar.

Consider drawing students’ attention to their application of standard L.11-12.4.b through the process of using word patterns and parts to make meaning of a word.

***What is a “Negro ‘first[]’” (p. 109)? How does Malcolm X’s description of this concept develop a central idea in the text?**

Student responses may include:

- o Malcolm X explains “Negro ‘firsts’” by describing how once the war started “the white man ... began letting some Negroes put down their buckets and mops and dust rags and use a pencil” (p. 109) and begin working as a nurse or as a receptionist, for example. He states, “You couldn’t read the Negro press for the big pictures of smug black ‘firsts’” (p. 109). Malcolm X’s use of the word *smug* as well as the mention that these workers held “some twenty-five cent title” (p. 109) shows that he viewed these positions of “Negro ‘firsts’” negatively. These descriptions develop the central idea of racial identity. Malcolm X argues that these “Negro ‘firsts’” are actually demeaning because they create a second class of African Americans that “only help[] the white man to keep his low opinion of *all* Negroes” (p. 109). The concept of “Negro ‘firsts’” was actually supporting the racial identity of white people who thought they were superior, while demeaning the racial identity of African Americans by creating divisions among them.
- o The concept of “Negro ‘firsts,’” which Malcolm X describes as African Americans who were among the first to do a certain job, supports the idea of systemic oppression, since the description implies control by the white social structure: “the white man during the war ... began letting some Negroes put down their buckets and mops and dust rags and use a pencil” (p. 109). Malcolm X argues that the positions of “Negro ‘firsts’” were created and controlled by white people and not as meaningful as African Americans assumed, since they weren’t a genuine sign of respect but a result of necessity.

Consider reminding students of their work with the central idea of racial identity in 12.1.1 Lesson 4.

What does the following line suggest about how Malcolm X interacts with the psychiatrist: “I circled and hedged, watching him closely, to let him think he was pulling what he wanted out of me” (p. 110)? What does the word *hedged* mean in this context?

Student responses may include:

- o Malcolm X describes himself as controlling the interaction by acting the part of an erratic hipster. “I knew I had him,” Malcolm X states, after he tells the psychiatrist how he is going to organize other African Americans to “ “[s]teal us some guns, and kill us crackers!”” (p. 110). Malcolm X is able to get what he wants out of the psychiatrist, which is the decision that he shouldn’t be drafted because the psychiatrist thinks that he is unfit for the draft.
- o Malcolm X states that when the psychiatrist asked “quiet questions, to get at why I was so anxious,” Malcolm X “circled and hedged” with the psychiatrist, and “didn’t rush him” (p. 110). These words and phrases describe how Malcolm X was not directly answering the psychiatrist, so it seems *hedged* means to avoid being direct with someone.

What other episodes does this interaction with the Army psychiatrist recall in the text?

Student responses may include:

- This example of Malcolm X outsmarting a white Army psychiatrist recalls the episode in which Malcolm X was challenged to a fight by a white passenger and embarrassed the passenger by making him take off almost all of his clothes. Malcolm X said about that episode, “I never would forget that—that I couldn’t have whipped that white man as badly with a club as I had with my mind” (p. 81).
- This episode recalls how Malcolm X was able to outsmart the white conductors in order to ride the railroad for free. Malcolm X states that he was able to fool the conductor because “[m]ost whites don’t give a Negro credit for having sense enough to fool them—or nerve enough” (p. 106).

How does Malcolm X’s interaction with the Army psychiatrist develop the idea of racial identity in the text?

The psychiatrist dismisses Malcolm X when he brings up the threat of an African American revolt: “Organize them nigger soldiers, you dig? Steal us some guns, and kill us crackers!” (p. 110). This incident develops the idea of racial identity by showing the fear with which the white psychiatrist viewed this threat from African Americans.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identified and discussed.

Activity 4: Quick Write**15%**

Instruct students to respond briefly in writing to the following prompt:

Analyze how two central ideas in this chapter interact and build on one another.

Instruct students to look at their annotations and to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

If necessary, remind students to use their notes from the previous night's homework to provide evidence and assist in their understanding of how two central ideas interact and build on one another over the course of chapter.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display or distribute the homework assignment. For homework, instruct students to read and annotate chapter 7 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Instruct students to prepare possible answers to their questions for discussion.

Differentiation Consideration: Students may use their Character Development Tools from 12.1.1 Lesson 3 to record Malcolm X's character development through chapter 7. Consider asking students to focus on the different names Malcolm X is called throughout the first chapters of the text.

Students follow along.

For their Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that better allows them to achieve their statements of purpose. Remind students to focus on **engaging and orienting the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; introducing a narrator and/or characters; and creating a smooth progression of experiences or events.**

Students may post their drafts to the class's online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer engages and orients the reader by **setting out a problem, situation, or observation and its significance; establishes one or multiple point(s) of view; introduces a narrator and/or characters; and creates a smooth progression of experiences or events.**

Consider maintaining the same peer review pairs through 12.1.1 Lesson 12 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.a.

Homework

For homework, read and annotate chapter 7 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion.

Model Central Ideas Tracking Tool

Name :		Class :		Date :	
------------------	--	-------------------	--	------------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text: *The Autobiography of Malcolm X* as told to Alex Haley

Page #	Central Idea	Notes and Connections
Page 93	Systemic oppression	Jumpsteady, a burglar who used to jump from building to building to complete his robberies, is one of the “black victims of the white man’s American social system” (p. 93). This story develops the idea of systemic oppression by showing how Jumpsteady is a “victim” of the social system created by whites, because he is denied other opportunities and forced to view “everyday living as <i>survival</i> ” (p. 93).
Page 105	Systemic oppression	Malcolm X compares the situation of the drug users and himself to that of animals: “When you become an animal, a vulture, in the ghetto, as I had become, you enter a world of animals and vultures. It becomes truly the survival of only the fittest” (p. 105). Here Malcolm X argues that among the drug users, dealers, and other criminals, only the strong and ruthless are able to survive. By comparing poor African-American drug addicts to animals, Malcolm X develops the idea of how systemic oppression affects the African American community. The drug addicts who live in a ghetto created by the white social structure lose their humanity and “become ... animal[s]” because they are denied other opportunities (p.105).

<p>Page 109</p>	<p>Racial identity and systemic oppression</p>	<p>Malcolm X’s descriptions of “Negro ‘firsts’” develop the central idea of racial identity. Malcolm X argues that these “Negro ‘firsts’” are actually demeaning because they create a second class of African Americans that “only help[] the white man to keep his low opinion of <i>all</i> Negroes” (p. 109). This concept of “Negro ‘firsts’” was actually supporting the racial identity of white people who thought they were superior, while demeaning the racial identity of African Americans by creating divisions among them.</p> <p>The concept of “Negro ‘firsts,’” which Malcolm X describes as African Americans who were among the first to do a certain job, supports the idea of systemic oppression, since the description implies control by the white social structure: “the white man during the war ... began letting some Negroes put down their buckets and mops and dust rags and use a pencil” (p. 109). The “Negro ‘firsts’” positions were created and controlled by white people and not as meaningful as African Americans assumed, since they weren’t a genuine sign of respect but a result of necessity.</p>
-----------------	--	---

12.1.1

Lesson 9

Introduction

In this lesson, students read and analyze *The Autobiography of Malcolm X*, chapter 7, pages 114–120 (from “Especially after the nightclubs downtown closed, the taxis and black limousines would be driving uptown” to “my boss and his wife in a gambling house they opened”). In this section of the text, Malcolm X is fully entrenched in the bustle of Harlem, but as he describes, racial tensions and unrest are beginning to unsettle the neighborhood. Malcolm X is an accomplished “hustler” at this point, and takes his brother, Reginald, under his wing and teaches him how to get into the game. Students read and annotate this section of text for central ideas, tracing how events develop these central ideas. Student learning is assessed via a Quick Write at the end of the lesson: How does an event from chapter 7 further develop a central idea from earlier in the text?

For homework, students read chapters 8 and 9 in *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power, persuasiveness, or beauty of the text.

Standards

Assessed Standard(s)	
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Addressed Standard(s)	
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy (e.g., <i>The Federalist</i> , presidential addresses)”).
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of

File: 12.1.1 Lesson 9, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>

	<p>strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>
--	---

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> • How does an event from chapter 7 further develop a central idea from earlier in the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Identify one central idea (e.g., racial identity, systemic oppression, integration versus separation, or solidarity). • Describe how an event or events from chapter 7 develop a central idea (e.g., The central idea of systemic oppression is developed by the description of the riot of 1935 and the later one during World War II. The riots illustrate the tensions between African Americans and white people in Harlem and show how systemic oppression, including the “white merchants of Harlem refusing to hire a Negro, even as their stores raked in Harlem’s money” (p. 116) and the closing of the Savoy Ballroom to keep races from mixing, can explode at the rumor of injustice—“white cops had shot a Negro soldier” (p. 116).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • in stitches – in a state of uncontrollable laughter • valise (n.) – a small piece of luggage that can be carried by hand, used to hold clothing, toilet articles, etc.; suitcase; traveling bag • rackets (n.) – organized illegal activities • Croesus-rich (adj.) – having wealth like the king of Lydia, 560–546 BCE, who was noted for his great wealth • cotillions (n.) – large, formal parties for dancing

Vocabulary to teach (may include direct word work and/or questions)

- lavished (v.) – expended or gave in great amounts or without limit
- graft (n.) – a payment made to a person profiting by dishonest or unfair means, especially by taking advantage of a position of trust

Additional vocabulary to support English Language Learners (to provide directly)

- inferior (adj.) – of poor quality: low or lower in quality
- legitimate (adj.) – real, accepted, or official
- exclusive (adj.) – available to only a few people because of high cost
- veteran (adj.) – having a lot of experience in a particular activity, job, etc.
- integrity (n.) – the quality of being honest and fair

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> • Standards: RI.11-12.3, W.11-12.9.b, L.11-12.4.a • Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 7, pages 114–120 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.1.1 Lesson 4) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students continue to read *The Autobiography of Malcolm X*, chapter 7, and analyze how a particular event further develops a central idea.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapter 7 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about the questions they developed for homework, specifically analyzing how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3).

- ☞ Student questions may include:

What do the “close calls” in this chapter suggest about Malcolm X?

- ☞ Malcolm X was living very dangerously. The first close call on page 112 suggests that Malcolm X is proud of his ability pull a “trick” (p. 112) on white police officers and escape. The second “close call” on page 118, in which Malcolm X and Sammy “barely escaped,” shows how Malcolm X is less in control of the situation than he thinks he is, when Sammy’s girlfriend gets mad at him for putting Sammy in danger. At the end of the chapter, the close

brush with the Italian mobsters shows that it was only luck that actually saved them, and he states, “God takes care of fools and babies” (p. 128), which implies that Malcolm X considers himself to have been a fool.

How do the events in this section show that Malcolm X was a “hustler”?

🗨️ The author writes that a hustler is “nervy and cunning enough to live by ... wits, exploiting any prey that presented itself” (p. 111). Malcolm X uses the white police officers as part of his getaway, “hailing [them] to ask for directions” (p. 112). This example shows how cunning and opportunistic he is. When “[a] bullet grazed” Sammy, Malcolm X only laments the loss of his close friendship with Sammy instead of changing his lifestyle, and decides to “lay low” (p. 118). Malcolm X continues to seek out “hustles” as a steerer (p. 125), as a bootleg transporter (p. 127), and a bootleg supplier for “speakeasies still in Harlem” (p. 127), suggesting that he was attracted to the speed and danger of illegal activities.

- ① If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

60%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read pages 114–115 of *The Autobiography of Malcolm X* (from “Especially after the nightclubs downtown closed, the taxis and black limousines would be driving uptown” to “That’s where Redd Foxx was the dishwasher who kept the kitchen crew in stitches”) and answer the following questions before sharing out with the class. Instruct students to annotate their texts for the central idea, using the code CI. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and the End-of-Unit Assessment, which focus on the development of central ideas.

- ① This focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.
- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Students may use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Provide students with the following definitions: *in stitches* means “in a state of uncontrollable laughter.”

- ① Students may be familiar with this phrase. Consider asking students to volunteer the definitions before providing it to the class.
 - ▶ Students write the definition of *in stitches* in their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definition: *inferior* means “of comparatively low grade; poor in quality; substandard.”
 - ▶ Students write the definition of *inferior* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How are Malcolm X’s ideas about race changing in this section?

What does the author’s description of “those white people” (p. 114) indicate about Malcolm X’s view of them?

- ☛ The description suggests that the “drunk” white people (p. 114) who say, “You’re just as good as I am—I want you to know that” (p. 115) were aware of and apologizing for benefiting from an unfair society. This backhanded compliment is insulting to African Americans, who likely did not consider that they were not “just as good” (p. 115) before the white person brought it up.

Why might the author place emphasis on the word “soul” (p. 114)?

- ☛ Student responses may include:
 - The author may want the reader to understand that there is an element of African-American culture that does not exist in white culture. He states that the white people “could never get enough” (p. 114) of the music, food, and atmosphere in primarily African-American establishments.
 - The author may be using the word “*soul*” sarcastically, using a word that white people may have applied to African-American culture to separate them. The author writes that the “flush-faced men and glittery-eyed women would be pounding each other’s backs and laughing uproariously and applauding the music” (p. 114). This description suggests that the men and women are not part of the crowd, but are taking in the scene from a culture of power, unaware of how their actions made them appear.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 115–116 (from “After a while, my brother Reginald had to have a hustle” to “he looked and acted much older than his years”) and answer the following questions before sharing out with the class.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *legitimate* means “real, accepted, or official” and *exclusive* means “available to only a few people because of high cost.”
 - ▶ Students write the definitions of *exclusive* and *legitimate* on their copies of the text or in a vocabulary journal.

What do the descriptions of Reginald reveal about Malcolm X?

- ☞ Reginald is Malcolm X’s younger brother, and Malcolm X sets up a “good, safe hustle” for Reginald so that Reginald could “learn[] his own way around” (p. 115) before he decided to “take risks for himself” (p. 115). These actions show that Malcolm X feels protective of his brother and doesn’t want Reginald to be in Harlem “without anywhere to call ‘home’” (p. 114). He also wants to keep some of his hustling life away from Reginald because he states that he likes that Reginald does not ask him any questions about his “jobs” (p. 114).

How do these descriptions relate to the idea that Reginald’s girlfriend “lavished on Reginald everything she had” (p. 116)? What does *lavished* mean in this context?

- ☞ Reginald takes fewer risks than Malcolm X does, accepting a safe hustle and choosing an older girlfriend who will take care of him. Reginald’s girlfriend gives him everything and takes care of him “as though he were a baby” (p. 116). *Lavished* means “gave a lot to or spent a lot on someone.”
- ① Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through contexts.

*How do the events described in Reginald’s “good, safe hustle” (p. 115) develop a central idea?

- ☞ Malcolm X states that the hustle “utilized the psychology of the ghetto jungle,” which includes a scam built on the idea that Harlem was full of “many thieves around anxious to get rid of stolen ... merchandise” (p. 115). This scam he argues, caused “conditioning” (p. 115) in the clientele, who would assume that Reginald’s goods were stolen and would pay more than they were worth. This scam develops the idea of systemic oppression because there were so many thieves and criminals in Harlem that it made people brainwashed, expecting crime in the ghetto and left them prey to a scam like Malcolm X’s.

Lead a brief whole-class discussion of student responses.

- ① **Differentiation Consideration:** Students may use the Central Ideas Tracking Tool to record central ideas they identified and discussed.

Instruct student pairs to read pages 116–117 (from “All through the war, the Harlem racial picture never was too bright” to “But Negroes can’t afford to be taking their money downtown to the white man”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *Croesus-rich* means “having wealth like the king of Lydia, 560–546 BCE, who was noted for his great wealth” and *cotillions* means “large, formal parties for dancing.”

- ① Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.
- ▶ Students write the definitions of *Croesus-rich* and *cotillions* on their copies of the text or in a vocabulary journal.

***What was the effect on Harlem of closing the Savoy ballroom?**

🗨 Student responses may include:

- The closing of the Savoy ballroom without good explanation from Mayor LaGuardia increased tension between “Harlem” and “the white man” (p. 116). Tension was so high that a rumor that “white cops had shot a Negro soldier” (p. 116) in the Braddock Hotel caused a riot and widespread looting.
- Harlem, led by Adam Clayton Powell, put up a “big fight” (p. 116), equating the injustice to the fight against segregation in Consolidated Edison, the New York Telephone Company, and the US Navy. They lost that fight, which “didn’t help Harlem to love the white man any” (p. 116).

***What impact did the 1935 riot and the “new riot” (p. 117) ultimately have on Harlem?**

- 🗨 The 1935 riot made white merchants move out. It made people—mainly white people—afraid to visit Harlem, causing businesses to leave. There remained “only a relative trickle of the money which had poured into Harlem in the 1920’s” (p. 117). The “new riot” was devastating to Harlem, especially the “night-life people,” and made the economic situation significantly worse: it “ended even that trickle” (p. 117).

***How do the closing of the Savoy ballroom, the 1935 riot, and the “new riot” (p. 117) develop a central idea?**

🗨 Student responses may include:

- These events develop the idea of systemic oppression because the author suggests Mayor LaGuardia closed the Savoy ballroom “to stop Negroes from dancing with white women” (p. 116). This decision was oppressive to African Americans because they lost a privilege due to the actions of white people.
- The effect of the rumor about the closing of the Savoy ballroom was the riot, a rebellion against the action of “white cops” shooting a “Negro soldier” (p. 116), a scene that illustrated the abuse of white power over African Americans, and systemic oppression.
- These descriptions develop the idea of integration versus separation by showing how white people were afraid of the continuing violence in Harlem. Malcolm X explains that the riots caused white people to be “physically afraid to come to Harlem” and describes how the “hypocritical ‘integration’” taking place downtown destroyed the “Harlem night life” (p. 117).
- Malcolm X introduces the idea of unity or solidarity in this scene when he describes how Adam Clayton Powell made the closing of the Savoy Ballroom “a big fight” (p. 116). Just as Powell had organized the people to fight in solidarity against “Consolidated Edison and the New York Telephone Company until they had hired Negroes” and he had “helped to battle the U.S. Navy and the U.S. Army about their segregating of uniformed Negroes” (p. 116), so, too, Powell organized the people to fight in solidarity the closing of the Savoy Ballroom. Although the African Americans lost this one fight, Malcolm X emphasizes the importance and power of solidarity with these other examples.

Lead a brief whole-class discussion of student responses.

- ① Consider providing students with the terms *integration versus separation* and *solidarity* to describe concisely the central ideas they identify.
- ① **Differentiation Consideration:** Students may use the Central Ideas Tracking Tool to record central ideas they identified and discussed.

Instruct student pairs to read pages 117–119 (from “Sammy and I, on a robbery job, got a bad scare” to “and the politicians were actually inseparable partners”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *valise* means “a small piece of luggage that can be carried by hand, used to hold clothing, toilet articles, etc.; suitcase; traveling bag” and *rackets* means “organized illegal activities.”

- ① Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.
 - ▶ Students write the definitions of *valise* and *rackets* in their copies of the text or in a vocabulary journal.

What events damage Malcolm X and Sammy's relationship?

🗨 Student responses may include:

- Sammy and Malcolm X take on an “impossible” job and, as they made their getaway, Sammy was “grazed” by a bullet (p. 118). Sammy’s girlfriend gets upset with Malcolm X because “she knew [Malcolm X had] been in on [the dangerous job] with him” (p. 118).
- Sammy’s girlfriend attacks Malcolm X, “screaming and clawing” (p. 118), and Malcolm retaliates by hitting her. Then, Sammy threatens Malcolm X with a gun. Malcolm X states, “Things never are fully right again with anyone you have seen trying to kill you” (p. 118).

*Why does Malcolm X decide to go into the numbers racket? What does this decision suggest about Malcolm X?

🗨 Student responses may include:

- The numbers racket “hadn’t slumped in business” like the other hustles in Harlem (p. 119). Malcolm X’s decision shows that he is a survivor, even in difficult times, and adapts easily.
- Malcolm X had to change from the jobs Sammy and he were pulling because “the police ... had surely circulated [their] general descriptions” and they had to “lay low” (p. 118). Malcolm X still intended to be involved in rackets, or illegal activities, even though he was in danger with the police, which demonstrates that he takes risks.

What does Malcolm X learn about graft and “the Dutch Schultz days” (p.119)? What does *graft* mean in this context?

🗨 Student responses should include:

- Malcolm X learns that “crime existed only to the degree that the law cooperated with it” (p. 119) and that “the country’s entire social, political, and economic structure, the criminal, the law, and the politicians were actually inseparable partners” (p. 119). Therefore, law enforcement took *graft* and looked the other way when it suited them to do so, which meant that there was a bigger “hustle” going on at the political level of which Malcolm X had not been aware.
- The “graft paid to officials” were bribes that bought off everyone involved in law enforcement, including “rookie cops and shyster lawyers” who were corrupt enough to take

bribes, but also taken by “top levels of police and politics” who controlled the flow of crime using the power of their positions (p. 119).

- ① Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through contexts.

***How does the author’s description of the graft system develop a central idea?**

- 🗨️ The way the author describes the graft system develops the central idea of systemic oppression because it shows how society permits criminality when it benefits those in power (namely white people).

Lead a brief whole-class discussion of student responses.

- ① **Differentiation Consideration:** Students may use the Central Ideas Tracking Tool to record central ideas they identified and discussed.

Instruct student pairs to read pages 119–120 (from “It was at this time that I changed from my old numbers man” to “for my boss and his wife in a gambling house they opened”) and answer the following questions before sharing out with the class.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *veteran* means “having a lot of experience in a particular activity, job, etc.” and *integrity* means “the quality of being honest and fair.”
 - ▶ Students write the definitions of *veteran* and *integrity* on their copies of the text or in a vocabulary journal.

***What do the descriptions of West Indian Archie suggest about American society?**

- 🗨️ Student responses may include:
 - West Indian Archie had a “photographic memory” and was able to take bets without writing down the numbers, “even in the case of combination plays” (p. 120). He was able to elude the police because he did not carry any betting slips.
 - In “another kind of society” (p. 120) West Indian Archie may have achieved much more. Malcolm X states that he has “often reflected upon such black veteran numbers men” (p. 120) and seen the potential in them instead of seeing the role they played in his life as bookies.
 - The author ends this description by writing, “But they were black” (p. 120), suggesting that it is the fault of American society that Archie’s talents were not put to better use.

- ① If necessary, explain to students that *Sing Sing* is a maximum-security prison in the Hudson Valley.

***How do the descriptions of West Indian Archie further develop a central idea?**

- 🗨️ The descriptions of West Indian Archie’s “photographic memory” and “exceptional mathematical talents” relates to the idea of systemic oppression because it shows that these talents could have “been better used” in a society that allowed non-whites and ex-convicts to have better legitimate jobs (p. 120).

Lead a brief whole-class discussion of student responses.

- ① **Differentiation Consideration:** Students may use the Central Ideas Tracking Tool to record central ideas they identified and discussed.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does an event from chapter 7 further develop a central idea from earlier in the text?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.
- 🗨️ See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapters 8–9 of *The Autobiography of Malcolm X*, and develop 2–3 discussion questions focused on how style and content contribute to the power, persuasiveness, or beauty of the text (RI.11-12.6). Instruct students to prepare possible answers to their questions for discussion.

- ▶ Students follow along.

- ① For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that better allows them to fulfill their statements of purpose. Remind students to focus on engaging and orienting the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; introducing a narrator and/or characters; and creating a smooth progression of experiences or events.

Students who have completed a draft may post the draft to the class's online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer engages and orients the reader by setting out a problem, situation, or observation and its significance; establishes one or multiple point(s) of view; introduces a narrator and/or characters; and creates a smooth progression of experiences or events.

Consider maintaining the same peer review pairs through 12.1.1 Lesson 12 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.a.

Homework

Read and annotate chapters 8–9 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power, persuasiveness, or beauty of the text (RI.11-12.6). Prepare possible answers to your questions for discussion.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	<i>The Autobiography of Malcolm X</i> as told to Alex Haley
--------------	---

Page #	Central Ideas	Notes and Connections
Pages 114–115	Racial identity	The use of the word “soul” (p. 114) to describe something that African-American culture had and white culture did not. Because the music, food, and atmosphere are desirable to the white patrons, the word may suggest pride in the African-American culture. However, it may suggest a fascination with African-American culture that is not sincere or well-intentioned.
Pages 114–115	Systemic oppression	The “drunk” white people (p. 114) who say, “You’re just as good as I am—I want you to know that” (p. 115), were aware of and apologizing for benefiting from an unfair society, as well as insulting African Americans who likely did not consider that they were not “just as good” (p. 115) before the white person brought it up.
Page 115	Systemic oppression	Reginald’s hustle “utilized the psychology of the ghetto jungle” (p. 115). This scam develops the idea of systemic oppression because there were so many thieves and criminals in Harlem that it changed the way people acted and left them prey to such a scam.
Page 116	Systemic oppression	The closing of the Savoy ballroom and the rumor about the shooting develop the central idea of systemic oppression because the white people have control over African-Americans’ lives.
Page 116	Integration vs. separation	While segregation could keep African Americans from moving about, the white women were free to come and

		go. “[N]o one dragged the white women in there” (p. 116), so the Mayor’s solution, which was unfair to the Harlem residents, was to close the place where the white women went.
Page 116	Solidarity	Malcolm X introduces the idea of solidarity in this scene when he describes how Adam Clayton Powell made the closing of the Savoy Ballroom “a big fight” (p. 116). Just as Powell had organized the people to fight in solidarity against “Consolidated Edison and the New York Telephone Company until they had hired Negroes” and he had “helped to battle the U.S. Navy and the U.S. Army about their segregating of uniformed Negroes” (p. 116), so, too, Powell organized the people to fight in solidarity the closing of the Savoy Ballroom. Although the people lost this one fight, Malcolm X emphasizes the importance and power of solidarity with these other examples.
Page 119	Systemic oppression	The “graft paid to officials” (p. 119) were bribes that bought off law enforcement, who controlled the flow of crime using the power of their positions. This event develops the central idea of systemic oppression because it shows how society permits criminality when it benefits those in power.
Page 120	Systemic oppression	West Indian Archie’s photographic memory might have been put to better use in “another kind of society” (p. 120) that allowed African Americans and ex-convicts to have better legitimate jobs.

12.1.1 Lesson 10

Introduction

In this lesson, students continue reading *The Autobiography of Malcolm X*, chapters 8–9, pages 148–153 (from “Early evenings when we were laying low” to “the religion of Islam and it completely transformed my life”). In this section of text, Malcolm X recounts his experiences taking dangerous risks and building a formidable reputation in Harlem. He describes how he is finally caught because of a stolen watch and is tried and sentenced to jail for conspiring with white women to rob houses.

Students reread an excerpt of chapter 9, determining the author’s purpose and point of view. Students track and analyze rhetorical devices used for specific effect. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how style and content contribute to the power or beauty of the text in chapter 9.

For homework, students read and annotate chapter 10 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Addressed Standard(s)	
W.11-12.9. b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court</p>

	Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
L.11-12.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how style and content contribute to the power or beauty of the text in chapter 9.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify the author’s use of style (e.g., varied syntax, figurative language, and juxtaposition). Identify the author’s use of content (e.g., the event of Malcolm X’s arrest). Demonstrate how examples of style and content contribute to the power or beauty of the text (e.g., The figurative language and parallel structure in the description of Detective Turner set the tension in the scene: The author writes, “I was walking on my own coffin” (p. 149), which illustrates the danger inherent in the way Malcolm X is living. The varied syntax in this excerpt controls the language and forces the reader to slow down and pay attention to the details of Malcolm X’s arrest. For example, “One hand was in his pocket. I knew he was a cop” (p. 151), creates a sense of tension in the scene, showing the danger in which Malcolm X found himself. Finally, the juxtaposition in the statements of the bailiffs and court clerks, ““Nice white girls ...

goddam niggers” (p. 153) is shocking to the reader. This juxtaposition demonstrates how race and gender are the key determining factors in Malcolm X’s sentencing, which is supremely unfair and helps to inform Malcolm X’s point of view about race.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● punctually (adv.) – at the expected or planned time ● stave off (v.) – to avert or hold off (something undesirable or harmful), especially temporarily ● congealed (adj.) – changed from a fluid to a solid state by or as if by cold ● titillate (v.) – to arouse, tease, interest, or excite pleasurable and often superficially
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● cagey (adj.) – careful to avoid being trapped or tricked ● sordid (adj.) – marked by baseness or grossness
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● testify (v.) – to talk and answer questions about something especially in a court of law while formally promising that what you are saying is true ● mutual (adj.) – shared between two or more people or groups ● implicated (v.) – showed that someone or something is closely connected to or involved in something (such as a crime)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RI.11-12.6, W.11-12.9.b, L.11-12.3, L.11-12.4.a, L.11-12.5.a ● Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 8–9, pages 148–153 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 	<ol style="list-style-type: none"> 1. 10% 2. 15% 3. 55%

4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the Style and Content Tool (refer to 12.1.1 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Character Development Tool (refer to 12.1.1 Lesson 3) (optional) —students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
L	Indicates student action(s).
L	Indicates possible student response(s) to teacher questions.
F	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students continue to read *The Autobiography of Malcolm X*, chapters 8–9, and determine the author’s point of view and purpose. Then students analyze how particularly effective examples of rhetoric contribute to the power or beauty of the text in chapter 9.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard L.11-12.3. Instruct students to talk in pairs about what they think L.11-12.3 means. Lead a brief discussion about the standard.

Student responses should include:

- Determine how words have different meanings in different contexts, including figurative meanings.
- Identify how an author chose to use specific language to explain ideas or create an effect.
- Identify how meaning and style impact the reader's understanding.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapters 8–9 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power, persuasiveness, or beauty of the text (RI.11-12.6). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about the questions they developed for homework, specifically analyzing the author's point of view or purpose in a text, and identifying how effective rhetoric and content contribute to the power, persuasiveness, or beauty of the text (RI.11-12.6).

Student questions may include:

Describe the stylistic choices the author makes to begin chapter 8. What do these choices reveal about Malcolm X?

Student responses may include:

- The author begins by setting a scene: Sammy is “lying on his bed in pajamas and a bathrobe” (p. 129), so the reader knows that he is relaxed and not ready for a fight.
- Sammy hides his drugs, but Malcolm X opens the door, unafraid that West Indian Archie is angry.
- The author does not write that West Indian Archie stuck a gun in Malcolm X's face, but instead writes, “A .32-20 is a funny kind of gun” (p. 129). This statement shows that Malcolm X is close enough to the gun to focus on the details of it, but the author does not show Malcolm X's immediate reaction to it.

- o The author then makes the contradictory statements: “no one who wasn’t ready to die messed with West Indian Archie” and “He truly scared me” (p. 129). This statement shows that Malcolm X is not as “ready to die” (p. 129) as he thinks he is.

How does the author describe the confrontation with West Indian Archie (pp. 132–133)? How do the author’s stylistic choices develop his ideas?

Student responses may include:

- o Malcolm X states that he was a “fool” but even “a bigger fool” (p. 132) for sitting with his back to the door. This repetition, and his mention that he “never will again” (p. 132) sit with his back to the door imply that this showdown was an important and increases the tension and power of the scene.
- o The author describes West Indian Archie as “floor-showing for the people” (p. 132), which indicates that he was making a fool of Malcolm X.
- o The author describes the people around the two men as “carved, drinks in mid-air” (p. 132), like unmoving sculptures, suggesting that this moment is significant for Malcolm X and that nothing is as important in the room as what is happening between them. These descriptions show the tension in the room and make the scene more powerful.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read pages 148–149 of *The Autobiography of Malcolm X* (from “Early evenings when we were laying low between jobs” to “I was walking on my own coffin”) and answer the following questions before sharing out with the class. Instruct students to annotate their texts for rhetorical devices and point of view, using the codes RD and POV. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and the Mid-Unit Assessment, which focus on the impact of rhetorical devices on point of view.

This focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

Provide students with the following definition: *punctually* means “at the expected or planned time.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *punctually* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *testify* means “to talk and answer questions about something especially in a court of law while formally promising that what you are saying is true,” and *mutual* means “shared between two or more people or groups.”

Students write the definitions of *testify* and *mutual* on their copies of the text or in a vocabulary journal.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What words or phrases in this section are powerful or beautiful?

What do Turner and Malcolm X do that is “cagey” (p. 149)? How do their actions clarify the meaning of cagey?

Student responses should include:

- Malcolm X states that Turner “wanted me to make a move, first” and he “didn’t want to say anything that, repeated, would make him sound bad” (p. 149).
- Malcolm X “didn’t want to say anything that could be interpreted as a threat to a cop” (p. 152), but they “both knew that [they] wanted to kill each other” (p. 149). Instead, Malcolm X used the wire to send messages and did not threaten Turner directly.
- *Cagey* means that they were trying to get something or do something without getting into trouble.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through contexts.

If necessary, provide the definition of *cagey* as “careful to avoid being trapped or tricked.”

***Why does Malcolm X state that he was “walking on [his] own coffin” (p. 149)? What is the impact of this statement on Malcolm X’s point of view?**

Malcolm X threatens a police officer by saying, “Don’t you know that if you play with me, you certainly will go down in history because you’ve got to kill me?” (p. 149). Threatening a police officer is dangerous and can get him killed, but he does it anyway, which suggests that at this time in his life, he is out of control. These descriptions contribute to the power of this scene and demonstrate that Malcolm X believed he was invincible at the time, but now sees how dangerously he was living.

Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language. If necessary, remind students that *figurative language* is “language that differs from the literal meaning of words and phrases.”

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 149–151 (from “It’s a law of the rackets that every criminal expects to get caught” to “I had trapped myself under the bed without a gun. I really was slipping”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *stave off* means “to avert or hold off (something undesirable or harmful), especially temporarily” and *congealed* means “changed from a fluid to a solid state by or as if by cold.”

Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

Students write the definitions of *stave off* and *congealed* on their copies of the text or in a vocabulary journal.

***How does the author describe Sophia and her sister in the bar (pp. 150–151)? What is the impact of these descriptions on the mood of the scene?**

Student responses may include:

- The author writes that the girls “held their breaths” (p. 150); they were so tense they were not breathing normally because they were afraid they would be recognized and that their white friend would figure out that they visited a lot. The descriptions increase the power of the text because they create a tense mood.

- o The girls were “so well known in the Negro places in Roxbury” that they knew they could be approached by any “Negro who knew them” (p. 150). They were “stiff-eyeing the bartenders” (p. 150) to send a message using only their eyes so the man with them would not know they visited Roxbury often. These images increase the power of the text because the reader “caught the message” (p. 150) as well.
- o When Malcolm X came up to the table, the girls were “chalky-white” and Sophia’s husband’s friend was “beet-red” (p. 151). These images also increase the power of the description because they show that the girls were pale with fear of the man’s anger. The man was angry that Malcolm X dared to call white girls “Baby” (p. 151) and approach them at a table.

If necessary, provide students with the definition of *mood* as “the emotional state or feeling that a text conveys or evokes.”

Differentiation Consideration: Consider asking the following question to scaffold student understanding of this event.

What “mistake” (p. 150) did Malcolm X make?

He walked up to Sophia and her sister when her husband’s friend was with them.

What does the author mean when he writes that Sophia’s husband’s friend’s face looked “congealed” (p. 151)? What is the impact of this statement on Malcolm X’s point of view?

The man was extremely mad at Malcolm X, and his face was twisted and ugly, as if it had melted into anger. This vivid description shows complex emotions and contributes to the power of the text. It also shows Malcolm X’s attitude about the way he was living: it shows that he had become the prey instead of the predator, and that he was “slipping” (p. 151).

***What is the effect of the phrase “he watched me as if I were a snake” (p. 151)?**

The white man “stood back” (p. 151), keeping his distance and watching Malcolm X for any sudden moves. Malcolm X notes that Sophia’s husband’s friend “didn’t run” (p. 151), which suggests that Malcolm X was aware the man did regard him as a threat. The effect of this description is to show Malcolm X through this white man’s eyes: as threatening as a snake.

***What does Malcolm X mean when he states that he “was slipping” (p. 151)? What does the choice of the word “slipping” suggest?**

Malcolm X states he “was slipping” because he had “trapped [him]self under the bed without a gun” (p. 151). This slip is unlike him. He also is sick, a consequence of “all of the last five years catching up” (p. 151). He is slipping or sliding downwards mentally and physically.

Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting imagery and figurative language. If necessary, remind students that *imagery* is “the use of figurative language or vivid descriptions to make pictures in the reader’s mind.”

Lead a brief whole-class discussion of student responses. Remind students to annotate for rhetorical and stylistic devices.

Differentiation Consideration: Students may use their Style and Content Tools to record stylistic or content choices they identified and discussed.

Instruct student pairs to number the paragraphs on pages 151–153 (from “I had put a stolen watch into a jewelry shop” to “That’s why I believe that everything is written”). Then instruct students to read the excerpt, annotating and highlighting any paragraphs or sentences that appear unusually short, unusually long, or broken in odd ways.

Instruct student pairs to answer the following questions before sharing out with the class.

***How does the author’s use of variations in syntax affect pacing in this excerpt? What do these variations in syntax suggest about Malcolm X’s point of view?**

Student responses may include:

- o The first four paragraphs contain many clauses separated by commas: “It was about two days later, when I went to pick up the watch, that things fell apart” and “The loser of the watch, the person from whom it had been stolen from us, I later found, had described the repair” (p. 151). These pauses force the reader to connect several ideas together and slow the reader down, drawing the reader’s attention to the details.
- o Paragraphs 5, 6, 9, 10, and 13 are all just one line long. They are so short that they force the reader to pay attention to them. This syntax also forces the reader to consider each statement or detail on its own, and the sentences in these short paragraphs are sometimes fragmented: “One hand in his pocket. I knew he was a cop” (p. 151). These short sentences pace the scene very slowly, making it more dramatic.

- Paragraphs 9, 10, and 11 start with “I remember,” “I raised,” and “I saw” (p. 152), which creates a feeling of a decision happening in slow motion, again, causing the pace to slow down and forcing the reader to pay attention to the details.
- Paragraph 15 includes repetition: “The detectives ... They didn’t ... They didn’t” (p. 152). This repetition makes the reader consider what could have happened, and the author explains the reason why these things did not happen: because he “hadn’t tried to kill the detective” (p. 152).
- These variations in sentence structure reveal that the author believes that this interaction is a turning point in his life, and that it is important for the reader to mark the events carefully. These variations also suggest that Malcolm X is aware of his transformation, and that because “Allah was with [him] even then” (p. 152), these are all events in a larger plan that involves a conversion to Islam and a public life.

If necessary, remind students of the definition of *syntax* from 12.1.1 Lesson 5: “the way in which words are put together to form phrases, clauses, or sentences.”

If necessary, explain to students that “The loser of the watch, the person from whom it had been stolen from us, I later found, had described the repair” and “One hand in his pocket. I knew he was a cop” are examples of a rhetorical device or stylistic choice called *variations in syntax*. Define *variations in syntax* as “changes in sentence length, style, or complexity for stylistic effect.”

If necessary, explain to students that the repetition of “The detectives ... They didn’t ... They didn’t” is an example of a rhetorical device or stylistic choice called *parallel structure*. Define *parallel structure* as “instances of using the same pattern of words to show that two or more ideas are equally important.”

Lead a brief whole-class discussion of student responses. Remind students to annotate for rhetorical and stylistic devices.

Differentiation Consideration: Students may use their Style and Content Tools to record stylistic or content choices they identified and discussed.

Instruct student pairs to read pages 152–153 (from “The cops found the apartment loaded with evidence” to “the religion of Islam and it completely transformed my life”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *titillate* means “to arouse, tease, interest, or excite pleasurable and often superficially.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *titillate* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *implicated* means “shown that someone or something is closely connected to or involved in something (such as a crime).”

Students write the definitions of *implicated* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider asking the following optional extension question to deepen students’ understanding:

How does the ellipsis before “...and my small arsenal of guns” (p. 152) affect pacing? What does the ellipsis suggest about the meaning?

The ellipsis slows the reader down and separates the other petty criminal tools from the truly dangerous ones. It suggests that many of the discovered “tools of [our] trade” were not as incriminating as the “small arsenal of guns” (p. 152).

***What is the impact of the clerks’ and bailiffs’ comments: “Nice white girls ... goddam niggers” (p. 153)? How do these comments contribute to Malcolm X’s point of view?**

Student responses may include:

- o The comments demonstrate how the people in the court, the “court clerks and the bailiffs” (p. 153), had already judged the situation based on the race of the criminals.
- o The comments juxtapose or contrast the boys as corrupters and the girls as their primary victims. The questions the boys were asked were not about the crimes: “How, where, when, had I met them? Did we sleep together?” (p. 153). The lawyer’s statement reaffirms this sentiment: “You had no business with white girls!” (p. 153).

Student responses should include:

- o These comments demonstrate Malcolm X’s point of view because they emphasize his understanding of systemic racism in society: the “[n]ice white girls” (p. 153) kept their humanness, but the boys were dehumanized and racial slurs were applied to them. Because Malcolm X has experienced this racism directly, he is more convinced about “the full truth about the white man” (p. 153), which is that white people purposefully oppressed African Americans.

Differentiation Consideration: If students struggle to understand the power of the juxtaposition in the clerks' and bailiffs' comments, ask the following scaffolding questions:

What is the effect of the word “niggers” in this context?

The word is a racial slur and its use is jarring to the reader. The use of this racial slur shows that even in a formal setting, such as a courthouse, the “court clerks and bailiffs” (p. 153) had no qualms about expressing racist opinions.

How does the word contribute to the power of this scene?

The word creates a mood in the courtroom that indicates the trial will not be fair because of the prejudice already against Malcolm X and Shorty. Malcolm X states that “[n]obody wanted to know anything at all about the robberies” (p. 153) and indicates that, through use of this strong language, he and Shorty were being punished for being with “[n]ice white girls” (p. 153).

If necessary, explain to students that the clerks' and bailiffs' comments: ““Nice white girls ... goddam niggers”” is an example of a rhetorical device or stylistic choice called juxtaposition. Define juxtaposition as “an act or instance of placing close together or side by side, especially for comparison or contrast.”

What reason does Malcolm X give for not having previously revealed his “sordid past”? What does *sordid* mean in this context?

At the time the book was written, Malcolm X had not revealed his past because he did “not want to sound proud of how bad, how evil [he] was” (p. 153). *Sordid* means “bad,” “immoral,” or “evil.”

***What do the last two paragraphs on page 153 (“But people are always speculating—why am I as I am?” to “the religion of Islam and it completely transformed my life”) suggest about the author’s purpose?**

Student responses may include:

- o The author writes that “the full story is the best way that I know to have it seen, and understood, that I had sunk to the very bottom of the American white man’s society” (p. 153). This experience, Malcolm X argues, prepared him for finding “Allah and the religion of Islam” which “completely transformed” (p. 153) his life. His purpose is to demonstrate to the reader the power of his conversion to Islam and the beneficial changes it brought to his life.

- o Malcolm X's purpose is to explain "why [is] [he] as [he] [is]" (p. 153). He states that "[a]ll of our experiences fuse into our personality" (p. 153), so leaving out any part of the story would not be true to his full character. He needs to tell the bad and the good so he can show how he changed over time and why he is as he is.

What do these paragraphs suggest about Malcolm X's point of view?

Malcolm X explains that he is who he is because "[a]ll of our experiences fuse into our personality. Everything that ever happened to us is an ingredient" (p. 153). This explanation suggests that the choices he made are due to his experiences of injustice. The unfairness of his treatment in the courtroom and the unreasonable length of his sentence are other injustices he has to withstand. These injustices support his point of view that all of his experiences in society have made him who he is.

Lead a brief whole-class discussion of student responses. Remind students to annotate for rhetorical and stylistic devices, as well as the author's purpose and point of view in the text.

Differentiation Consideration: Students may use their Style and Content Tools to record stylistic or content choices discussed as well as the author's point of view and purpose in this portion of text.

Differentiation Consideration: Students may use their Character Development Tools to record character development they have identified and discussed.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze how style and content contribute to the power or beauty of the text in chapter 9.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 10 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that will better allow them to fulfill their statements of purpose. Remind students to focus on **engaging and orienting the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; introducing a narrator and/or characters; and creating a smooth progression of experiences or events.**

Students may post their drafts to the class’s online writing community and be paired for peer review. Remind peer reviewers to consider **how effectively their peer engages and orients the reader by setting out a problem, situation, or observation and its significance; establishes one or multiple point(s) of view; introduces a narrator and/or characters; and creates a smooth progression of experiences or events.**

Consider maintaining these same peer review pairs through 12.1.1 Lesson 12 so students can have consistent support through their application of standard W.11-12.3.a.

Students may also review their analysis of the style and content in *The Autobiography of Malcolm X* and consider why and how they might use similar techniques in their own narrative essays.

Homework

Read and annotate chapter 10 of *The Autobiography of Malcolm X* and develop two to three discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.

Model Style and Content Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a lecture, and often, persuade readers or listeners

Style: how the author expresses content, which frequently includes the use of figurative language or rhetorical devices

Content: what the author writes, including events, ideas, and details the author chooses to include

Point of View: an author’s opinion, attitude, or judgment

Purpose: an author’s reason for writing

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical effect (power, beauty, point of view, purpose)
Malcolm X uses parallel structure to describe his interactions with Detective Turner: “We both were being cagey. We both knew that we wanted to kill each other” (p. 149).	This use of parallel structure puts Malcolm X and the detective on even footing, increasing the tension between the two men and contributing to the power of the text.
Malcolm X uses figurative language when he states, “I was walking on my own coffin” (p. 149).	This figurative language is powerful, indicating that Malcolm X was doing extremely dangerous things.

<p>Malcolm X also uses figurative language in his interactions with Sophia’s husband’s friend: “His face was about two feet from mine. It looked congealed” (p. 151) and “he watched me as though I were a snake” (p. 151).</p>	<p>These vivid examples of figurative language increase the power of the text by using very unattractive comparisons to drive home Malcolm X’s points. The descriptions develop his point of view because he sees that he has become the prey instead of the predator, and he needs to make a change.</p>
<p>The author uses variations in syntax in describing Malcolm X’s interactions with Detective Slack: “One hand was in his pocket. I knew he was a cop” (p. 151); “He said, quietly, ‘Step into the back’” (p. 151); “I remember that his name was Detective Slack” (p. 152); “I raised my arm, and motioned to him, ‘Here, take my gun’” (p. 152); and “I saw his face when he took it” (p. 152).</p>	<p>Varying syntax makes the text interesting and powerful. Short sentences also create a fast pace that creates tension and increases the power of the text. This example shows that this is a pivotal event in Malcolm X’s life, and adds to the point of view that this event, as with the other events, contributes to his personality and helps explain why he is who he is.</p>
<p>Malcolm X uses juxtaposition in his descriptions of the bailiffs’ comments: “‘Nice white girls ... goddam niggers’” (p. 153).</p>	<p>This juxtaposition increases the power of the text by using strong language and stark comparisons to develop Malcolm X’s point of view about racism in society. This example supports his idea that the way people have treated him in the past contributed to who he is today.</p>

Model Character Development Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Analyze the character development that you encounter in the text. Identify the events that are connected to this development. Cite textual evidence to support your work.

Character Development	Event	Evidence
Malcolm X is doing very dangerous things but becomes self-aware.	Malcolm X threatens a police officer.	<p>“Don’t you know that if you play with me, you certainly will go down in history because you’ve got to kill me?” (p. 149)</p> <p>“Turner looked at me. Then he backed down ... I guess he wasn’t ready to make history.” (p. 149)</p>
Malcolm X feels that he is losing control and makes bad decisions.	Malcolm X walks up to Sophia and her sister and their white male friend at a bar. Then he hides under his bed without a gun.	<p>“But where, always before, I had been able to [take drugs] and rarely show it very much, but now it was not that easy.” (p. 150)</p> <p>“I don’t know how I ever made such a mistake as I next did.” (p. 150)</p> <p>“What shook me the most was realizing that I had trapped myself under the bed without a gun. I was really slipping.” (p. 151)</p>
Malcolm X stops taking unnecessary risks.	Malcolm X decides to allow himself to be caught rather than to shoot a police officer.	<p>“There I was, wearing my gun ... Today I believe that Allah was with me even then. I didn’t try to shoot him. And that saved my life.” (p. 152)</p>
Malcolm X explains why he is so passionate about Islam and sure about his message.	Malcolm X reflects on how his experiences inform his personality.	<p>“To understand that of any person, his whole life, from birth, must be reviewed.” (p. 153)</p>

		<p>“All of our experiences fuse into our personality. Everything that ever happened to us is an ingredient.” (p. 153)</p> <p>“I had sunk to the very bottom of the American white man’s society when ... I found Allah and the religion of Islam and it completely transformed my life.” (p. 153)</p>
--	--	---

12.1.1

Lesson 11

Introduction

In this lesson, students read and analyze chapter 10 of *The Autobiography of Malcolm X*, pages 165–171 (from “‘The true knowledge’ reconstructed much more briefly than I received it” to “into which any religious faker could step and mislead our people”). In this chapter, Malcolm X is placed in jail and rebels against his imprisonment. His family members visit and share with him information about a man named Elijah Muhammad, which changes his life. Students pay close attention to the structural choices the author makes in this section. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the effectiveness of the structure in chapter 10. How does the structure make the author’s points clear, convincing, and engaging?

For homework, students write a list of ideas about how they would respond to the following college interview question: What are your strengths and weaknesses? Also for homework, students respond briefly in writing to the following prompt: How does the author of *The Autobiography of Malcolm X* use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters in chapter 10? Additionally, students reread their personal narratives from 12.1.1 Lesson 6 and consider whether they would like to expand them into longer compositions or respond to a different Common Application prompt in 12.1.1 Lesson 12.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
Addressed Standard(s)	
W.11-12.3. b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

<p>W.11-12.9. b</p>	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
<p>SL.11-12.6</p>	<p>Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)</p>
<p>L.11-12.4.a</p>	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze the effectiveness of the structure in chapter 10. How does the structure make the author’s points clear, convincing, and engaging?
<p>High Performance Response(s)</p>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify key aspects of the structure in chapter 10 (e.g., The author uses reflection and foreshadowing in this section.). Analyze how this structure makes the author’s points clear, convincing, and engaging (e.g., In this section, the author demonstrates how transformative the teachings of Mr. Muhammad, including the “true knowledge” (p. 165) and “Yacub’s History” (p. 167), were for Malcolm X at this time of his life. He uses reflection to convey Malcolm X’s thoughts at that time: “I have looked back, trying to assess, just for myself, my first reactions to all this” (p. 166), which makes his points clear and convincing to the reader. Malcolm X describes his sense of awe within this reflection: “It still was

like a blinding light” (p. 167). He describes how, at the time, he was “smitten” (p. 166) like Paul in Damascus by the importance of this information. These descriptions engage and convince the reader of the power this new information had on Malcolm X. However, at the end of this excerpt, the author uses foreshadowing to suggest that in the future Malcolm X will question these stories when he learns that “Mr. Muhammad’s tales ... infuriated the Muslims of the East” (p. 171), which indicates that Mr. Muhammad’s version of Islam was not endorsed by those who were of the ancient practice. This foreshadowing is engaging because it gives the reader a reason to read on to the next chapter and find out why Malcolm X suggests that Mr. Muhammad may have been a “faker” (p. 171).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● pillaged (v.) – robbed with open violence ● heathen (adj.) – irreligious, uncultured, or uncivilized ● smitten (adj.) – affected mentally or morally with a sudden pang ● Pharisees (n.) – a group of teachers among the Jewish people at the time of Jesus; he frequently rebukes them in the Gospels for their hypocrisy ● germs (n.) –the rudiment of a living organism; an embryo in its early stages ● eugenics (n.) – the study of hereditary improvement of the human race by controlled selective breeding
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● apprehensive (adj.) – uneasy or fearful about something that might happen
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● traffic (n.) – the buying and selling of illegal goods or services especially between countries ● numb (adj.) – unable to think, feel, or react normally because of something that shocks or upsets you ● dormant (adj.) – not doing anything at this time: not active but able to become active

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
-----------------------	-------------

File: 12.1.1 Lesson 11, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
 © 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>



Standards & Text:	
<ul style="list-style-type: none"> Standards: RI.11-12.5, W.11-12.3.b, W.11-12.9.b, SL.11-12.6, L.11-12.4.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 10, pages 165–171 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 50%
4. Quick Write	4. 15%
5. Closing	5. 10%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
L	Indicates student action(s).
L	Indicates possible student response(s) to teacher questions.
⌋	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.5. In this lesson, students continue to read *The Autobiography of Malcolm X*, chapter 10, paying particular attention to the structural choices the author uses. Students then analyze the effectiveness of the structure in chapter 10 and determine how the structure makes the author's points clear, convincing, and engaging.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard W.11-12.3.b. Instruct students to talk in pairs about how they think standard W.11-12.3.b applies to their writing. Lead a brief discussion about this standard.

Student responses may include:

- The standard asks students to use different approaches to describe characters and explain experiences or events in a narrative.
- The standard asks students to use approaches or techniques such as such as dialogue, pacing, description, reflection, and multiple plot lines.

Ask students to Think, Pair, Share about the following question:

How could some of the techniques listed in this standard develop an experience, character, or event?

Student responses may include:

- An author uses dialogue to develop a character or event by demonstrating what the people in the story actually said.
- An author uses pacing in the narrative to create suspense or a sense of time passing quickly or slowly.
- An author uses description to make the characters or events seem more real and clear in the reader's mind.

Differentiation Consideration: Depending on students' familiarity with the terms in this standard, consider providing the following definitions:

- *Dialogue*: refers to the lines spoken by characters in drama or fiction; conversation between two or more characters
- *Pacing*: how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text

- o *Description*: details about a person, place, or thing in order to create an image in the reader’s mind
- o *Reflection*: refers to consideration of a subject, idea, or past event
- o *Multiple plot lines*: different sets of events, often occurring simultaneously, in a literary text

Lead a brief whole-class discussion of student responses. Inform students that they consider the use of the techniques outlined in this standard in *The Autobiography of Malcolm X* for homework as well as exploring the standard more deeply in the next lesson.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapter 10 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about the discussion questions they developed for homework, specifically analyzing the effectiveness of the structure an author uses in his exposition or argument, including whether the structure makes points clear, convincing, and engaging (RI.11-12.5).

If necessary, remind students that *exposition* means “writing primarily intended to convey information or to explain.”

Student questions may include:

On page 158, Reginald says, “I’ll show you how to get out of prison.” How does this sentence relate to the rest of the chapter?

Malcolm X immediately thinks of escaping from prison: “My automatic response was to think he had come upon some way I could work a hype on the penal authorities” (p. 158). The reader may think Malcolm X may escape prison as well. However, it becomes clear to both the reader and Malcolm X that the “prison” is metaphorical and related to the oppression of African Americans in white society, and getting out of prison for Malcolm X means accepting “the true knowledge” (p. 165).

How does the author structure the text to convince the reader that “[t]he white man is the devil” (p. 162)?

The author reflects upon all the relationships with white people that Malcolm X has had, including “the state white people ... the white judge ... the Swerlins” (p. 162), Mr. Oskowski, and even people he considered close to him, such as Sophia and Hymie (pp. 162–163). He artificially connects them all using ellipses. These are characters with whom the reader is familiar, so the ellipses allow the reader to judge the “devilishness” of each character and come to a conclusion.

Malcolm X uses his brother Reginald’s statement “[t]he white man is the devil” (p. 162) to explain the systemic oppression he has encountered throughout his life. Although this statement initially may be read as incendiary, this claim evolves and becomes more nuanced throughout the text as Malcolm X and his views change.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read pages 165–166 of *The Autobiography of Malcolm X* (from “‘The true knowledge,’ reconstructed much more briefly than I received it” to “liken myself to Paul. But I do understand his experience”) and answer the following questions before sharing out with the class. Remind students to annotate their texts for structural choices using the code SC. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and the Mid-Unit Assessment, which focus on the effectiveness of structural choices.

This focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Provide students with the following definitions: *pillaged* means “robbed with open violence,” *heathen* means “irreligious, uncultured, or uncivilized,” *smitten* means “affected mentally or morally with a

sudden pang,” and *Pharisees* are “a group of teachers among the Jewish people at the time of Jesus; he frequently rebukes them in the Gospels for their hypocrisy.”

Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

Students write the definition of *pillaged*, *heathen*, *smitten*, and *Pharisees* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *traffic* means “the buying and selling of illegal goods or services especially between countries” and *numb* means “unable to think, feel, or react normally because of something that shocks or upsets you.”

Students write the definitions of *traffic* and *numb* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does the way the author organizes the stories in this section make the author’s ideas clear and interesting?

***What is the effect of how the author presents the “true knowledge” that Malcolm X’s family shared with him?**

Student responses may include:

- o The author begins this information by contrasting the “the true knowledge” to the history in “white man’s history books” (p. 165). This contrast indicates that the omission of “the true knowledge” is an injustice and gives more weight or importance to the information he is about to share.
- o The structure of the retelling of the “true knowledge” includes an immediate comparison of non-white peoples, who “built great empires and cultures,” and the white race “living on all fours in caves” (p. 165). Then the “devil white man” (p. 165) destroys those established civilizations through violent means. Opening the story with this comparison clearly sets up the non-white peoples as good and the white people as evil and unnatural, making the message clear to the reader.
- o Although the story begins by telling about the “great empires and cultures” of a civilization, it goes on to provide a brief history of the relatively recent slave trade, “[h]uman history’s greatest crime” (p. 165). This story is striking because “[i]n one generation,” a culture was

brought to its knees and “brainwashed” (p. 165). The reader may have thought that this story was going to be about ancient civilizations, but this shift is surprising and engaging, and makes the central ideas about racial identity and systemic oppression very clear.

***How does the author structure Malcolm X’s reaction to the “true knowledge”? What does this structure imply about what Malcolm X heard?**

Student responses may include:

- This reflection shows how powerful the impact of learning the “true knowledge” was on Malcolm X. The story itself was important to retell, even if it is “reconstructed here much more briefly than [he] received it” (p. 165). The author intends for the story to have a similar impact on the reader, and if it does not, the reflection illustrates why he believes it should.
- The author writes, “Many a time, I have looked back, trying to assess, just for myself, my first reactions” (p. 166). Malcolm X did not know what to make of the information: “every hustling fox and criminal wolf instinct in me ... struck numb” (p. 166). He states he was “smitten” (p. 166) like Paul was in Damascus, and that the information was “like a blinding light” (p. 167). This comparison suggests that Malcolm X was struggling with his own identity within the context of the story: he, too, was “brainwashed” (p. 166) and he, too, “had absolutely no knowledge of his true identity” (p. 165).

Consider explaining to students that *reflection* is a narrative technique that may be used to structure the order of a text.

How does this story of the “true knowledge” support points the author has already made within the text?

Student responses may include:

- Slaves were “cut ... off from all knowledge of their own kind” until they were unaware of their “true identity” (p. 165). Therefore, African Americans are denied access to their own history, and are forced to accept a “whitened” version (p. 165). This story relates to what Reginald says to Malcolm X, “You don’t even know who you are” (p. 164). It also relates to the idea of the “brainwashed black Christian” (p. 40) that Malcolm X believes he would be if he had never learned about the “true knowledge” and Islam.
- One of Malcolm X’s points is that society is unfair toward African Americans, as he indicated in the descriptions of how his mother was treated, how Mr. Ostrowski treated him, and how he was unfairly sentenced. This “true knowledge” explains how the limited prospects for

African Americans were perpetuated and the “great empires” (p. 165) were erased from history.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 166–167 of *The Autobiography of Malcolm X* (from “Many a time, I have looked back, trying to assess” to “to accept that which is already within you, and around you”) and answer the following questions before sharing out with the class.

Why were the inmates concerned and the guards “apprehensive” (p. 167) about Malcolm X? What does *apprehensive* mean in this context?

Student responses may include:

- The inmates were concerned and the guards were nervous about approaching Malcolm X because he was acting so unusually. He would “sit in [his] room and stare” (p. 167), and he refused to eat. Even the prison psychiatrist may have thought it was “some act” (p. 167).
- The guards were nervous or careful to approach Malcolm X because they did not know what he would do. The guards may have thought that Malcolm X was up to something dangerous, as he had proven to be difficult and unpredictable, “cursing guards, throwing things out of [his] cell, balking in lines” (p. 156) and demonstrating other disruptive behaviors.

Student responses should include:

- The word *apprehensive* means nervous or careful.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through contexts.

***How does the structure of the text in this excerpt relate to Malcolm X’s statement that “only guilt admitted accepts truth” (p. 167)?**

The statement helps Malcolm X and the reader connect the information in the “true knowledge” to his life that came before. He states that it was as if “all of that life merely was back there, without any remaining effect, or influence” (p. 166), a powerful statement from someone who hustled for so many years and chose to “live by [his] wits” (p. 111).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 167–169 of *The Autobiography of Malcolm X* (from “I learned later that my brothers and sisters in Detroit” to “returned to the mainland, among the natural black people”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *germs* means “rudiments of a living organism; embryos in their early stages” and *eugenics* means “The study of hereditary improvement of the human race by controlled selective breeding.”

Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

Students write the definitions of *germs* and *eugenics* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *dormant* means “not doing anything at this time; not active but able to become active.”

Students write the definition of *dormant* on their copies of the text or in a vocabulary journal.

***What does the order of how the “true knowledge” and “Yacub’s History” are presented in the text indicate about Malcolm X’s transformation?**

Student responses may include:

- The “true knowledge” sets the tone for “Yacub’s History.” The “true knowledge” includes information about slavery that had been removed from “the white man’s history books” (p. 165) and not made available to African Americans. Because known history had been removed from history books, it is more believable that unknown history—that of Yacub—could also have been removed.
- The “true knowledge” explains how Malcolm X may have unconsciously believed in the idea that “white was good, to be admired, respected, and loved” (p. 166), and it explains why he got a conk and a white girlfriend. The “true knowledge” was “like a blinding light” (p. 167) and helped Malcolm X stop being brainwashed. Likewise, “Yacub’s History” is Malcolm X’s first introduction to Mr. Elijah Muhammad’s teachings, and presents a different possible identity: one of the “Lost-Found Nation of Islam” (p. 171).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 169–171 from *The Autobiography of Malcolm X* (from “Mr. Elijah Muhammad teaches his followers that within six months’ time” to “any religious faker could step and mislead our people”) and answer the following questions before sharing out with the class.

Note all the instances of the phrase “Mr. Elijah Muhammad teaches” on pages 169–170. What does this repetition suggest about Malcolm X’s relationship to Mr. Muhammad?

Student responses may include:

- The repetition of this phrase suggests that Malcolm X is aware that the story he is retelling is not his own and wants to give credit to Mr. Muhammad.
- Malcolm X repeats this phrase several times, suggesting that he may want to distance himself from these ideas. In the last paragraph, Malcolm X refers to “a religious faker” (p. 171), which is likely a reference to Elijah Muhammad, who had “infuriated the Muslims of the East” (p. 171) with these stories. The repetition may be Malcolm X’s attempt to separate himself from this “religious faker” (p. 171).

***What is the impact of how the author ends the chapter?**

Student responses may include:

- The last line, which refers to a “religious faker” who could “step in and mislead our people,” undermines the power of “Yacub’s History” because it suggests that the “religious faker” may be Mr. Muhammad (p. 171).
- What Malcolm X previously and respectfully called Mr. Muhammad’s teachings, he now calls “tales” (p. 171). This change is provocative and engaging to the reader because it suggests that there is later conflict between Malcolm X and Mr. Muhammad.
- The last paragraph separates “real Islam” from Mr. Muhammad’s version, indicating that Malcolm X no longer follows Mr. Muhammad and follows Islam “of the East” (p. 171).
- This paragraph foreshadows a change in Malcolm X’s character, suggesting that he will seek deeper meaning about these teachings and seek greater spiritual enlightenment “at Mecca” (p. 171). It also indicates that he will become an important ambassador of Islam in the West, as he freely explains to Eastern Muslims that “they themselves hadn’t done enough to make real Islam known in the West” (p. 171).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze the effectiveness of the structure in chapter 10. How does the structure make the author's points clear, convincing, and engaging?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

10%

Remind students that for the Performance Assessment at the end of the module they will practice a college interview.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to take it out and refer to it for this portion of the lesson closing.

Post or project standard SL.11-12.6. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

Student responses should include:

- The standard requires students to speak in different environments and for different reasons.
- The standard requires students to show that they can speak with standard, formal English.

Ask students to review their statements of purpose for their college interviews and then to Think, Pair, Share about the following questions:

What is the difference between formal and informal English?

Student responses may include:

- o Formal English is spoken or written language that obeys all the rules of standard English grammar and spelling; informal English may break these rules.
- o Formal English does not include contractions or slang; informal English may include contractions or slang.

In what settings is formal English appropriate? In what settings is informal English appropriate?

Student responses may include:

- o Formal English is appropriate for school, work, and official interactions.
- o Informal English is appropriate for peer, family, and casual interactions.

What type of English is most appropriate for a college interview? Why?

Formal English is most appropriate for a college interview because it is a school or work interaction. Also, one purpose of a college interview is to impress the interviewer with the applicant's speaking skills, so formal English would best achieve that purpose.

Lead a brief, whole-class discussion of student responses. Explain to students that while they should practice formal English for their college interviews, they should also practice being friendly and confident.

Display and distribute the homework assignment. For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Inform students that they will practice responding to this interview question in the following lesson.

What are your strengths and weaknesses?

Also for homework, instruct students to respond briefly in writing to the following prompt:

How does the author of *The Autobiography of Malcolm X* use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters in chapter 10?

Also for homework, instruct students to reread their personal narratives from 12.1.1 Lesson 6 and consider whether they would like to expand them into longer compositions or try a different Common Application prompt in 12.1.1 Lesson 12.

Students who have been completing their Accountable Independent Writing each night should gather their drafts to bring to class for their work in the following lesson.

Students follow along.

Homework

Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as they consider your response. You will practice responding to this interview question in the following lesson.

What are your strengths and weaknesses?

Also, respond briefly in writing to the following prompt:

How does the author of *The Autobiography of Malcolm X* use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters in chapter 10?

Additionally, reread your personal narrative from 12.1.1 Lesson 6 and consider whether you would like to expand it into a longer composition or whether you would like to try a different Common Application prompt in 12.1.1 Lesson 12.

12.1.1

Lesson 12

Introduction

In this lesson, students develop their narrative writing skills through practice with standard W.11-12.3.b. Students use examples from *The Autobiography of Malcolm X* to explore different narrative techniques and then apply those techniques to their own narrative writing in response to one of the Common Application prompts. Students have the choice of expanding on their narratives from 12.1.1 Lesson 6 or choosing to respond to a new prompt. Student learning in this lesson is assessed via students' drafts.

For homework, students read chapter 11 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3).

Standards

Assessed Standard(s)	
W.11-12.3.b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
Addressed Standard(s)	
W.11-12.3.f	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

Assessment

Assessment(s)

Student learning is assessed via an essay draft at the end of the lesson. Students respond to the following prompt, using techniques learned in the lesson to achieve a specific outcome.

- Draft a paragraph in response to the Common Application prompt, focusing on using narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Student responses will be assessed using the [12.1 Narrative Writing Rubric](#).

High Performance Response(s)

A High Performance Response should:

- Demonstrate the use of two or more of the narrative techniques outlined in W.11-12.3.b (e.g., dialogue, pacing, description, reflection, multiple plot lines). (The example below contains dialogue, pacing, and description.)
- Ensure that the narrative techniques contribute to the development of experiences, events, and/or characters. (See example below.)

Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was 14, my mom gave me an ultimatum: “Dad and I have been looking at the bills, and we decided that unless you would like to eat shoes, you will have to get a job.” I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. “I see your point,” I replied.

So I spent my summer poolside, not lounging around with a tall lemonade, but standing over a deep fryer, slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent half on shoes. Pairs of slim metallic gold Air Max, orange filigree embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as “What the Dunk” all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly coveted sneakers. I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer. The challenges, rewards, and thrills of running a small business have fueled my decision to major in business.

A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall, or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential barrier to an education. When I first learned about the nonprofit organization In Ian’s Boots, I knew I found a way to marry my shoe passion with my mission to contribute positively to the world around me. Ian’s Boots collects used shoes for people in need around the world and was founded by the grieving parents of a fellow soccer goalie killed in a sledding accident. Doctors found a biblical message in his boots urging “perseverance,” and this story and message spoke to me. Last year, I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standard: W.11-12.3.b, W.11-12.3.f, W.11-12.5 Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–10 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 	<ol style="list-style-type: none"> 5% 20%

3. Writing Instruction: Narrative Techniques	3. 20%
4. Drafting and Assessment	4. 50%
5. Closing	5. 5%

Materials

- Student copies of their personal narratives (refer to 12.1.1 Lesson 6)
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence	
Symbols	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.3.b. In this lesson, students continue to develop their narrative writing skills, focusing on using narrative techniques to develop experiences, events, or characters. This work supports W.11-12.5, which asks students to develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson's homework assignment. (Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as they consider your response. What are your strengths and weaknesses?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on using formal English.

Students practice asking and answering the college interview question.

Remind students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: How does the author of *The Autobiography of Malcolm X* use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters in chapter 10?) Instruct students to form pairs and share their responses to the homework prompt.

Student responses may include:

- o In the second paragraph of chapter 10, the author includes dialogue and multiple plot lines; he includes the words that Shorty's mother repeats as he prepares for court: "Son, read the Book of Revelations and pray to God" (p. 154). This sentence is a reference to the Bible, and it shows that even Shorty's mother does not believe he will come through his trial successfully because she encourages him to "pray" (p. 154) and refers to the book of the Bible in which the world ends and people pay for their sins. This scene builds Shorty's character because it shows that no one, not even his mother, has faith in him. The author includes this second plot line to set the tone for the reading of the concurrent sentences.
- o The author also uses dialogue to show how the judge sounded when he read out the "concurrent[]" (p. 154) sentences: "Count one, eight to ten years" (p. 154). This scene shows how easily Shorty, who "didn't know what the word 'concurrently' meant" (p. 154), could have believed that he was going to spend the rest of his life in prison for the crimes. His mother was "sobbing" (p. 154) and praying, and Shorty added the years in his head to find that he was going to prison for a long time. This scene develops some comic effect for the reader because the reader does know what concurrently means and knows that Shorty's sentence is not as bad as it appears to him.

- o Once Shorty’s sentence is read, the author slows down the pace by shortening sentences, some that comprise a given paragraph: “I got ten years” (p. 154). This pacing makes the reader slow down and pay attention to the fact that, despite the wild life Malcolm had been living, he “wasn’t quite twenty-one” and “hadn’t even started shaving” (p. 155). Up to now, the reader may have lost track of the years and may have forgotten that despite Malcolm’s fast living, he is very young. This fact may make the sentence of “ten years” (p. 154) seem unfair and possibly even shocking to the reader.
- o The author includes reflection in chapter 10, showing how Malcolm received the information about the “true knowledge” (p. 165). He stops the narrative to allow Malcolm to explain his “first reactions to all of this” (p. 166) to allow the reader to understand what was happening and how Malcolm X grew from this experience.

Have students briefly share whether they would like to expand upon their personal narratives from 12.1.1 Lesson 6, or whether they would like to attempt to respond to a different Common Application prompt. Instruct students to explain their decisions to a peer.

Students discuss their decisions regarding the Common Application essay.

Common Application prompts were introduced in 12.1.1 Lesson 2.

Activity 3: Writing Instruction: Narrative Techniques

20%

Inform students that today they will look more closely at the skills outlined in W.11-12.3.b and practice utilizing those skills as they continue to draft their responses to the Common Application.

Students listen.

Differentiation Consideration: Consider reminding students of the definitions for the narrative techniques outlined in W.11-12.3.b:

- o *Dialogue*: refers to the lines spoken by characters in drama or fiction; conversation between two or more characters
- o *Pacing*: how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text
- o *Description*: details about a person, place, or thing in order to create an image in the reader’s mind

- *Reflection*: refers to consideration of a subject, idea, or past event
- *Multiple plot lines*: different sets of events, often occurring simultaneously, in a literary text

If necessary, remind students to punctuate dialogue using quotation marks to indicate what the speakers say.

Explain to students that the techniques listed in this standard are crucial in narrative writing to develop experiences, events, or characters. These techniques are tools that a writer uses to make a story more interesting or to convey the importance of certain moments or events. Inform students that they will look at an excerpt from pages 37–38, which they read in 12.1.1 Lesson 3, to learn how the author uses these narrative techniques to develop experiences, events, or characters.

Students listen.

Instruct students to form small groups and reread pages 37–38 of *The Autobiography of Malcolm X* (from “Somehow, I happened to be alone in the classroom with Mr. Ostrowski” to “And they looked surprised that I did”). Ask students to annotate for instances where the author uses the techniques listed above to develop the characters and the experience in this example. Explain to students that this part of the narrative describes a “moment” in which Malcolm X was changed for the rest of his life and is therefore instructive for their own purposes in crafting a narrative essay.

Students reread the excerpt from pages 37–38 in groups and annotate for instances of the narrative techniques outlined in W.11-12.3.b and how the techniques develop a character, experience, or event in the excerpt.

Transition students to a whole-class discussion of the techniques they identified and their use in developing the characters, experiences, or events in the excerpt, including the effect of that particular stylistic choice.

Student annotations may include:

- **Dialogue**: from “He told me, ‘Malcolm, you ought to be thinking about a career. Have you been giving it thought?’” (p. 37) to “‘People like you as a person—you’d get all kinds of work’” (p. 38).
 - *Explanation*: When an author uses dialogue in a narrative, he or she is showing what the characters really said. Therefore the words have importance for the story as well as the development of the characters. In this example, the words Mr. Ostrowski says to Malcolm are important for how he comes to view himself and understand how the white world views him.

- o **Description:** from “Somehow, I happened to be alone in the classroom with Mr. Ostrowski, my English teacher” to “why was he teaching in Mason instead of somewhere else, getting for himself some of the ‘success in life’ that he kept telling us how to get?” (p. 37).
 - *Explanation:* Mr. Ostrowski is an important character in this moment, so the author creates a clear picture of what Mr. Ostrowski looks like as well as how Malcolm relates to him to provide context for the harsh comments that Mr. Ostrowski says. Malcolm X does not depict Mr. Ostrowski as cruel or mean, but his description shows his teacher as pathetic, hypocritical, and small.
- o **Reflection:** from “The more I thought afterwards about what he said, the more uneasy it made me” to “Yet nearly none of them had earned marks equal to mine” (p. 38).
 - *Explanation:* By pausing to consider what these words meant and how they affected Malcolm, the author demonstrates the importance of the moment and describes how it changes Malcolm. The author uses reflection to provide Malcolm’s point of view at that moment and also the point of view he has later in life when he is looking back on this moment and assessing its importance.

Explain to students that they should provide the same level of information and vivid detail in their own personal narratives to develop their experiences or events. However, the scope of their personal narratives may focus on a much shorter amount of time and the events may be less intense than Malcolm X’s experiences.

Explain to students that in order to choose which narrative techniques to use as they write their body paragraphs, they should consider the task, purpose, and audience. Instruct students to take out their statements of purpose from 12.1.1 Lesson 2 and consider whether they would like to revise their statements of purpose based on the work they have done over the past several days. Then instruct students to Think, Pair, Share about the following questions:

How does your task inform your choice of narrative techniques to try?

Student responses may include:

- o Because the task is to write a brief 650-word essay, the writer should pay attention to pacing. The events in the essay span several years, so the most words will be spent on the most important events.
- o Dialogue can take up a lot of space. Therefore, the writer should include dialogue strategically to illustrate an exchange that represents a turning point in the writer’s life, not to simply build the context for events.

- Reflection will help explain the significance of a story as it relates to the specific task. Although the events in the story answer the prompt, this connection may not be immediately apparent. Therefore, the writer can explain through reflection how the events connect to the prompt.

How does your purpose inform your choice of narrative techniques to try?

Student responses may include:

- To stand out from the other essays, this essay will use narrative techniques that are engaging, but straightforward. Some dialogue is necessary to illustrate the turning point, and reflection will help explain the significance of the events to future career goals.
- Because the task is to show how important a specific failure was, the writer may use reflection. Without reflection, the events that describe the failure will not make sense. Reflection provides space for making connections between the failure and plans for the future.
- The purpose of the essay is to show a scene in which a person was being objectified and to describe what the writer said to stand up to that person. Therefore, dialogue will show exactly what the writer said during the exchange, and show how the writer successfully swayed the opinions of those in the crowd.

How does your audience inform your choice of narrative techniques to try?

Student responses may include:

- Because the audience will be reading many essays, an unusual narrative technique like multiple plot lines is a good idea. At first, the writer could describe events about her mother and then describe events from the current time, drawing connections between them.
- The audience will be comprised of adults, and they may want to learn about ways in which the writer has grown from negative experiences and failures. Reflection on the writer's negative experiences and failures to demonstrate growth will make a compelling essay.
- The audience needs to learn a lot about the writer in a short space, so pacing is important. Every word counts, so the writer should only include information that shows strengths or development of character.

Lead a brief whole-class discussion of student responses. Remind students to be mindful of their task, purpose, and audience as they craft their body paragraphs.

Activity 4: Drafting and Assessment

50%

Inform students that they will be using the same techniques they analyzed in *The Autobiography of Malcolm X* to continue drafting their responses to one of the Common Application prompts. Students may expand on the personal narrative they wrote in 12.1.1 Lesson 2 or choose a new prompt. The drafts from this lesson should incorporate at least two of the narrative techniques from W.11-12.3.b:

- Dialogue
- Pacing
- Description
- Reflection
- Multiple plot lines

Instruct students to respond in writing to the following prompt:

Draft a paragraph in response to the Common Application prompt, focusing on using narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.

Remind students to use the 12.1 Narrative Writing Rubric and Checklist to guide their written responses.

Students listen and read the writing prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Consider drawing students' attention to their work with W.11-12.3.f as they adapt voice and language use to reflect an awareness of audience.

Transition to the independent writing.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Instruct students to keep their personal narratives in a writing journal or folder as a portfolio of their narrative writing throughout the module.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 11 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how

individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Instruct students to prepare possible answers to their questions for discussion.

Students may also use the code WT to annotate for writing techniques that they identify in *The Autobiography of Malcolm X* and may use in their own writing.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they worked on during this lesson or choose to respond to a new Common Application prompt. Remind students to focus on using narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters. Also, remind students to practice sentence combining and splitting in their drafts. If possible, consider [establishing an online writing community \(if you have not already established one\)](#), so that students can post their drafts for peer review.

If necessary, explain to students that to establish or vary the pace in their personal narratives, they may vary their use of syntax by including multiple short sentences or multiple long sentences in a row. Students should consider how combining short sentences or breaking up long ones could improve the pacing in their personal narratives, or help them to achieve a desired effect.

Homework

Read and annotate chapter 11 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion.

12.1.1

Lesson 14

Introduction

In this lesson, the Mid-Unit Assessment, students use textual evidence from chapters 1–11 of *The Autobiography of Malcolm X* to craft a formal, multi-paragraph response to the following prompt: Determine the author’s purpose and analyze how the structure, style, and content contribute to the power or beauty of the text.

Students review their annotated texts, lesson Quick Writes, discussion notes, homework notes, and optional tools to organize their ideas. Students then develop their essays with relevant and sufficient evidence. The Mid-Unit Assessment is assessed using the 12.1.1 Mid-Unit Text Analysis Rubric.

For homework, students read chapter 12 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

File: 12.1.1 Lesson 14, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

<p>W.11-12.2.a, b</p>	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>
<p>W.11-12.9.b</p>	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
<p>Addressed Standard(s)</p>	
<p>None.</p>	

Assessment

<p>Assessment(s)</p>
<p>Student learning in the first part of this unit is assessed via a formal, multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Determine the author’s purpose and analyze how the structure, style, and content contribute to

the power or beauty of the text.

- Student responses will be assessed using the 12.1.1 Mid-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Determine the author’s purpose (e.g., the author shares the details of Malcolm X’s life through this book so that readers understand how Malcolm X becomes the person he is (p. 153)).
- Identify examples of structure, style, and content that contribute to the power or beauty of the text (for examples, see below).
- Analyze how these examples of structure, style, and content contribute to the power or beauty of the text (for examples, see below).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis. The text contains several examples of how structure, style, and content contribute to the power or beauty of the text, so High Performance Responses may vary widely:

- When explaining his purpose, the author shares Malcolm X’s belief that truly understanding someone requires that “his whole life, from birth, must be reviewed” (p. 153). The author’s structural choice to begin *The Autobiography of Malcolm X* when Malcolm X was still in his mother’s womb highlights this purpose, stressing that the importance of knowing even the context within which a person is born is essential for understanding why Malcolm X thinks and acts the way he does throughout his life. By beginning the text with the terrifying and violent event in which Klansmen aggressively harass Malcolm X’s parents, “shattering every window pane with their gun butts” (p. 1), the author demonstrates that Malcolm X is born in a time and place of intense, explicit racism and discrimination. The frightening and emotional content of this event engages the reader with Malcolm X’s life from the very beginning, thereby contributing to the power of the text.
- When describing Malcolm X’s development into a hipster, the author’s stylistic choice to employ imagery creates a detailed, vivid picture of what Malcolm looks like and how he begins to fit into the “hipster style” (p. 61). The author describes Malcolm’s first zoot suit as “shark-skin gray, with a

big, long coat, and pants ballooning out at the knees and then tapering down to cuffs so narrow that [he] had to take off [his] shoes to get them on and off,” and his new shoes as “dark orange colored, with paper-thin soles and knob style toes” (p. 61). This imagery functions like a photograph of Malcolm at this time in his life. This stylistic choice enhances the beauty of the text.

- As Malcolm comes closer to being caught for his robberies, the author’s stylistic choice to use figurative language conveys Malcolm X’s thoughts on that time in his life. Malcolm X reflects that “[he] had gotten to the point where [he] was walking on [his] own coffin” and that “[i]t’s a law of the rackets that every criminal expects to get caught” (p. 149). The imagery of walking on a coffin and the figurative language of calling the likelihood of being caught a “law” emphasize Malcolm X’s acknowledgement that he was living a very dangerous lifestyle that was certain to end poorly for him. Making the stylistic choice to employ figurative language to convey this emphasis contributes to the power of the text.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
● None.*
Vocabulary to teach (may include direct word work and/or questions)
● None.*
Additional vocabulary to support English Language Learners (to provide directly)
● None.*

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RI.11-12.5, RI.11-12.6, W.11-12.2.a-b, W.11-12.9.b Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–11 <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 12.1.1 Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Copies of the 12.1.1 Mid-Unit Assessment for each student
- Copies of the 12.1.1 Mid-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>

▶	Indicates student action(s).
💬	Indicates possible student response(s) to teacher questions.
ℹ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda **5%**

Begin by reviewing the agenda and the assessed standards for this lesson: RI.11-12.5, RI.11-12.6, W.11-12.2.a, b, and W.11-12.9.b. In this lesson, students complete the Mid-Unit Assessment in which they present evidence determining the author’s purpose and analyzing how the structure, style, and content contribute to the power or beauty of the text.

- Students look at the agenda.

Activity 2: Homework Accountability **10%**

Instruct students to take out their homework from the previous lesson. (Review your notes and annotations on chapters 1–11 of *The Autobiography of Malcolm X*, focusing specifically on the author’s purpose and how the structure, style, and content contribute to the power or beauty of the text, in preparation for the Mid-Unit Assessment.)

Instruct students to form pairs to briefly compare and share their notes and annotations in preparation for the Mid-Unit Assessment.

Activity 3: 12.1.1 Mid-Unit Assessment **80%**

Explain to students that because it is a formal writing task, the Mid-Unit Assessment should include an introductory statement and well-organized ideas supported by the most significant and relevant evidence.

Instruct students to write a multi-paragraph response to the following prompt:

Determine the author’s purpose and analyze how the structure, style, and content contribute to the power or beauty of the text.

Distribute and review the 12.1.1 Mid-Unit Text Analysis Rubric and Checklist. Remind students to use the Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses.

Remind students to use their annotated text, lesson Quick Writes, discussion notes, homework notes, and tools to write their response.

- Display the prompt for students to see, or provide the prompt in hard copy.
 - Students independently answer the prompt using evidence from the text.
 - See the High Performance Response at the beginning of the lesson.
- Consider encouraging students who finish early to reread and revise their response.

Activity 4: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 12 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Instruct students to prepare possible answers to their questions for discussion.

- Students follow along.
- For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that better allows them to fulfill their statements of purpose. Remind students to focus on using narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines to develop experiences, events, and/or characters.

Students may post their drafts to the class’s online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer uses a variety of techniques to

sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Consider establishing new peer review pairs, different from those established in 12.1.1 Lesson 7, so that students can benefit from a reviewer with fresh eyes. Consider maintaining the same peer review pairs through 12.1.1 Lesson 18 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.b.

Homework

Read and annotate chapter 12 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Prepare possible answers to your questions for discussion.

12.1.1 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of chapters 1–11 of *The Autobiography of Malcolm X* to write a well-developed response to the following prompt:

Determine the author’s purpose and analyze how the structure, style, and content contribute to the power or beauty of the text.

Your writing will be assessed using the 12.1.1 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RI.11-12.5, RI.11-12.6, W.11-12.2.a, b, W.11-12.9.b

Commentary on the Task:

This task measures RI.11-12.5 because it demands that students:

- Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

This task measures RI.11-12.6 because it demands that students:

- Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

This task measures W.11-12.2.a, b because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

This task measures W.11-12.9.b because it demands that students:

- Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - Apply *grades 11–12 Reading standards* to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., *The Federalist*, presidential addresses]”).

12.1.1.1 Mid-Unit Text Analysis Rubric

(Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis The extent to which the response analyzes and evaluates the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>CCSS.ELA-Literacy.RI.11-12.5</p> <p>Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>Skillfully analyze and thoroughly evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>Accurately analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>With partial accuracy, analyze and partially evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>Inaccurately analyze and minimally evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>
<p>Content and Analysis The extent to which the response determines an author's point of view or purpose in a text in which the rhetoric is particularly effective and analyzes how style and content contribute to the power, persuasiveness, or beauty of the text.</p> <p>CCSS.ELA-Literacy.RI.11-12.6</p>	<p>Precisely determine an author's point of view or purpose in a text in which the rhetoric is particularly effective; skillfully analyze how style and content contribute to the power, persuasiveness, or beauty of the text.</p>	<p>Accurately determine an author's point of view or purpose in a text in which the rhetoric is particularly effective; accurately analyze how style and content contribute to the power, persuasiveness, or beauty of the text.</p>	<p>Partially determine an author's point of view or purpose in a text in which the rhetoric is particularly effective; with partial accuracy, analyze how style and content contribute to the power, persuasiveness, or beauty of the text.</p>	<p>Inaccurately determine an author's point of view or purpose in a text in which the rhetoric is particularly effective; inaccurately analyze how style and content contribute to the power, persuasiveness, or beauty of the text.</p>



<p>Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</p>				
<p>Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>



audience's knowledge of the topic.					
<p>Command of Evidence and Reasoning The extent to which the response draws evidence from informational texts to support analysis, reflection, or research. CCSS.ELA-Literacy.W.11-12.9.b</p> <p>Draw evidence from informational texts to support analysis, reflection, and research; apply <i>grades 11-12 Reading standards</i> to literary nonfiction.</p>	<p>Skillfully utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	
<p>Coherence, Organization, and Style The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia. CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia.</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p>	



<p>content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p>				
---	--	--	--	--

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.1.1 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging? (RI.11-12.5)	<input type="checkbox"/>
	Determine an author's point of view or purpose in a text? (RI.11-12.6)	<input type="checkbox"/>
	Analyze how style and content contribute to the power, persuasiveness, or beauty of the text? (RI.11-12.6)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Utilize textual evidence to support analysis, reflection, or research? (W.11-12.9.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>

File: 12.1.1 Lesson 14, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
 © 2015 Public Consulting Group. This work is licensed under a
 Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License
<http://creativecommons.org/licenses/by-nc-sa/3.0/>



File: 12.1.1 Lesson 14, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
© 2015 Public Consulting Group. This work is licensed under a
Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License
<http://creativecommons.org/licenses/by-nc-sa/3.0/>



12.1.1

Lesson 15

Introduction

In this lesson, students analyze pages 202–206 from chapter 12 of *The Autobiography of Malcolm X* (from “We had hoped to hear his wisdom during dinner” to “what the white man had done to our poor people here in America”). In this passage, the author discusses Malcolm X’s experiences with recruiting efforts for Elijah Muhammad and beginning to lecture at Temple One. Students explore the author’s style and content choices, analyzing how they enhance the power or beauty of this excerpt. Student learning is assessed via a Quick Write at the end the lesson: Analyze how style and content contribute to the power or beauty in chapter 12.

For homework, students read and annotate chapter 13 of *The Autobiography of Malcolm X*. Students also develop discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Addressed Standard(s)	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2. b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. b. Spell correctly.
L.11-12.4. a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

- | | |
|--|---|
| | a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. |
|--|---|

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how style and content contribute to the power or beauty in chapter 12.

High Performance Response(s)

A High Performance Response should:

- Identify at least one example of a stylistic choice that contributes to the power or beauty of chapter 12 (e.g., The author focuses on Malcolm X's early experiences lecturing Nation of Islam followers at Temple One in Detroit. The author uses juxtaposition to explain that when Malcolm X lectures now he "rarely feel[s] as much electricity as was then generated in [him]" (p.205) when he was only beginning to lecture at Temple One in Detroit.).
- Identify at least one example of a content choice that contributes to the power or beauty of chapter 12 (e.g., To highlight Malcolm X's early experiences speaking to Nation of Islam followers, the author includes quotations of the content from Malcolm X's lectures about the horrors of slavery. The quotations the author includes focus on the degrading and harmful effects of the slave masters' rape of African-American women: "That rapist slavemaster who emasculated the black man ... until even today the black man lives with fear of the white man in his heart" (p. 206).).
- Analyze how these stylistic and content choices contribute to the power or beauty of chapter 12 (e.g., Through the stylistic choice of juxtaposition, the author emphasizes the extent to which Malcolm X feels stimulated and energized during his early experiences lecturing to Nation of Islam followers. Malcolm X now has "audiences of millions" who can hear his message through "radio and television microphones," which the author juxtaposes with Malcolm X's early experiences lecturing to only "those seventy-five or a hundred Muslims" who were physically in front of him in their modest "storefront temple with the squealing of pigs filtering in from the slaughterhouse just outside" (p. 205). The author's stylistic choice of juxtaposition contributes to the power of the excerpt by highlighting how different Malcolm X felt as a young minister. By including quotations from Malcolm X's early lectures, the author demonstrates the typical content in Malcolm X's speeches that would move him so much: "*Think of hearing wives, mothers, daughters, being*

raped! And you were too filled with *fear* of the rapist to do anything about it!” (p. 206). Because rape is such an emotionally intense topic that is difficult for many people to hear discussed, the quotation shocks the reader and develops the emotional intensity of the excerpt. Sharing the content of the lectures serves to generate the same “electricity” (p. 205) in the reader that Malcolm X feels while speaking on these topics, which contributes to the overall power of the excerpt.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • extemporaneous (adj.) – done, spoken, performed, etc. without special advance preparation • gall (n.) – bitterness of spirit
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • rebuffed (v.) – rejected or criticized sharply
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • lull (n.) – a brief time when action or activity stops – usually + <i>in</i> • forebears (n.) – members of your family in the past • reel (v.) – to be very shocked, confused, and upset • Plymouth Rock (n.) – a rock at Plymouth, Massachusetts, on which the Pilgrims who sailed on the <i>Mayflower</i> are said to have stepped ashore when they landed in America in 1620

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.6, L.11-12.1, L.11-12.2.b, L.11-12.4.a • Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 12, pages 202–206 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 	<ol style="list-style-type: none"> 1. 10% 2. 15% 3. 50%

4. Quick Write and Editing	4. 20%
5. Closing	5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the Style and Content Tool (refer to 12.1.1 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbols	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students read and discuss a section of text from chapter 12 of *The Autobiography of Malcolm X*. Students explore the author’s style and content choices, analyzing how they enhance the power or beauty of this excerpt.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standards L.11-12.1 and L.11-12.2.b. Instruct students to talk in pairs about what they think each standard means. Lead a brief discussion about the standards.

Student responses should include:

- o Students should use grammar correctly and communicate without slang in both writing and discussion.
- o During writing assignments, students should follow the rules for capitalization and punctuation and spell correctly.

Review rules for capitalization, punctuation, and spelling as necessary.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapter 12 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework, specifically discussing the author's point of view or purpose and the contribution of style and content to the power or beauty of the text.

Student questions may include:

How does the description of “the Muslim home routine” (p. 197) contribute to the power of the text?

By “patiently” sharing the step-by-step routine typical in “the Muslim home” (p. 197) the author emphasizes Malcolm X's interest in the routine. The description contributes to the power of the text because the reader, like Malcolm X, witnesses and understands “[e]ach act, and the significance of that act” (p. 197) and is captivated by the routine.

What is the rhetorical impact of the last sentence in the chapter: “In the years to come, I was going to have to face a psychological and spiritual crisis” (p. 214)?

In the section of text immediately preceding this sentence, the author emphasizes Malcolm X's faith in and dedication to Elijah Muhammad, perhaps hinting at the content of the “psychological and spiritual crisis” to come (p. 214). Because the reader does not know exactly why or when Malcolm X will have this crisis, especially since the preceding section is

nothing but positive about Elijah Muhammad, the author’s stylistic choice to use foreshadowing contributes to the power of the excerpt by building suspense and tension.

Consider informing students that the last sentence of chapter 12 is an example of foreshadowing. If necessary, remind students of their work with foreshadowing in 12.1.1 Lesson 11.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief, whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student pairs to read pages 202–204 (from “We had hoped to hear his wisdom during dinner” to “And I worshipped him” and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider providing students with the following definitions: *lull* means “a brief time when action or activity stops” and *forebears* means “members of your family in the past.”

Students write the definitions of *lull* and *forebears* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What makes the text powerful or beautiful?

What does it mean that Malcolm X “found [his] tongue” (p. 202)? How does this description develop the reader’s understanding of Malcolm X’s point of view?

The phrase “found [his] tongue” (p. 202) is a figurative way of showing that Malcolm X is inspired to speak, and he knows what he wants to say. The stylistic choice to use figurative language in a simple, direct sentence emphasizes that Malcolm X views this moment as important. This

description implies that prior to this discussion, Malcolm X had not felt ready to engage Mr. Muhammad in this way, highlighting Malcolm X's view that his first dinner with Elijah Muhammad is a pivotal experience for him.

Consider explaining to students that this is an example of a rhetorical device or stylistic choice called *metonymy*. Define *metonymy* for students as “the use of some aspect of a person, object or idea to represent that person, object or idea.” For example, to state that Malcolm X “found [his] tongue” (p. 202), is to show that he found the inspiration and power to speak.

Differentiation Consideration: Students may use their Style and Content Tools to record this definition and example of *metonymy*.

***How does receiving the “X” affect Malcolm X? What words and phrases emphasize this effect?**

Receiving the “X” is important to Malcolm X, because it allows him to reject “the white slavemaster name” (p. 203) and embrace and display his new identity. By using the phrase “forever after” (p. 203), the author emphasizes the importance and finality of Malcolm X's new identity.

***How does the author describe the people Malcolm X tries to recruit in Detroit? What makes this description powerful or beautiful?**

Student responses may include:

- o The author describes the people Malcolm X tries to recruit as “poor, ignorant, brainwashed black brothers mostly too deaf, dumb, and blind, mentally, morally, and spiritually to respond” (p. 203). This description is powerful, because the alliteration and repetitive word endings intensify Malcolm X's feelings of pity, anger, and frustration toward the people he tries to help.
- o The alliteration and repetitive word endings create an engaging rhythm that distinguishes the sentence from the rest of the paragraph, enhancing both the beauty and power of the description.
- o Because the African Americans Malcolm X tries to recruit are not actually “too deaf, dumb, and blind,” the figurative language exaggerates these men's conditions, which emphasizes Malcolm X's deep concern for them (p. 203).

If necessary, explain to students that the description “too deaf, dumb, and blind” is an example of *hyperbole*. Define *hyperbole* as “obvious and intentional exaggeration.”

Differentiation Consideration: Students may use their Style and Content Tools to record this definition and example of *hyperbole*.

What is the rhetorical impact of the image of “each month, a few more automobiles lengthened our caravans” (p. 203)?

With this image, the author shows that “[g]radually, enough were made interested” (p. 203) by Malcolm X’s recruitment efforts. The author’s stylistic choice to use imagery to convey the sense of growth adds to the beauty of the excerpt. Through imagery, the author is not merely reporting the fact that membership in the Nation of Islam grew; instead, the image allows the reader to vividly picture more and more cars traveling to Chicago, which is a more beautiful way than listing a statistic to convey the sense of growth.

***How does the author emphasize Malcolm X’s opinion of Elijah Muhammad?**

Student responses may include:

- o The author creates an abrupt shift in sentence structure by using the short sentence “And I worshipped him” (p. 204) as its own paragraph, which is jarring to the reader. By varying syntax for effect, the author places special emphasis on the meaning of this sentence, highlighting just how important Elijah Muhammad is to Malcolm X.
- o By using the word *worshipped* (p. 204), the author emphasizes that Malcolm X views Elijah Muhammad as someone so important that he acts toward him as he would act toward God.

Differentiation Consideration: Consider extending students’ analysis of the sentence “And I worshipped him” (p. 204) with the following question:

What is the impact of the word “worshipped” (p. 204)?

Through the word “worshipped” (p. 204), the author compares Malcolm X’s feelings about Elijah Muhammad to how a religious person acts toward his or her god. The word “worshipped” emphasizes the extent to which Malcolm X respects and glorifies Elijah Muhammad. Because Malcolm X reveres Elijah Muhammad like a god, he feels “honored” whenever Elijah Muhammad invites them for dinner or pays them “a personal visit” (p. 204).

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Style and Content Tools to record the stylistic and content choices they identified and discussed.

Instruct student pairs to read pages 204–206 (from “In early 1953, I left the furniture store” to “what the white man had done to our poor people here in America”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *extemporaneous* means “done, spoken, performed, etc. without special advance preparation” and *gall* means “bitterness of spirit.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *extemporaneous* and *gall* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *reel* means “to be very shocked, confused, and upset” and *Plymouth Rock* is “a rock at Plymouth, Massachusetts, on which the Pilgrims who sailed on the *Mayflower* are said to have stepped ashore when they landed in America in 1620.”

Students write the definitions of *reel* and *Plymouth Rock* on their copies of the text or in a vocabulary journal.

As this section of text contains material relating to the rape of slaves by white men and the cumulative impact of these individual actions on the larger African American community, consider establishing and modeling classroom norms and expectations for a respectful and critical academic discussion.

***What comparison does the author make between when Malcolm X speaks “[t]oday” (p. 205) and when he first lectured at Temple One? How does this comparison contribute to the power of the excerpt?**

The author juxtaposes Malcolm X’s present experiences lecturing to “audiences of millions” using the sophistication of “radio and television microphones” to when he first began lecturing in front of only “seventy-five or a hundred Muslims” in the comparatively humble “storefront temple with the squealing of pigs filtering in from the slaughterhouse just outside” (p. 205). Because millions now hear his message, it may not be clear why Malcolm X “rarely feel[s] as much electricity as was then generated in [him]” (p. 205). However, the juxtaposition draws

attention to the emotional significance of Malcolm X's early lecturing experiences, thereby contributing to the power of the excerpt.

If necessary, remind students of their work with *juxtaposition* in 12.1.1 Lesson 10.

What does Malcolm X feel toward his “poor blind black brothers” when they “rebuff[]” Mr. Muhammad’s teachings (p. 205)? What words and phrases clarify the meaning of *rebuffed* in this context?

Malcolm X feels “anger and pity” (p. 205) when he tries to talk to African Americans about Elijah Muhammad’s teachings and the teachings are “rebuffed and even ridiculed” (p. 205). Since these people seem to be dismissing and making fun of Elijah Muhammad’s teachings, then *rebuffed* likely means “rejected or criticized sharply.”

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context as a clue to determine the meaning of a word.

***How does the inclusion of the quotations from Malcolm X’s lectures develop the author’s purpose in this excerpt?**

Student responses may include:

- o By including quotations from Malcolm X’s lectures, the author exposes the reader to Malcolm X’s speaking style and content. Though Malcolm X “had never felt remotely qualified to directly represent Mr. Muhammad” (p. 204), the inclusion of the quotations demonstrates that Malcolm X is indeed ready to speak on behalf of the Nation of Islam.
- o The author’s inclusion of quotations is a powerful way to demonstrate Malcolm X’s readiness to become a minister because the quotations transport the reader into Malcolm X’s audience, giving the reader a more physical experience of what it would have been like to hear powerful phrases like ““We have *accepted* it! We have *embraced* it! We have *believed* it! We have *practiced* it!”” (p. 205).

***How does the content of the quoted lectures contribute to the power of this excerpt?**

Student responses may include:

- o The quotations focus on Malcolm X’s descriptions of “[t]hat rapist slavemaster who emasculated the black man” and how the rape of African-American women affected and continues to affect African Americans’ condition and identity, since ““even today the black man lives with fear of the white man in his heart”” (p. 206). Because rape is such an

emotionally charged topic that is difficult for many people to discuss, the quotations shock the reader and develop the emotional intensity of the excerpt.

- o The quoted lectures include Malcolm X's description of his struggle with his racial identity in the context of all African Americans being "polluted by [the] devil white man" (p. 206), which connects to an experience that his audience shared. The inclusion of Malcolm X's description of his racial identity and his "raping, red-headed devil ... *grandfather*" (p. 206) contributes to the power of the passage because it is a deeply personal experience.

What does it mean to "become so choked up" (p. 206)? How does this description develop the reader's understanding of Malcolm X's point of view?

The author uses figurative language to mean that Malcolm X is so overcome with emotion "thinking to [himself] about what the white man had done to our poor people here in America" (p. 206) that it is like he cannot breathe or say anything at all. Malcolm X's reflection on the issues he brings up during his speaking experience indicates how strongly he feels about the condition of African Americans.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Style and Content Tools to record the instances of stylistic or content choices they identified and discussed.

Activity 4: Quick Write and Editing

20%

Instruct students to respond briefly in writing to the following prompt:

Analyze how style and content contribute to the power or beauty in chapter 12.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Transition students to editing their Quick Writes. Instruct students to edit their Quick Writes for proper grammar, capitalization, punctuation, and spelling according to standards L.11-12.1 and L.11-12.2.

If possible provide online or hardcopy dictionaries as necessary.

Students independently edit their Quick Writes.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 13 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that better allows them to fulfill their statements of purpose. Remind students to focus on using narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Students may post their drafts to the class's online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Homework

Read and annotate chapter 13 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion.

Model Style and Content Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a lecture, and often, persuade readers or listeners
Style: how the author expresses content, which frequently includes the use of figurative language or rhetorical devices
Content: what the author writes, including events, ideas, and details the author chooses to include
Point of View: an author’s opinion, attitude, or judgment
Purpose: an author’s reason for writing

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical effect (power, beauty, point of view, purpose)
<p>The author uses foreshadowing the last sentence of the chapter: “In the years to come, I was going to have to face a psychological and spiritual crisis” (p. 214).</p>	<p>Because the reader does not know exactly why or when Malcolm X will have this crisis, especially since the preceding section is nothing but positive about Elijah Muhammad, the author’s stylistic choice to use foreshadowing contributes to the power of the excerpt by building suspense and tension.</p>
<p>The author uses metonymy when he writes that Malcolm X “found [his] tongue” during the first dinner he has with Elijah Muhammad (p. 202). <i>Metonymy:</i> the use of some aspect of a person, object, or idea to represent that person, object, or idea</p>	<p>Using figurative language in a simple, direct sentence emphasizes the importance of the moment to Malcolm X, which demonstrates Malcolm X’s point of view that his first dinner with Elijah Muhammad is a pivotal experience for him.</p>

<p>The author uses alliteration when he describes the people Malcolm X tries to recruit in Detroit as “poor, ignorant, brainwashed black brothers mostly too deaf, dumb, and blind, mentally, morally, and spiritually to respond” (p. 203).</p>	<p>This description is powerful, because the alliteration and repetitive word endings intensify Malcolm X’s feelings of pity, anger, and frustration toward the people he believes he is trying to help.</p> <p>The alliteration and repetitive word endings create an engaging rhythm that distinguishes the sentence from the rest of the paragraph, enhancing both the beauty and power of the description.</p>
<p>The author uses hyperbole when he describes the people Malcolm X tries to recruit in Detroit as “too deaf, dumb, and blind” (p. 203).</p> <p><i>Hyperbole:</i> obvious and intentional exaggeration</p>	<p>The hyperbole exaggerates these men’s conditions, which emphasizes Malcolm X’s low opinion of them and adds to the power of the description.</p>
<p>To convey a sense of growth, the author uses the image of “a few more automobiles lengthened our caravans” (p. 203).</p>	<p>Through imagery, the author is not merely reporting the fact that membership in the Nation of Islam grew; instead, imagery contributes to the beauty of the text by allowing the reader to vividly picture more and more cars traveling to Chicago, which is a more beautiful way than listing a statistic to convey the sense of growth.</p>
<p>The author varies his syntax for stylistic effect with an abrupt, short sentence: “And I worshipped him” (p. 204).</p>	<p>As a short sentence in its own paragraph, the author creates an abrupt shift in sentence structure, which is jarring to the reader. By varying syntax for effect, the author places special emphasis on the meaning of this sentence, highlighting just how important Elijah Muhammad is to Malcolm X, which shows Malcolm X’s point of view.</p>
<p>The author uses juxtaposition to compare Malcolm X’s present experiences lecturing to “audiences of millions” using the sophistication of “radio and television microphones” to when he first began lecturing in front of only “seventy-five or a hundred Muslims” in the comparatively humble “storefront temple with the squealing of</p>	<p>Because millions now hear his message, it may not be clear why Malcolm X “rarely feel[s] as much electricity as was then generated in [him]” (p. 205). However, the juxtaposition draws attention to the emotional significance of Malcolm X’s early lecturing experiences, thereby contributing to the power of the excerpt.</p>

<p>pigs filtering in from the slaughterhouse just outside” (p. 205).</p>	
<p>The author includes quotations of the content from Malcolm X’s lectures about the horrors of slavery (pp. 205–206, from “We didn’t land on Plymouth Rock, my brothers and sisters” to “and the gall to think we, his victims, should <i>love</i> him!”).</p>	<p>By including quotations from Malcolm X’s early lectures, the author demonstrates the typical content in Malcolm X’s speeches that would move him so much. Because rape is such an emotionally intense topic that is difficult for many people to hear discussed, the content shocks the reader. This example develops the emotional intensity, which contributes to the overall power of the excerpt.</p>
<p>The author uses figurative language, describing Malcolm X as feeling “so choked up” (p. 206) after lecturing on the horrors of slavery.</p>	<p>The author’s use of figurative language to show that Malcolm X is so overcome with emotion that it is like he cannot breathe or speak indicates how strongly Malcolm X feels about the condition of African Americans, which demonstrates Malcolm X’s point of view.</p>

12.1.1

Lesson 16

Introduction

In this lesson, students analyze two sections of text from chapter 13 of *The Autobiography of Malcolm X* (pages 215–217 from “I quit the Ford Motor Company’s Lincoln-Mercury Division” to “report to Mr. Muhammad a new temple address” and pages 237–239 from “Later that year, after Betty and I were married” to “child in the streets were discussing ‘those Muslims’”). In these passages, Malcolm X becomes a full-time minister for Elijah Muhammad, skillfully executing his first responsibility of establishing a temple in Boston. Later, as the minister of the temple in Harlem, Malcolm X organizes a demonstration after an incident of police brutality against a member of the Nation of Islam. Students explore these events and the ways in which they show how Malcolm X has developed through this point in the text. Student learning is assessed via a Quick Write at the end the lesson: Analyze how events in chapter 13 demonstrate Malcolm X’s development.

For homework, students read and annotate the first half of chapter 14, pages 240–251 of *The Autobiography of Malcolm X* (from “In the spring of nineteen fifty-nine” to “The child cries for and needs its own world!”). Students also develop discussion questions focused on how central ideas develop, interact, or build on one another in the text.

Standards

Assessed Standard(s)	
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Addressed Standard(s)	
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze how events in chapter 13 demonstrate Malcolm X's development.

High Performance Response(s)

A High Performance Response should:

- Describe Malcolm X's development in chapter 13 (e.g., In chapter 13, the author recounts how Malcolm X transitions from being an Assistant Minister at the temple in Detroit to being a full-time minister charged with traveling across the country "to establish more temples among the twenty-two million black brothers" (p. 215). Finally, Malcolm X becomes the primary minister for the temple in Harlem, and in doing so, establishes himself as a powerful, respected leader in the growing Nation of Islam.).
- Identify significant events that demonstrate Malcolm X's development in chapter 13 (e.g., Malcolm X leaves his factory job to become a full-time minister for Elijah Muhammad (p. 215), Malcolm X travels to Boston and establishes a temple there (pp. 216–217), Malcolm X organizes the Fruit of Islam to pressure the police into getting Brother Hinton medical care (pp. 238–239).).
- Analyze how the significant events demonstrate Malcolm X's development in chapter 13 (e.g., Malcolm X's role during the incident with Brother Hinton demonstrates how powerful Malcolm X is now as a leader in the Nation of Islam. When Malcolm X hears about the attack on Brother Hinton, he takes a leadership role and organizes the Fruit of Islam "with some telephone calls, in less than half an hour" (p. 238) to engage in a peaceful demonstration at the police station. Throughout the demonstration, the Fruit of Islam obey Malcolm X's directions, which indicates that Malcolm X is now an influential leader whom others in his community respect. Malcolm X's interactions with the police during the incident with Brother Hinton also demonstrate Malcolm X's growing confidence and power as a community leader. Malcolm X is confident enough to address "the lieutenant in charge" (p. 238) and convince the police to allow him to see Brother Hinton. Malcolm X also successfully demands from the lieutenant that Brother Hinton "receive[] proper medical attention" (p. 238). The police even ask Malcolm X to control the crowd, showing that the police view him as important (pp. 238–239).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> immersed (v.) – involved deeply, absorbed subjugate (v.) – to conquer and gain the obedience of (a group of people, a country, etc.) nightsticks (n.) – heavy sticks that are carried by police officers and are used as weapons
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> dispersed (v.) – to separate and move apart in different directions without order or regularity; become scattered
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> analogy (n.) – a comparison of two things based on their being alike in some way arouse (v.) – to cause (someone) to become active, ready, or upset scuffle (n.) – to fight briefly and usually not very seriously appraised (v.) – gave an opinion about the condition, quality, or importance of (something or someone studied or examined)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RI.11-12.3, L.11-12.4.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 13, pages 215–217 and 237–239 <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 60% 15% 5%

Materials

- Student copies of the Character Development Tool (refer to 12.1.1 Lesson 3) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
ⓧ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students read and discuss two sections of text from chapter 13 of *The Autobiography of Malcolm X*. Students explore the events described in the chapter and the ways in which they show how Malcolm X has developed.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate chapter 13 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework, specifically analyzing how individuals, ideas, and events interacted and developed (RI.11-12.3).

Student questions may include:

How does the author’s description of Malcolm X’s reunion with West Indian Archie develop Malcolm X’s view of himself?

By describing how West Indian Archie has become “a ghost of the person [Malcolm] remembered” and how Malcolm X “could see, that the end was closing in on Archie” (p. 221), the author shows how different Malcolm X’s life is from Archie’s. The contrast emphasizes how Malcolm X’s life has taken an entirely different direction from Archie’s, which develops Malcolm X’s belief that his conversion to Islam saved his life.

What does Malcolm X’s proposal to Betty suggest about his character?

After thinking through the potential decision, Malcolm X calls Betty from a pay phone and asks her: “Look, do you want to get married?” (p. 235). The simplicity and directness of Malcolm X’s proposal demonstrates that he is action-oriented and not interested in romantic ideals.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

60%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student pairs to read pages 215–217 (from “I quit the Ford Motor Company’s Lincoln-Mercury Division” to “report to Mr. Muhammad a new temple address”) and answer the following questions before sharing out with the class.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

How does Malcolm X grow and change through the events in this chapter?

Provide students with the following definitions: *immersed* means “involved deeply, absorbed,” and *subjugate* means “to conquer and gain the obedience of (a group of people, a country, etc.)”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *immersed* and *subjugate* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *analogy* means “a comparison of two things based on their being alike in some way,” and *arouse* means “to stir to action or strong response.”

Students write the definitions of *analogy* and *arouse* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Students who have been using the Character Development tool may benefit from reviewing their tools in pairs to trace Malcolm X’s development over the course of the text up to this point.

*Why does Malcolm X quit his job at the Ford Motor Company?

Malcolm X decides to quit the Ford Motor Company in order to become a full-time minister for Elijah Muhammad. Because there were still “twenty-two million black brothers who were brainwashed” and Malcolm X views himself as an “activist” (p. 215), he feels driven to dedicate his time and energy to spreading Elijah Muhammad’s teachings.

How does the author describe Malcolm X’s reaction to studying with Elijah Muhammad? How does this description develop Malcolm X’s view of Elijah Muhammad?

Student responses may include:

- When Malcolm X begins studying with Elijah Muhammad, he “went to bed every night ever more awed” (p. 215), explaining that he was now studying with more commitment under Elijah Muhammad than he had even in prison. This description continues to develop Malcolm X’s unquestioning obedience to Elijah Muhammad and his willingness to let Elijah Muhammad guide his beliefs completely.
- As he continues to study with Elijah Muhammad, Malcolm X explains that his “adoration of Mr. Muhammad grew” and that Mr. Muhammad was “the first man whom [Malcolm] ever

feared ... the fear such as one has of the power of the sun” (p. 216). These descriptions together develop Malcolm X’s deep admiration and profound respect for Elijah Muhammad as someone whom Malcolm X found powerful and awe-inspiring.

***What details from the text demonstrate Malcolm X’s abilities as a minister?**

Student responses may include:

- The author describes the “general pattern” (p. 216) Malcolm X used in his early days as a minister. By quoting examples of what he would typically say, the author demonstrates that by now, Malcolm X has developed a specific speaking style and method. Malcolm X has become an experienced and practiced minister.
- Malcolm X explains that in his lectures to potential followers, his discussion of “[t]he dramatization of slavery never failed intensely to arouse” his audience (p. 217). The audience’s reaction to what Malcolm X states and how he states it shows that Malcolm X is able to captivate an audience.
- Malcolm X explains that at every new meeting, “the people who had been there before returned, bringing friends” (p. 217). Malcolm X’s success in convincing people to attend more meetings and invite their friends along shows that he has become an effective and engaging minister.
- Elijah Muhammad sends Malcolm X to Boston to spread his teachings, and Malcolm X is able to build up enough of a following in only “three months” to justify “open[ing] a little temple” (p. 217). Malcolm X’s successes in recruiting followers and establishing a temple in such a short period of time reveal that he has matured as a minister and is becoming an important leader in the Nation of Islam.

Differentiation Consideration: Consider asking the following optional extension question to deepen students’ understanding.

Malcolm X claims that his “personal chemistry perhaps made [him] reach more quickly than most ministers in the Nation of Islam that stage of dedication” (p. 215). What events earlier in Malcolm X’s life demonstrate this “personal chemistry” (p. 215)? Use evidence from the text to support your answer.

Student responses may include:

- Malcolm X’s “personal chemistry” (p. 215) that helped him progress quickly in the Nation of Islam was also evident during his job on the railroad. Malcolm X quickly became so good at his job that the “sandwich man [he’d] replaced had little chance of getting his job back,”

because Malcolm X was able to sell snacks “as fast as the railroad’s commissary department could supply them” (p. 78).

- Just like Malcolm X’s ability to “reach more quickly than most ... that stage of dedication” (p. 215), Malcolm X was a quick learner and dedicated employee when he worked at Small’s. He would “arrive an hour early” and “[i]nside of a week” of beginning work, Malcolm X “had succeeded” (p. 84) at getting on the good side of both the cooks and the bartenders. Malcolm X’s “personal chemistry” (p. 215) also helped him build relationships with customers with whom he would “have long talks—absorbing everything” (p. 84).
- The “personal chemistry” (p. 215) that helped Malcolm X quickly become a dedicated, successful minister also helped Malcolm X when he sold marijuana. The very first night he began selling, he was able to pay back the loan Sammy had given him and even offer Sammy extra money. Malcolm X used his connections and his “personal chemistry” (p. 215) that made him good at working with people to “have enough profit to be in business” (p. 102) the same night that he started the work.

Differentiation Consideration: Students may use their Character Development Tools to find and record the character development they identified and discussed.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 237–239 (from “Later that year, after Betty and I were married” to “child in the streets were discussing ‘those Muslims’”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *nightsticks* means “heavy sticks that are carried by police officers and are used as weapons.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.

Students write the definitions of *nightsticks* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *scuffle* means “a rough, confused struggle or fight,” and *appraised* means “gave an opinion about the condition, quality, or importance of (something or someone studied or examined).”

Students write the definitions of *scuffle* and *appraised* on their copies of the text or in a vocabulary journal.

How has Malcolm X “exhausted” himself (p. 237)?

As a full-time minister for Elijah Muhammad, Malcolm X works constantly, always “trying to help the Nation to keep growing” (p. 237). Though Malcolm X is now the minister of the temple in Harlem, he continues to travel from city to city, including “[g]uest-teaching at the Temple in Boston” (p. 237). Malcolm X is “exhausted” because he has fully dedicated himself to spreading Elijah Muhammad’s teachings.

***What details from the incident with Brother Hinton clarify Malcolm X’s role at Temple Seven in Harlem?**

Student responses may include:

- Immediately after the attack on Brother Hinton, Malcolm X is able to organize the Fruit of Islam “with some telephone calls, in less than half an hour” (p. 238) to engage in a peaceful demonstration at the police station. Throughout the demonstration, the Fruit of Islam obey Malcolm X’s directions, leaving when Malcolm X “gave the order” (p. 239). Malcolm X’s control of the situation indicates that Malcolm X is not just a minister at Temple Seven; he is also becoming a powerful leader in the Nation of Islam community.
- Malcolm X is the person who organizes the Fruit of Islam “with some telephone calls, in less than half an hour” (p. 238) and “g[i]ve[s] the order” (p. 239) to disperse when the demonstration is over. These actions demonstrate that Malcolm X has taken on a leadership role even in events that happen outside of the temple. Because he is the one who talks to “the lieutenant in charge” (p. 238), he acts as the voice not only of Temple Seven but also of “Harlem’s black people” who “were long since sick and tired of police brutality” (p. 239).

***How does the author describe Malcolm X’s interactions with the police? What do these interactions suggest about Malcolm X?**

After gathering the Fruit of Islam in front of the police precinct, Malcolm X convinces the police to allow him to see Brother Hinton and successfully demands from the lieutenant that Brother Hinton “receive[] proper medical attention” (p. 238). After marching to the hospital, “a high police official came up to [Malcolm]” (p. 239) recognizing him as the leader and asking him to control the crowd. Malcolm X’s ability to get what he wants even from authority figures outside of the Nation indicates how influential he has become.

Differentiation Consideration: If students struggle to understand the action in this section of text, consider asking the following scaffolding question:

What words and phrases clarify the meaning of *dispersed* in this context?

After Malcolm X “gave the order,” the Fruit of Islam “slipped away,” leaving the front of the hospital and ending the demonstration. In the following sentence, the word “also” suggests that the “other Negroes[]” also left the demonstration, so *dispersed* means to separate or scatter without order (p. 239).

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context as a clue to determine the meaning of a word.

***How does the Fruit of Islam’s demonstration affect the community in Harlem?**

According to the author, African Americans in Harlem “never had seen any organization of black men take a firm stand” like the Fruit of Islam (p. 239). This demonstration, which Malcolm X was largely responsible for organizing, serves to raise awareness of the Nation of Islam in the rest of the African American community. “[F]or the first time the black man, woman, and child in the streets were discussing ‘those Muslims’” (p. 239), which shows Malcolm X’s increasing influence even outside of the Nation.

Differentiation Consideration: Consider extending students’ analysis of the community’s reaction to the demonstration with the following question:

Why might the Fruit of Islam’s demonstration cause the community in Harlem to “discuss ‘those Muslims’” (p. 239)?

At that time “Harlem’s black people were long since sick and tired of police brutality” (p. 239). Although police brutality was a long-standing issue in Harlem, it seems that no other group or organization had taken a powerful or “firm stand” (p. 239) like the Fruit of Islam did. Because the Harlem community “never had seen any organization of black men” (p. 239) demonstrate in this way, they likely began “discuss[ing] ‘those Muslims’” (p. 239), because the Nation of Islam’s demonstration gave them a sense of power and pride that no other group provided.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Character Development Tools to record the character development identified and discussed.

Activity 4: Quick Write**15%**

Instruct students to respond briefly in writing to the following prompt:

Analyze how events in chapter 13 demonstrate Malcolm X’s development.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate the first half of chapter 14 of *The Autobiography of Malcolm X*, pages 240–251 (from “In the spring of nineteen fifty-nine” to “The child cries for and needs its own world!”) and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that better allows them to fulfill their statements of purpose. Remind students to focus on using narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Students may post their drafts to the class’s online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Homework

Read and annotate the first half of chapter 14 of *The Autobiography of Malcolm X*, pages 240–251 (from “In the spring of nineteen fifty-nine” to “The child cries for and needs its own world!”) and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion.

Model Character Development Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Analyze the character development that you encounter in the text. Identify the events that are connected to this development. Cite textual evidence to support your work.

Character Development	Event	Evidence
Malcolm X further develops as a minister in the Nation of Islam.	Malcolm X quits his factory job and becomes a full-time minister for Elijah Muhammad (p. 215). Malcolm X establishes a temple in Boston (p. 216–217).	“My decision came relatively quickly. I have always been an activist.” (p. 215) “Mr. Muhammad, when he felt me able, permitted me to go to Boston.” (p. 216) “Every meeting, the people who had been there before returned, bringing friends.” (p. 217) “Enough had stood up after about three months that we were able to open a little temple.” (p. 217)
Malcolm X becomes a powerful, respected leader in the growing Nation of Islam.	Elijah Muhammad appoints Malcolm X as the minister of Temple Seven in Harlem (p. 219). Malcolm X organizes and leads the demonstration at the police station after the attack on Brother Hinton (pp. 238–239).	“I went in, as the minister of Temple Seven, and demanded to see our brother.” (p. 238) “I told the lieutenant in charge” (p. 238) “I gave the order and the Muslims slipped away.” (p. 239)

12.1.1

Lesson 17

Introduction

In this lesson, students analyze a section from chapter 14 of *The Autobiography of Malcolm X*, pages 242–251 (from “In late 1959, the television program was aired” to “The child cries for and needs its own world!”). In this passage, Malcolm X interacts with the press in the aftermath of a critical documentary about the Nation of Islam. Students read and annotate for the development of central ideas in this passage. Student learning is assessed via a Quick Write at the end of the lesson: Determine two central ideas in pages 242–251 and analyze how they interact and build on one another.

For homework, students write a list of ideas about how they would respond to the following college interview question: What activities do you find most rewarding? Also for homework, students respond briefly in writing to the following prompt: How does the author of *The Autobiography of Malcolm X* use a variety of techniques to sequence events to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution)? Additionally, students reread their narrative responses from 12.1.1 Lesson 12 and consider whether they would like to expand them into longer compositions or whether they would like to try a different Common Application prompt in 12.1.1 Lesson 18.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development and how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).

W.11-12.3.c	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p>
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Determine two central ideas in pages 242–251 and analyze how they interact and build on one another.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas in this passage (e.g., integration vs. separation, systemic oppression, racial identity). Analyze how these central ideas interact and build on one another (e.g., Malcolm X claims that systemic oppression is present even in integration: “No <i>sane</i> black man really believes that the white man ever will give the black man anything more than token integration” (p. 250). Also, Malcolm X differentiates himself and the Nation of Islam from other African American leaders in the fight for civil rights, and this racial identity contributes to the disagreement between integration vs. separation: “The devils and black Ph.D. puppets would be acting so friendly and ‘integrated’ with each other ... it was such a big lie it made me sick in my stomach” (p. 249).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ominous (adj.) – suggesting that something bad is going to happen in the future vainglorious (adj.) – filled with or given to excessive elation or pride over one’s own achievements heathens (n.) – irreligious, uncultured, or uncivilized people deteriorating (v.) – to make or become worse in character, quality, value, etc.
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> demagogue (n.) – a person, especially an orator or political leader, who gains power and popularity by arousing the emotions, passions, and prejudices of the people militantly (adv.) – vigorously active and aggressive, especially in support of a cause
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> two-faced (adj.) – saying different things to different people in order to get their approval instead of speaking and behaving honestly loopholes (n.) – errors in the way a law, rule, or contract is written that makes it possible for some people to legally avoid obeying it

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, RI.11-12.4, W.11-12.3.c, W.11-12.9.b Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 14, pages 242–251 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 15% 55% 15% 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the Central Ideas Tracking Tool (refer to 12.1.1 Lesson 4) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
L	Indicates student action(s).
L	Indicates possible student response(s) to teacher questions.
f	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. Inform students that in this lesson, they read pages 242–251, analyzing for central ideas.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standards RI.11-12.4 and W.11-12.3.c. Instruct students to focus on standard RI.11-12.4 and talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

How can one determine the meaning of a word as it is used in a text?

Student responses should include:

- o By looking at surrounding words and seeing how the word is being used.
- o By replacing the word with another word to see if the meaning stays the same.
- o By looking up a word's definition and its origins.
- o By paying attention to the author's definition of a term and how that definition evolves over the course of a text.

If necessary, provide students with the following definitions: *figurative* means “not literal; meaning beyond the basic meaning of words” and *connotative* means “suggesting an idea or quality that a word inspires in addition to its meaning.”

Instruct students to focus on standard W.11-12.3.c and talk in pairs about how the standard applies to their own writing. Lead a brief discussion about the standard.

Student responses should include:

- o Students should sequence events so they build on one another and work together coherently.
- o Students should organize events to build toward a specific effect.
- o Students should use structural techniques to create a specific tone or sense of suspense.

Differentiation Consideration: Depending on students' familiarity with structural techniques, consider providing the following definitions:

- o *foreshadowing* means “a device in which a writer gives a hint of what is to come later in the story”
- o *reflection* means “consideration of a subject, idea, or past event”
- o *summarizing* means “briefly expressing the main and supporting ideas of a text”
- o *turning point* means “a point at which a decisive or important change takes place”
- o *flashback* means “a transition in a narrative to an earlier scene or event”
- o *circular narration* means “a narrative that ends in the same place it began; a narrative that has certain plot points repeated”
- o *juxtaposition* means “an act or instance of placing close together or side by side, especially for comparison or contrast”

Students were introduced to *juxtaposition* in 12.1.1 Lesson 10 as a rhetorical device or stylistic choice. Explain to students that juxtaposing events or ideas in a text may also be considered a structural choice.

Lead a brief whole-class discussion of student responses. Inform students that for homework they consider how the author sequences events for effect in *The Autobiography of Malcolm X*, and they will explore the standard more deeply in the next lesson.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate the first half of chapter 14 of *The Autobiography of Malcolm X*, pages 240–251 (from “In the spring of nineteen fifty-nine” to “The child cries for and needs its own world!”) and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about the questions they developed for homework, specifically analyzing central ideas that were introduced in previous chapters and are further developed in this section of text, and how they relate to ideas in this chapter (RI.11-12.2).

Student questions may include:

How does Malcolm X construct an identity based on race that is separate from some members of his own race, specifically those whom he calls “the biggest Negro ‘leaders’ ... in 1960” (p. 244)?

Malcolm X states that there were “‘house’ and ‘yard’ Negroes” (p. 243) during slavery, and that the same dynamic still exists between African Americans today—some of “the biggest Negro ‘leaders’ ... attack us ‘field’ Negroes” (p. 244).

How does Malcolm X construct an identity distinct from “the white man” (p. 246)?

Malcolm X uses religious differences to construct a distinct identity. He writes that “Christianity is the white man’s religion” (p. 246), and he states that he is not a Christian because the Bible has been used as an “‘ideological weapon’” against African Americans.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider allowing student discussions to continue. Then lead a brief whole-class discussion using student questions and the key questions that follow to assure students are ready for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student pairs to read pages 242–248 (from “In late 1959, the television program was aired” to “other major monthly magazines’ coverage of us”) and answer the following questions before sharing out with the class.

Instruct students to annotate their texts for the central idea, using the code CI. Remind students that annotating helps them keep track of evidence they use later in lesson assessments and the End-of-Unit Assessment, which focuses on the development of central ideas.

Consider drawing students’ attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Find two central ideas in this passage and explain how they are related.

Provide students with the following definitions: *ominous* means “suggesting that something bad is going to happen in the future,” *vainglorious* means “filled with or given to excessive elation or pride over one’s own achievements,” and *heathens* means “irreligious, uncultured, or uncivilized people.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *ominous*, *vainglorious*, and *heathens* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *two-faced* means “saying different things to different people in order to get their approval instead of speaking and behaving honestly” and *loopholes* means “errors in the way a law, rule, or contract is written that makes it possible for some people to legally avoid obeying it.”

Students write the definitions of *two-faced* and *loopholes* on their copies of the text or in a vocabulary journal.

How did the 1959 television program “The Hate that Hate Produced” depict Malcolm X and other members of the Nation of Islam (p. 242)?

“The Hate that Hate Produced” depicted Malcolm X, Elijah Muhammad, and others, as “strong-looking, set-faced black men” (p. 242). Malcolm X states that the entire episode was intended to “increase the shock mood” (p. 242), or make people feel shocked.

If necessary, provide students with the following explanation of the brief allusion to “The War of the Worlds” on page 242: “The War of the Worlds” was a 1938 fictional radio drama adapted from the H.G. Wells novel of the same name. Orson Welles was the director and narrator of the episode. *The War of the Worlds* is the story of aliens from Mars attacking Earth. Many people in the United States believed the story was true and panicked.

How was “the white man’s” reaction to “The Hate that Hate Produced” hypocritical (p. 243)?

Malcolm X states that “the white man[]” was “just fine as long as the victimized, brutalized and exploited black people had been grinning,” but as soon as “things were different,” the “white ma[]” was “startled if ... his victims don’t share his vainglorious self-opinion” (p. 243). These statements suggest that for white people to react to the television program and rally against hate is hypocritical because they themselves have been hateful toward African Americans for centuries.

*What is the purpose of the author’s mention of “‘house’ and ‘yard’ Negroes,” as well as “‘field’ Negroes” (pp. 243 and 244)?

Student responses may include:

- o The author points to a difference of attitude toward white people within the African-American community. He writes, “Since slavery, the American white man has always kept some handpicked Negroes who fared much better than the black masses suffering and slaving out in the hot fields. The white man had these ‘house’ and ‘yard’ Negroes for his special servants” (p. 243). In other words, some African Americans have always had it better than others, insofar as “the white man” has historically treated some differently than others.
- o The author draws a parallel between these “‘house’ Negroes,” and the “sophisticated” African Americans whom “the white man ... dialed” (p. 243) after the television program aired, suggesting that this historical pattern still exists.
- o The author writes that many “of the biggest Negro ‘leaders’ ... began to attack us ‘field’ Negroes” after the television program (p. 244). This distinction suggests that the divide within the African-American community has existed since slavery and still existed at the time the book was written.

The author uses the terms “‘house’ Negro” and “‘yard’ Negro” in the text. Students should use the author’s language when reading or citing textual evidence, but they should avoid using these terms in discussion when they are not quoting from the text because the terms are racial slurs.

According to Malcolm X, in what other way is the “‘white man’ ... ‘two-faced’” (p. 245)?

Malcolm X states that the “‘white man’” is “‘two-faced’” because not long before the book was written, African Americans would have been “‘put to death for advocating so-called ‘integration,’” but when “‘Mr. Muhammad speaks of ‘separation,’ the white man calls us ‘hate-teachers’ and ‘fascists!’” (p. 245). In this way, “the white man” is hypocritical and two-faced.

***According to Malcolm X, how has the “‘white man’” used Christianity to his advantage (p. 246)?**

Malcolm X argues that “the white man” has conquered countries with guns and the Bible, by using the Bible “to call the people ‘heathens,’” then sending in armies, then “missionaries behind the guns to mop up” (p. 246). In other words, Malcolm X is arguing that the Bible has been used to support a racist ideology.

If necessary, provide students with the following definition: *ideology* means “the body of doctrine, myth, belief, etc. that guides an individual, social movement, institution, class, or large group.”

How does Malcolm X define the word *demagogue*? How does he use this definition to support his claim on page 246?

Malcolm X states that, if one goes “back to the Greek ... ‘Demagogue’ means, actually, ‘teacher of the people’” (p. 246). Since he is being accused of being a demagogue, he points out others throughout history who have been accused of the same: Socrates, Jesus Christ, Gandhi, and Martin Luther. Because these people are greatly respected historical figures that the general American population thinks on favorably, these are “demagogues” that his opponents would likely respect.

***What does Malcolm X think of the 1954 Supreme Court decision on school integration? Why?**

Malcolm X states that the 1954 Supreme Court decision on school integration was “one of the greatest magical feats ever performed in America” (p. 247). He argues that it essentially tricked people into thinking there was integration, but that the “whites” were handed “loopholes” to the rule so that they did not have to actually integrate their children.

Differentiation Consideration: Consider explaining to students that the 1954 Supreme Court decision on school integration is also commonly referred to as “Brown versus Board of Education.” It

was a landmark case in which the Supreme Court ruled that it was unconstitutional for states to segregate schools.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 248–251 (from “Before very long, radio and television people...” to “The child cries for and needs its own world!”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *deteriorating* means “to make or become worse in character, quality, value, etc.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the group.

Students write the definition of *deteriorating* on their copies of the text or in a vocabulary journal.

***How does Malcolm X distinguish between the ideology of the Nation of Islam and the ideology of what he calls “Uncle Tom ... black ‘leaders’” (pp. 247–250)?**

Student responses should include:

- o Malcolm X states that the “modern, twentieth-century Uncle Thomas [is] ... usually well-dressed and well-educated,” and “his profession is being a Negro for the white man” (p. 248). Malcolm X suggests that these people believe in integration and criticize the Nation of Islam for encouraging “separation” (p. 250).
- o To emphasize that the “black ‘leaders’” (p. 247) are educated and professional, Malcolm X changes “Uncle Tom” to “Uncle Thomas,” sarcastically ridiculing them.

***What is Malcolm X’s argument against “integration” (p. 250)? What central idea develops in this passage?**

Malcolm X argues that “[n]o sane black man really wants integration” because “Western society is deteriorating” and “the only way black people caught up in this society can be saved is ... to separate from it” (p. 250). Malcolm X states that integration allows “the white man” to continue oppressing African Americans by only providing “token integration” (p. 250). The idea of integration vs. separation develops in this passage as Malcolm X argues that the integration as marketed by “the white man” is not true integration, but rather a ploy to keep African

Americans oppressed. Therefore, African Americans should not actually want integration. The central idea of integration vs. separation is being developed.

For what reasons does Malcolm X “militantly” (p. 250) reject segregation? How does the context of the word *militantly* help you determine its meaning?

Student responses should include:

- o Malcolm X “militantly” (p. 250) opposes segregation because “[t]o *segregate* means to control” (p. 251). He argues that segregation is “forced upon inferiors by superiors” (p. 251). In other words, segregation is the product of oppression.
- o Malcolm X argues that the Nation of Islam “reject[s] *segregation* even more *militantly* than you say you do” (p. 250). Since Malcolm X is speaking with African-American leaders who oppose segregation, he must mean that they strongly oppose it. In that way, *militantly* must mean strongly and with force.

***What is the difference Malcolm X establishes between “segregation” and “separation” (pp. 250–251)?**

Malcolm X argues that the difference between segregation and separation is that segregation means “to control,” and it “is forced upon inferiors by superiors” (p. 251). Separation “is done voluntarily, by two equals—for the good of both!” (p. 251). Malcolm X argues that segregation is bad, because it allows one race to remain in control, but separation allows for separate equality.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Determine two central ideas in pages 242–251 and analyze how they interact and build on one another.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Instruct students to provide reasons for their opinions. Inform students that they will practice responding to this interview question in the following lesson.

What activities do you find most rewarding?

Also for homework, instruct students to respond briefly in writing to the following prompt:

How does the author of *The Autobiography of Malcolm X* use a variety of techniques to sequence events to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution)?

Additionally, instruct students to reread their narrative responses from 12.1.1 Lesson 12 and consider whether they would like to expand them into longer compositions or whether they would like to try a different Common Application prompt in the following lesson.

Students who have been completing their Accountable Independent Writing each night should gather their drafts to bring to class for their work in 12.1.1 Lesson 18.

Students follow along.

Homework

For homework, write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. Provide reasons for your opinions. You will practice responding to this interview question in the following lesson.

What activities do you find most rewarding?

Also for homework, respond briefly in writing to the following prompt:

How does the author of *The Autobiography of Malcolm X* use a variety of techniques to sequence events to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution)?

Additionally, reread your narrative response from 12.1.1 Lesson 12 and consider whether you would like to expand it into a longer composition or if you would like to try a different Common Application prompt in 12.1.1 Lesson 18.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	<i>The Autobiography of Malcolm X</i> as told by Alex Haley
--------------	---

Page #	Central Idea	Notes and Connections
Pages 243–244	Racial identity	Malcolm X states, “Since slavery, the American white man has always kept some handpicked Negroes who fared much better than the black masses suffering and slaving out in the hot fields. The white man had these ‘house’ and ‘yard’ Negroes for his special servants” (p. 243). He argues that these two categories exist today. Since these categories are bound to race and serve to identify a racial divide and subgroups within a single race, this quote develops the central idea of racial identity.
Page 250	Integration vs. separation	Malcolm X claims, “No sane black man really believes that the white man ever will give the black man anything more than token integration” (p. 250). This claim develops his argument for separation, and therefore develops the central idea of integration vs. separation, by arguing that the integration being offered by “the white man” is not true integration, and is instead just being used to oppress the African-American community.
251	Systemic oppression	Malcolm X states that “the white man” will “always control our lives, regulate our lives, and have the power to segregate” until African Americans separate from “the white man” (p. 251). This quote develops the idea of systemic oppression because the white society controls that of the African Americans. Malcolm X argues that until the African-American community completely breaks free from relations with “the white man,” there will be no true freedom or equality.

12.1.1

Lesson 18

Introduction

In this lesson, students draft a response to one of the five Common Application prompts, focusing on how they sequence events to create a coherent whole. Students develop their narrative writing skills through practice with standard W.11-12.3.c and explore examples from *The Autobiography of Malcolm X* to consider how the author uses techniques to sequence events within the narrative to create a coherent whole and build toward a particular tone and outcome. Students then apply those techniques to their own narrative writing in response to one of the Common Application prompts. Students have the choice of expanding on their personal narratives from 12.1.1 Lesson 6 or choosing to respond to a new prompt. Student learning is assessed via students' draft body paragraphs.

For homework, students read the remainder of chapter 14 from *The Autobiography of Malcolm X*, pages 251–270, and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging.

Standards

Assessed Standard(s)	
W.11-12.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
Addressed Standard(s)	
W.11-12.3.f	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
-----------	--

Assessment

Assessment(s)
<p>Student learning is assessed via a response to the following prompt:</p> <ul style="list-style-type: none"> ● Draft a paragraph in response to the Common Application prompt, focusing on using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). <p>Student learning will be assessed using the 12.1 Narrative Writing Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. (See examples below.) <p>A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall, or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential barrier to an education. When I first learned about the nonprofit organization, In Ian's Boots, I knew I found a way to marry my shoe passion with my mission to contribute positively to the world around me. Ian's Boots collects used shoes for people in need around the world and was founded by the grieving parents of a fellow soccer goalie killed in a sledding accident. Doctors found a biblical message in his boots urging "perseverance," and this story and message spoke to me. Last year, I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.</p> <p>I am eager to continue my life journey at a college where my passion, entrepreneurial spirit, and desire to effect social change can intersect and be ignited by a powerful educational experience. In business and in service to others, I can only imagine all the places my shoes will take me next.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: W.11-12.3.c, W.11-12.3.f, W.11-12.5 Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–14 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Sequencing Events Drafting and Assessment Closing 	<ol style="list-style-type: none"> 5% 20% 20% 45% 10%

Materials

- Student copies of their personal narratives (refer to 12.1.1 Lesson 12)
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
⌋	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.3.c. In this lesson, students continue working with narrative techniques that sequence events to create a coherent whole and build toward a particular tone and outcome. They then apply these techniques to their own narrative writing. This work supports W.11-12.5, which asks students to develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. Provide reasons for your opinions. What activities do you find most rewarding?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on giving examples to support statements they make about themselves.

Students practice asking and answering the college interview question.

Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: How does the author of *The Autobiography of Malcolm X* use a variety of techniques to sequence events to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution)?)

Instruct students to talk in pairs about the responses they developed for homework.

Student responses may include:

- o In chapter 3, Malcolm X reflects on his younger self as he describes going to Boston for the first time: “If someone had hung a sign, ‘HICK,’ around my neck, I couldn’t have looked much more obvious” (p. 35). This structural choice helps the reader see Malcolm X’s later growth—as a narrator he is able to comment on his younger self.
- o In chapter 9, when Malcolm walks up to Sophia at the bar, the author uses reflection and pacing to structure the events so that the reader can see what is going to happen. Malcolm explains why Sophia was there with her husband’s friend after Malcolm sees her in the bar. Malcolm comments on this reason: he states the man wanted “to visit ‘niggertown’ to be amused at ‘the coons’” (p. 150). Then the author skimps on the details and allows the reader to fill them in: “Then up I came. I know I called them ‘Baby’” (p. 151). Only the reactions of the women and the man are provided: “They were chalky-white, he was beet-red” (p. 151). Providing few details and only the white people’s reactions creates a tremendous sense of tension.
- o The author includes reflection in chapter 10, showing how Malcolm learned the information about “the true knowledge” (p. 165). The narrative stops to allow Malcolm X to explain his “first reactions to all of this” (p. 166) to allow the reader to understand what was happening and how Malcolm grew from this experience.

Instruct students to discuss in pairs the third homework assignment. (Reread your narrative response from 12.1.1 Lesson 12 and consider whether you would like to expand it into a longer composition or if you would like to try a different Common Application prompt in 12.1.1 Lesson 18.)

Instruct students to review their statements of purpose from 12.1.1 Lesson 12 and consider which Common Application prompt best allows them to complete their purposes.

Students discuss their decisions regarding the Common Application prompt.

Activity 3: Writing Instruction: Sequencing Events

20%

Remind students that, in crafting narrative essays, it is important to plan and control how the events are revealed. Explain that in *The Autobiography of Malcolm X*, the author deliberately structures events in different sections to draw the reader along. In some cases, the sequence and explanation of events creates a suspenseful tone, and in some cases, the sequence shows Malcolm X's growth.

Students listen.

Instruct students to form pairs. Post or project each set of questions below for students to discuss in pairs before sharing out with the class.

What can an author do to build suspense?

Student responses may include:

- Give hints about what is going to happen.
- Tell the reader what is going to happen, but not let a character know.
- Show something dangerous that will be happening to the character, but do not explain how the character will escape it.
- Describe choices the character makes and then present the character with a situation in which he or she has a really important and difficult choice.
- Intentionally manipulate pacing so that the reader feels tension (e.g., short sentences that create a fast pace to imitate the fast pace of an event).

Differentiation Consideration: If students struggle, consider posing the following question:

What makes a story mysterious or suspenseful for a reader?

Student responses may include:

- Not knowing what is going to happen
- Hints that something bad will happen
- Clues that something bad has happened but it is not clear what

Review pages 149–152 and identify how the author uses techniques to create suspense.

Student responses may include:

- o He uses foreshadowing to prepare the reader for Malcolm’s arrest: “It’s a law of the rackets that every criminal expects to get caught” (p. 149), but he does not describe exactly what will happen.
- o He describes two close calls that lead up to Malcolm’s arrest at the jewelry shop. He describes meeting Sophia’s husband’s friend, who breaks into his house and confronts him (pp. 150–151), and also describes confronting Detective Turner, who has been trailing him (p. 149).
- o He breaks up the scene with Detective Slack into short, simple sentences. That varied syntax grabs the reader’s attention and creates a tense, nervous mood so that the reader anticipates that something bad is about to happen: “I didn’t try to shoot him. And that saved my life” (p. 152).

Lead a brief whole-class discussion of student responses.

If necessary, explain to students that the author uses several techniques to develop suspense in the text:

- o Foreshadowing, or giving hints about what is going to happen
- o Establishing character traits and habits before presenting the character with a difficult choice that forces him/her to leave his/her comfort zone
- o Using rhetorical devices, such as varied syntax, to manipulate pacing and powerful metaphors that increase tension

Explain to students that authors may use other narrative techniques to show growth in a character. Instruct student pairs to answer the following questions before sharing out with the class.

How might an author sequence events to show growth in a character?

Student responses may include:

- o The author might mention what is going to happen, foreshadow events to come, and allow the character to comment on the events and describe how they helped him or her grow.
- o The author might allow the character to reflect on the outcome of a situation, describing how the event changed the character.
- o The author might slow down the description of the event, allowing the character to explain the decisions step by step.
- o The author might present the event to allow the reader to draw his or her own conclusions about it, and then can have the narrator explain the events afterward.

Differentiation Consideration: If students struggle, consider posing the following question:

How do you know when a character has grown from his or her experiences?

Student responses may include:

- The character thinks or acts differently.
- The character may say that the event “changed” him or her.
- The character may use figurative language to explain the growth, such as “my whole world shifted” or “I was a new person.”
- The character may reflect on his or her past actions or experiences and share differences or contrasts.

Review pages 165–171 and identify specific ways in which the author sequences events to demonstrate Malcolm X’s growth.

Student responses may include:

- The author begins the chapter by describing how Malcolm gained the nickname “Satan” for being such a difficult inmate and for his “antireligious attitude” (p. 156) but is surprised and awed by “the true knowledge” he hears: “When my sister, Hilda, had finished telling me ... I don’t know if I was able to open my mouth and say good-bye” (p. 171). This scene highlights Malcolm’s transformation and growth because it shows that he has recognized his own past recklessness and that learning about Elijah Mohammad has awed him.
- The author includes statements of epiphany that show that Malcolm is trying to make sense of why the information is so meaningful to him: “The very enormity of my previous life’s guilt prepared me to accept the truth” (p. 167). He describes his transformation: “I was going through the hardest thing ... to accept that which is already within you, and around you” (p. 167). These statements help show that Malcolm had an epiphany and is changed by what he heard that day.
- The author includes a significant last line: “Their silence left a vacuum into which any religious faker could step and mislead our people” (p. 171), which foreshadows further growth beyond the teachings presented here.

Differentiation Consideration: Students may refer to their Character Development Tools for support, as needed.

If necessary, explain to students that the author uses several techniques to show character development in the text:

- Sequencing events deliberately so the reader can draw conclusions about how the character transformed
- Reflecting on an event explaining what the character was feeling at the time or how he or she changed
- Using statements of epiphany, including figurative language, in which the character explains the power of a moment and how he or she changed
- Foreshadowing events or changes in a character

Lead a brief whole-class discussion of student responses.

Explain to students that they should use a variety of techniques to sequence events in their own personal narratives to create a coherent whole and build toward a particular tone and outcome. However, the scope of their personal narratives may focus on a much shorter amount of time and the events may be less intense than Malcolm X's experiences.

Explain to students that in order to choose which structural techniques to use, it is helpful to keep in mind the task, purpose, and audience. Instruct students to take out their statements of purpose from 12.1.1 Lesson 2 and consider whether they would like to revise their statements of purpose based on the work they have done over the past several days. Then direct students to Think, Pair, Share about the following questions:

How does your task inform your choice of structural techniques?

Student responses may include:

- Given that their task is to write a 650-word narrative essay, students must choose structural techniques that fit this tight constraint, such as beginning in the middle of action, or concise descriptions.
- Since the task is to be succinct (650 words or less), students are unable to experiment with long-form structural techniques, and should probably limit themselves to straightforward and simple pacing.

How does your purpose inform your choice of structural techniques?

Student responses may include:

- Given that the purpose is to distinguish oneself from other applicants in the pool, students will refine the structure of their essays to be as clear, succinct, and expressive as possible,

while also including as much sophisticated narrative technique as possible within the short constraint (e.g., minor foreshadowing, brief flashbacks, etc.).

- Students should sequence events such that they seem reflective about a time in their lives, and aware of their own transformation.
- Because they mean to stand out from the crowd, if possible, students should include a series of moments leading to a moment of epiphany, since epiphanies tend to be singular and unique, not common.

How does your audience impact your choice of structural techniques?

Student responses may include:

- Students should sequence events such that the audience will have clear takeaways or understandings from their essays.
- Because the audience is apt to be well read and critical, the order in which students present the events in their narrative essays should make the conclusion seem not only logical, but inevitable.

Lead a brief, whole-class discussion of student responses. Remind students to be mindful of their task, purpose, and audience as they structure their texts.

Activity 4: Drafting and Assessment

45%

Inform students that they are to use structural techniques like those they analyzed in *The Autobiography of Malcolm X* to continue drafting their responses to one of the Common Application prompts. Students may expand on the personal narrative they wrote in 12.1.1 Lesson 6 or choose a new prompt.

Instruct students to discuss with a peer the structural techniques they plan to use in their essays and the tone they would like to create.

Student responses will vary.

Consider reminding students to avoid using a negative tone (i.e., sarcastic, mocking, or judgmental), and to select an appropriate tone for their audience.

Instruct students to work individually to respond to the following prompt:

Draft a paragraph in response to the Common Application prompt, focusing on using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Consider drawing students' attention to their work with W.11-12.3.f as they adapt voice and language use to reflect an awareness of audience.

Remind students to use the 12.1 Narrative Writing Rubric and Checklist to guide their written responses.

Students listen and read the writing prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent writing.

See the High Performance Response at the beginning of this lesson.

Instruct students to keep their personal narratives in a writing journal or folder as a portfolio of their narrative writing throughout the module.

Activity 5: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to read and annotate the remainder of chapter 14 in *The Autobiography of Malcolm X*, pages 251–270 (from “Anyone who has listened to me will have to agree” to “Nothing that Mr. Muhammad ever said to me was more prophetic”). Instruct students to develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Instruct students to prepare possible answers to their questions for discussion.

Students may also use the code WT to annotate for writing techniques that they identify in *The Autobiography of Malcolm X* and may use in their own writing.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they worked on during this lesson or choose to respond to a new Common Application prompt. Remind students to focus on using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Homework

Read and annotate the remainder of chapter 14 in *The Autobiography of Malcolm X*, pages 251–270 (from “Anyone who has listened to me will have to agree” to “Nothing that Mr. Muhammad ever said to me was more prophetic”).

Develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.

12.1.1 Lesson 19

Introduction

In this lesson, students analyze a section from chapter 14 of *The Autobiography of Malcolm X*, pages 268–270 (from “In 1961, our Nation flourished” to “Nothing that Mr. Muhammad ever said to me was more prophetic”). In this passage, the author recounts a period during which the Nation of Islam was doing quite well in spite of Mr. Muhammad’s deteriorating health. Students focus on the author’s structural choices in this passage. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the effectiveness of the structure of pages 268–270.

For homework, students conduct a brief search into the March on Washington in preparation for the following lesson’s reading and discussion. Students also read chapter 15 and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
Addressed Standard(s)	
W.11-12.2 .c	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
L.11-12.4. a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

- | | |
|--|---|
| | a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. |
|--|---|

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze the effectiveness of the structure of pages 268–270.

High Performance Response(s)

A High Performance Response should:

- Identify one to two structural choices in pages 268–270 (e.g., the first five paragraphs of the passage summarize the success of the Nation of Islam in the year 1961; the final sentence of the passage, beginning with “Nothing that Mr. Muhammad” (p. 270) implies foreshadowing).
- Discuss whether the structure of the story on these pages effectively conveys information (e.g., the author writes, “our Nation flourished” (p. 268) and then provides an overview of how it flourished; the chapter ends with foreshadowing and therefore keeps the reader engaged in the text and its ideas).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- prophetic (adj.) – predictive; ominous
- aggravated (v.) – made worse or more severe

Vocabulary to teach (may include direct word work and/or questions)

- flourished (v.) – to be successful; prosper
- allot (v.) – to distribute or parcel out

Additional vocabulary to support English Language Learners (to provide directly)

- climate (n.) – the usual weather conditions in a particular place or region

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RI.11-12.5, W.11-12.2.c, L.11-12.4.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 14, pages 268–270 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 55%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
☐	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the lesson agenda and the assessed standard for this lesson: RI.11-12.5. In this lesson, students work in pairs to read and analyze pages 268–270 of *The Autobiography of Malcolm X* (from “In 1961, our Nation flourished” to “Nothing that Mr. Muhammad ever said to me was more prophetic”). Instruct students to pay particular attention to the structure of this section of text.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson.

Post or project standards W.11-12.2.c and W.11-12.3.c. Instruct students to focus on W.11-12.2.c and talk in pairs about how the standard applies to their writing. Lead a brief discussion about the standard. Ask students the following question:

How does standard W.11-12.2.c compare to standard W.11-12.3.c? How do the standards differ?

Student responses should include:

- Standard W.11-12.2.c requires students to use appropriate transitions and sentence structures to link ideas, concepts, and sections of the essay.
- Similarly, standard W.11-12.3.c requires students to use appropriate structures to sequence events so they build upon one another to create a cohesive story.
- Both standards are about connecting sections of the essay.
- Standard W.11-12.2.c is about using linking words and sentence structures, whereas standard W.11-12.3.c is about connecting and organizing whole sections of the text.

Students were **introduced** to W.11-12.3.c in the previous lesson.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate the remainder of chapter 14 in *The Autobiography of Malcolm X*, pages 251–270 (from “Anyone who has listened to me will have to agree” to “Nothing that Mr. Muhammad ever said to me was more prophetic”). Develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework, specifically analyzing the structure of these pages (RI.11-12.5).

Student questions may include:

How does the author present the information about “Black agents ... sent to infiltrate” the Nation of Islam (p. 263)? What effect does this presentation have on the reader?

The author writes, “Black agents were sent to infiltrate us” and that “there’s no way to know” who was a spy and who was not (p. 263). This suggestion creates confusion for the reader about whom and whom not to trust.

How does the first paragraph in this passage (“Anyone who has listened to me will” (p. 251)) connect to the last two paragraphs in this passage (“Nothing Mr. Muhammad ever said to me” (p. 270))?

The first and last paragraphs of this passage are related because they both deal with Malcolm X’s public persona and his taking credit for fame. He begins by stating, “I never tried to take any credit for myself” (p. 251) and ends with Mr. Muhammad telling him that “usually people get jealous of public figures” (p. 270). These paragraphs show that although Malcolm X was humble, he had a powerful public presence.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief, whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student pairs to read pages 268–269 (from “In 1961, our Nation flourished” to “Akbar also has broken with his father”) and answer the following questions before sharing out with the class.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

How is this part of the text structured (or organized)? What effect does the structure have on the ideas in the text?

To what effect does the author use the word “Nation” instead of “Nation of Islam” (p. 268)?

When the author writes, “our Nation flourished”(p. 268) he is referring to the Nation of Islam, but by simply writing “our Nation,” the effect is that it sounds as though the Nation of Islam is establishing a nation separate from the United States. The effect is also that this phrasing recalls the Nation of Islam’s push for separation.

How did “[the] Nation flourish[.]” (p. 268)? What does the word *flourished* mean in this context?

The author describes how significantly the Nation of Islam is growing. For example, “There was a sharp climb ... in the number of Muslim-owned small businesses” (p. 268) and “Mr. Muhammad’s eight children now were all deeply involved in key capacities in the Nation of Islam” (p. 269). Based on this information, *flourished* means to grow and do well.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through context.

What ideas might prompt Malcolm X to argue for keeping “black money within the black communities” (p. 268)?

It is important to Malcolm X to “keep black money within black communities” (p. 268) because the Nation of Islam is pushing for separation from “the white man” and independence from white society. As Malcolm X claims earlier in chapter 14, “We want *separation*” (p. 250).

***What does the author communicate about the Nation of Islam in the first five paragraphs of this passage (from “In 1961, our Nation flourished” (p. 268) to “Akbar also has broken with his father” (p. 269))?**

The first five paragraphs of this passage serve to summarize the key events in the flourishing success of the Nation of Islam during the year 1961 and provide a brief glimpse into the future of the organization. Through this summary, the author demonstrates not only how the Nation of Islam flourished but he also foretells of other members leaving the Nation.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 269–270 (from “I believe that it was too strenuous” to “Nothing that Mr. Muhammad ever said to me was more prophetic”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *prophetic* means “predictive; ominous” and *aggravated* means “made worse or more severe.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of *prophetic* and *aggravated* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *climate* means “the usual weather conditions in a particular place or region.”

Students write the definition of *climate* on their copies of the text or in a vocabulary journal.

Why were people “disappointed to have to hear” Malcolm X speak (p. 270)?

People were “disappointed to have to hear” Malcolm X “or other poor substitutes for Mr. Muhammad” because Mr. Muhammad is who they wanted to hear. Instead of hearing the real leader of the Nation of Islam, they had to listen to a substitute.

*What effect does Mr. Muhammad’s move to Phoenix have on the Nation of Islam (p. 270)?

Student responses may include:

- Mr. Muhammad cannot “allot as much time as previously” to the daily upkeep of the Nation of Islam—“public speaking,” for instance, and “television requests” (p. 270). However, in spite of his drawing back, “the Nation was expanded both internally and externally” (p. 270).
- Mr. Muhammad was becoming less of a public figure, but the growth of the organization was not impacted. Mr. Muhammad told Malcolm X “to make the decisions” for the organization (p. 270). Mr. Muhammad gives Malcolm X more power as a leader in the organization.

Consider the sentence that begins “Mr. Muhammad simply could no longer allot as much time as previously” (p. 270). What word can replace *allot* and maintain the original sentence’s meaning?

The words “give” or “dedicate” could replace *alot* and the sentence would convey the same meaning. Therefore, *alot* must mean to give, divide, or dedicate.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through context.

Why does Mr. Muhammad want Malcolm X to “become well known” (p. 270)? What does this phrase suggest about Mr. Muhammad’s character?

Mr. Muhammad wants Malcolm X to “become well known” because, as he states, “if you are well known, it will make *me* better known” (p. 270). This phrase suggests that Mr. Muhammad cares more about himself than about Malcolm X, and that he may be more concerned with personal fame than with the larger success of the Nation of Islam.

Differentiation Consideration: If students struggle to make inferences, consider asking the following scaffolding question.

Malcolm X accepts without question the following statement from Mr. Muhammad to him: “if you are well known, it will make *me* better known” (p. 70). What does Malcolm X’s acceptance of this statement imply about his relationship with Mr. Muhammad?

The fact that Malcolm X does not question Mr. Muhammad when he states, “if you are well known, it will make *me* better known” (p. 270), implies that he is still completely subordinate to and unquestioning of Mr. Muhammad, even when Mr. Muhammad says something selfish.

***What does the last sentence of this chapter suggest about the next chapter in Malcolm X’s life, beginning with “Nothing that Mr. Muhammad ever said” (p. 270)?**

The last sentence of this passage suggests that Mr. Muhammad is correct—that people will become “jealous” (p. 270) of Malcolm X—and that the reader will find out how this jealousy unfolds in the following chapters.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze the effectiveness of the structure of pages 268–270.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to focus on using appropriate and varied transitions and syntax to clarify the relationships among complex ideas and concepts. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to conduct a brief search into the March on Washington. Instruct students to write down three details they learn about the March.

Additionally, instruct students to read and annotate pages 271–293 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that better allows them to fulfill their statements of purpose. Remind students to focus on using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Students may post their drafts to the class's online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Consider establishing new peer review pairs, different from those established in 12.1.1 Lesson 14, so that students can benefit from a reviewer with fresh eyes. Consider maintaining the same peer review pairs through 12.1.1 Lesson 24 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.c.

Homework

Conduct a brief search into the March on Washington, and write down three details you learn about the March.

Additionally, read and annotate pages 271–293 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.

12.1.1 Lesson 20

Introduction

In this lesson, students analyze a section from chapter 15 of *The Autobiography of Malcolm X*, pages 284–287 (from “Not long ago, the black man in America” to “in the ‘long, hot summer’ of 1964, unprecedented racial crises”). In this passage, Malcolm X claims that the March on Washington did nothing but “lull Negroes for a while” (p. 287). Students consider how Malcolm X makes his points clear, convincing, and engaging while recounting the events leading up to and following the March on Washington. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the author’s exposition in this passage, including whether the structure makes points clear, convincing, and engaging.

For homework, students read and annotate the first half of chapter 16, pages 294–309, and write 2–3 discussion questions focused on how style and content contribute to the power, persuasiveness, or beauty of the text.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
Addressed Standard(s)	
L.11-12.4. a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. <ul style="list-style-type: none"> a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

File: 12.1.1 Lesson 20, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
 © 2015 Public Consulting Group. This work is licensed under a
 Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License
<http://creativecommons.org/licenses/by-nc-sa/3.0/>



Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze the author's exposition in this passage, including whether the structure makes points clear, convincing, and engaging.

High Performance Response(s)

A High Performance Response should:

- Identify how the exposition in these pages of the March on Washington is structured (e.g., chronologically, beginning well before the March).
- Identify the main points in these pages (e.g., The March on Washington was a “farce” and only served to “lull Negroes for a while” (p. 287) instead of effecting meaningful change.).
- Identify how the author uses the structure to support his points (e.g., Malcolm X begins his discussion with a controversial opinion stated outright: “It was that ‘Farce on Washington,’ I call it” (p. 284). He then explains how the White House was nervous that “thousands of milling, angry blacks not only could completely disrupt Washington—but they could erupt in Washington” (p. 284), and so “endorsed” and “welcomed” (p. 285) the March publicly—and invited the “big six” African-American leaders (p. 285)—in order to reduce the risk of an angry protest. Therefore, “the white man” ended up controlling the March, even telling the marchers “how to arrive, when, where to arrive” (p. 286). Structuring the exposition of the events surrounding the March in this way—with an opinion, followed by a series of dramatic events that seem to support this opinion—helps to clarify the point that the March was not what people had originally anticipated, and served only to “lull Negroes for a while” (p. 287).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- farce (n.) – a foolish show; a mockery; a ridiculous sham
- coalesced (v.) – grown together or into one body
- squabbling (v.) – engaging in a petty quarrel
- philanthropic (adj.) – of or engaged in altruistic concern for human welfare and advancement

Vocabulary to teach (may include direct word work and/or questions)

- riptide (n.) – a tide that opposes another or other tides, causing a violent disturbance in the sea

Additional vocabulary to support English Language Learners (to provide directly)

- march (n.) – an organized walk of a large group of people who are protesting or supporting something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> • Standards: RI.11-12.5, L.11-12.4.a • Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 15, pages 284–287 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 20%
3. Reading and Discussion	3. 50%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbols	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
L	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
L	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.5. In this lesson, students read pages 284–287 and evaluate the structure of the author’s exposition and how the structural choices make points clear, convincing, and engaging.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Conduct a brief search into the March on Washington, and write down three details you learn about the March.) Instruct students to form pairs and share what they learned about the March on Washington.

Students get into pairs and discuss what they learned from the previous lesson’s homework assignment.

Students will have learned different things from different sources, but most students will have learned that it was a united march for civil rights in Washington, D.C., during which Dr. Martin Luther King, Jr. delivered his famous “I Have A Dream” speech.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Read and annotate pages 271–293 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework, specifically analyzing the structure of these pages (RI.11-12.5).

Student questions may include:

How does Malcolm X outline the strengths and weaknesses of “the white man’s ... intelligence” (p. 273)?

Malcolm X states that “the white man ... has an extraordinary intelligence, an extraordinary cleverness” (p. 273), but that when it comes to “dealing with human beings, the white man’s

working intelligence is hobbled” (p. 273). Malcolm X first makes the point that “the white man” is intellectually intelligent but qualifies this point by writing that ultimately, “the white man” cannot interact with others well.

How does Malcolm X use examples from history to make his point about the March on Washington?

Just before discussing the March on Washington, Malcolm X states that “the Jew in Germany” experienced “history’s most tragic result of a mixed ... ethnic identity” (p. 283). Malcolm X claims that once Jews had “been increasingly intermarrying” and “thinking of themselves as ‘Germans,’” Hitler began speaking of an “Aryan master race” (p. 283). Malcolm X’s point is that if Jewish people had separated themselves and not intermarried, Hitler would not have risen to power. This argument against segregation, which, presented just before his discussion of the March on Washington, supports Malcolm X’s claims in that discussion.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief, whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student pairs to read pages 284–287 (from “Not long ago, the black man in America” to “in the ‘long, hot summer’ of 1964, unprecedented racial crises”) and answer the following questions before sharing out with the class. Instruct students to identify the author’s points and annotate portions of the text that seem relevant to the exposition (or development of those points). Instruct students to mark examples in which the author’s points are especially clear, convincing, and engaging.

Provide students with the following definitions: *farce* means “a foolish show; a mockery; a ridiculous sham,” *coalesced* means “grown together or into one body,” *squabbling* means “engaging in a petty

quarrel,” and *philanthropic* means “of or engaged in altruistic concern for human welfare and advancement.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of *farce*, *coalesced*, *squabbling*, and *philanthropic* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definition: *march* means “an organized walk of a large group of people who are protesting or supporting something.”

Students write the definition of *march* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

Explain what the author writes in this passage (his main points), and explain where his points are clear, powerful, and interesting.

***According to Malcolm X, how was the March on Washington first conceived (p. 284)? In the early days of “the March on Washington idea,” what did people think of it?**

Student responses should include:

- o Originally, the idea was “the brainchild of ... A. Philip Randolph” and floated around for “twenty or more years” (p. 284).
- o Malcolm X states that people thought about the March as a coming-together of African Americans to aggressively “[demand] ... some concrete civil rights action” (p. 284) or in other words, to make gains in their human rights.

What sparked the idea for such a march (p. 284)?

Malcolm X states that it was “national bitterness” that sparked the idea in “young Negroes” who were “sick and tired of the black man’s neck under the white man’s heel” (p. 284). Ultimately, it was anger in the African-American community about being oppressed by “the white man” that sparked the idea for such a march.

How did the White House react to the plans for a march (p. 285)? Based on how the author presents this evidence, what point does he make?

Student responses should include:

- o The White House panicked and “speedily invited in the major civil rights Negro ‘leaders’” (p. 284). Then, in a “fanfare of international publicity,” the White House “‘approved’” and “‘welcomed’” the March on Washington (p. 285).
- o By first presenting the White House as nervous, then explaining why the White House would be panicked, then portraying them as agreeable, the author makes the point that the only reason the White House seemed agreeable was because it was nervous about the possibility that an uncontrolled and leaderless March on Washington would lead to the chaos it originally sought to create.

What does Malcolm X claim was the purpose of the \$800,000 donation to the United Civil Rights Leadership council?

Malcolm X claims that the \$800,000 was incentive for the “‘big six’” to become heavily involved with the March and to let the donors advise them about what to do: “What was the string attached to the money? Advice” (p. 285).

Differentiation Consideration: Consider explaining to students that the “‘big six’” were some of the prominent leaders of the Civil Rights Movement (i.e., Martin Luther King, Jr., James Farmer, John Lewis, A. Philip Randolph, Roy Wilkins, and Whitney Young).

*How did the “‘big six’” and the White House step into the plans for the March on Washington and make the March “like a movie” (p. 285)?

People heard that the “‘big six’” were going to join the March: “They probably assumed that now those famous ‘leaders’ were endorsing and joining them” (p. 285). According to Malcolm X, the White House brought on the “‘big six’” to ensure that “all went well” (p. 285). The March was “like a movie” because the White House was like a movie director and the “‘big six’” were like actors, doing what the director told them.

What effect does comparing the March on Washington to a movie have on the exposition (p. 285)?

With the statement, “It was like a movie” (p. 285), the author draws the reader into the drama and makes his points more engaging. By suggesting that the events unfolded scene-by-scene like a movie, the author also instills in the reader a sense that everything was staged or pre-planned.

What impact do the metaphors “‘gentle flood’” and “‘riptide’” have on the author’s points (p. 286)?

These metaphors highlight that instead of being a forceful event (i.e., a “riptide”), the March was basically inconsequential (i.e., “‘[a] gentle flood’”). By comparing the March to a flood, the

author is implying that Washington is not used to the presence of demands for civil rights, just as dry land is not used to water; these metaphors draw the reader in and help to make the author's points clearer.

What does *riptide* mean in this context (p. 286)?

Because “angry riptide” is being contrasted with “the gentle flood,” *riptide* probably means a large, fast, and hazardous flow of water.

Consider drawing students' attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through context.

How does Malcolm X use the image of the crowd singing “We Shall Overcome” to support his point about the March (p. 286)?

Malcolm X uses the image of African Americans being told “*how to arrive, when, where to arrive, where to assemble*” (p. 286) and singing “We Shall Overcome” together with white people. His point is that this image is absurd: “Who ever heard of angry revolutionists all harmonizing ‘We Shall Overcome ... Suum Day ...’ while tripping and swaying along arm-in-arm with the very people they were supposed to be angrily revolting against?” (p. 286). Malcolm X uses this image to show how the March had been robbed of its power by figures of authority. The contrast between the sweet image of a singing crowd and angry revolutionists is powerful and makes his claim more convincing.

***According to Malcolm X, how did the March on Washington affect congressional opposition to civil rights?**

Malcolm X claims that “in a subsequent poll, not one Congressman or Senator with a previous record of opposition to civil rights said he had changed his views” (p. 287). The March, then, had no observable effect on congressional opposition to civil rights.

What does Malcolm X claim was the ultimate effect of the March on Washington on civil rights?

Malcolm X claims that all the March on Washington did was “lull Negroes for a while” until they realized that “they had been smoothly hoaxed again by the white man” (p. 287). People felt like there had been a giant push for change, but in fact they had been tricked into not being angry for a while.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze the author's exposition in this passage, including whether the structure makes points clear, convincing, and engaging.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 294–309 in *The Autobiography of Malcolm X* (from “In nineteen-sixty one, Mr. Muhammad’s condition” to “if not actually initiated—by only one man”). Instruct students to also develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that better allows them to fulfill their statements of purpose. Remind students to focus on using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Students may post their drafts to the class's online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer uses a variety of techniques to

sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Consider maintaining the same peer review pairs through 12.1.1 Lesson 24 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.c.

Homework

Read and annotate pages 294–309 in *The Autobiography of Malcolm X* (from “In nineteen-sixty one, Mr. Muhammad’s condition” to “if not actually initiated—by only one man”). Develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11.12.6). Prepare possible answers to your questions for discussion.

12.1.1

Lesson 21

Introduction

In this lesson, students read and analyze a section from chapter 16 of *The Autobiography of Malcolm X*, pages 305–309 (from “I remembered that when an epidemic is about to hit” to “if not actually initiated—by only one man”), in which Malcolm X details his struggles within the Nation of Islam after the paternity scandals of Elijah Muhammad. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how style and content contribute to the power or beauty in chapter 16.

For homework, students continue to read and annotate chapter 16 of *The Autobiography of Malcolm X*. Students also develop discussion questions focused on how the structure of the text makes points clear, convincing, and engaging.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Addressed Standard(s)	
W.11-12.9. b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.

	a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how style and content contribute to the power or beauty in chapter 16.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify examples of stylistic choices (e.g., varied syntax, figurative language, etc.). Identify examples of content choices (e.g., the event of Malcolm X's visit with Elijah Muhammad in Arizona). Analyze how style contributes to the power or beauty of the text (e.g., Malcolm X uses the figurative language of the "epidemic" (p. 305) to engage the reader with Malcolm X's struggle with the Nation of Islam by making it seem dangerous and life threatening. Malcolm X states that he "never dreamed" (p. 306) that his officials would turn on him by making it appear that Malcolm X had "started" the rumors about Elijah Muhammad. In addition, Malcolm X states that "many times since then" he has looked back on the events surrounding his separation from the Nation of Islam (p. 307). He states that it "makes me feel weary to think of it all now" (p. 308). This language makes this section quite powerful as the reader sees the direct impact of these events on Malcolm X's future life as he struggles to define himself as separate from the Nation of Islam.). Analyze how content contributes to the power or beauty of the text (e.g., The way the author reveals information about Malcolm X's struggles with the Nation of Islam piece by piece, as if uncovering a mystery, contributes to the tension and suspense of the story by allowing the reader to feel like an active participant in uncovering the dangerous plot. The reader continues to piece together this plot as Malcolm X reveals his suspicion that he is "being set up" and engages in "death-talk" (p. 309). By revealing this suspicion and hinting at Malcolm X's death, the author

keeps the reader engaged in figuring out what might happen to Malcolm X, which increases the power and tension of this section.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- antiquity (n.) – ancient times; former ages
- personages (n.) – people of distinction or importance
- amiability (adj.) – having or showing pleasant, good-natured personal qualities

Vocabulary to teach (may include direct word work and/or questions)

- epidemic (n.) – a rapid spread or increase in the occurrence of something
- inoculated (v.) – implanted (a disease agent) in a person, animal, or plant to produce a disease for study or to stimulate disease resistance

Additional vocabulary to support English Language Learners (to provide directly)

- hypocritical (adj.) – pretending to believe what one does not believe
- sow (v.) – to cause (fear, doubt, etc.) to affect many people
- reap (v.) – to get (something, such as a reward) as a result of something that you have done

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.6, W.11-12.9.b, L.11-12.4.a, L.11-12.5.a • Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 16, pages 305–309 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Student copies of the Style and Content Tool (refer to 12.1.1 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Character Development Tool (refer to 12.1.1 Lesson 3) (optional) —students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students read and discuss pages 305–309 of chapter 16 of *The Autobiography of Malcolm X* focusing on the author’s use of style and content.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate pages 294–309 in *The Autobiography of Malcolm X* (from “In nineteen-sixty one, Mr. Muhammad’s condition” to “if not actually initiated—by only one man”). Develop 2–3 discussion

questions focused on how style and content contribute to the power or beauty of the text (RI.11.12.6). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about the questions they developed for homework, specifically analyzing how style and content contribute to the power and beauty of the text (RI.11-12.6).

Student questions may include:

How does the author establish Malcolm X's opinion of Elijah Muhammad in this chapter?

Student responses may include:

- Malcolm X states that “[T]he Nation of Islam was Mr. Muhammad” (p. 294), suggesting that Mr. Muhammad is so central to the organization that he is in fact the organization.
- Malcolm X calls Mr. Muhammad “the beacon” and states, “without his light, we would all be in darkness” (p. 295). A “beacon” is a powerful light that guides those in darkness, so with this image Malcolm X is suggesting that Mr. Muhammad is a powerful guide to those in need of direction.
- Malcolm X describes Elijah Muhammad as “the man who had trained me, who had treated me as if I were his own flesh and blood” (p. 305). The phrase “flesh and blood” indicates that Malcolm X feels like he is part of Mr. Muhammad’s family.
- Malcolm X describes Mr. Muhammad as “the man who had given me wings—to go places, to do things I otherwise never would have dreamed of” (p. 305). Because Malcolm X’s “wings” have taken him all around the country as a powerful minister in the Nation of Islam, this example shows that Malcolm X gives Mr. Muhammad the credit for the public figure he has become.

Student responses should include:

- Through these examples of figurative language, the author vividly establishes Elijah Muhammad as a very important person in Malcolm X’s life and a person who Malcolm X views as vital to the Nation of Islam.

What does Elijah Muhammad imply with the statement, “I’m David” (p. 305)?

He compares himself to the biblical figures that Malcolm X researched, implying that he was fated to have his affairs. He tells Malcolm X, “that’s what all of this is—prophecy” (p. 305) and explains, “I have to fulfill all of those things” (p. 305). This statement implies not only were his acts beyond his control, but that he is an important religious figure, comparable to Noah or David.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using

any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

60%

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student pairs to read pages 305–307 (from “I remembered that when an epidemic is about to hit” to “true color of great men of antiquity”) and answer the following questions before sharing out with the class.

Instruct students to continue to annotate for examples of stylistic or content choices. Remind students that annotating helps them to keep track of evidence they use later in lesson assessments that focus on the how style and content contribute to power and beauty in the text.

Consider drawing students’ attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

Differentiation Consideration: Students may use the Style and Content Tool to record stylistic or content choices they identify and discuss.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout the lesson:

How does the author use certain words to make the text more powerful or beautiful? What effect does this language have on pages 305–307?

Provide students with the following definition: *antiquity* means “ancient times; former ages.”

Students may be familiar with this word. Consider asking students to volunteer definitions before providing it to the class.

Students write the definition of *antiquity* on their copies of the text or in a vocabulary journal.

What is the “epidemic” for which Malcolm X prepares (p. 305)? What words and phrases suggest the meaning of the word *epidemic* in this context?

Student responses should include:

- o The “epidemic” refers to the spread of news about the “fulfillment of prophecy” (p. 306), meaning the numerous affairs that Elijah Muhammad had with his secretaries.
- o Malcolm X mentions that people get “inoculated against exposure” to an epidemic and that they are treated with “the same germs” that cause it and “this prepares them to resist the oncoming virus” (p. 305). The context makes it seem like an *epidemic* is a large outbreak of a sickness or disease.

What does Malcolm X do to “inoculate[]” the temple (p. 305)? What does the word *inoculated* mean in this context?

Student responses should include:

- o He tells “six other East Coast Muslim officials” (p. 305) about the details of Elijah Muhammad’s actions to ensure they are not “caught by surprise” (p. 305) if they need to teach the “fulfillment of prophecy” (p. 306) and explain Elijah Muhammad’s actions.
- o Malcolm X explains that it is something that is done to help prevent the spread of a disease or sickness. Malcolm X states that it uses “the same germs that are anticipated” (p. 305), so *inoculated* appears to be something done to prevent the sickness.

Consider drawing students’ attention to their work with L.11-12.4.a as they use context clues to determine the meaning of a word.

***What does Malcolm X’s use of figurative language suggest about his feelings towards Elijah Muhammad’s actions?**

Malcolm X is worried about the fallout of the actions of Elijah Muhammad and the danger that this fallout might pose to the Nation of Islam. Malcolm X frames the danger that fellow Muslims will discover Elijah Muhammad’s infidelities as an “epidemic” against which everyone must be “inoculated” to prevent the spread of “the oncoming virus” (p. 305).

What does Malcolm X mean when he says that Chicago Muslim officials might “make it appear that I was throwing gasoline on the fire instead of water” (p. 306)?

Malcolm X implies that the Chicago officials might give the appearance that Malcolm X was spreading word about the infidelities in order to “shift their focus off the epidemic” (p. 306) and onto Malcolm X.

How does the figurative language describing Elijah Muhammad’s actions affect the power of this section?

The metaphor of the “epidemic” engages the reader by setting up a grim scenario for the future in which many people are “infected” by the knowledge of Elijah Muhammad’s actions. The use of the “epidemic” (p. 305) metaphor contributes to the power of the section by making Malcolm X’s situation seem dangerous and frantic as he races to “inoculate[]” (p. 305) those close to him. Relating the spread of Elijah Muhammad’s actions to the spread of a deadly virus helps to engage the reader and connect them to a powerful sense of urgency.

Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of using context to interpret the meaning and role of figurative language in the text.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Character Development Tools to record Malcolm X’s development that they identify and discuss.

Instruct students to read pages 307–309 (from “I’ve said that I expected headlines momentarily” to “true color of great men of antiquity”) and answer the following questions before sharing out with the class.

Remind students to continue to annotate for rhetorical devices (RD).

If necessary to aid student comprehension explain to students that the statement “who got assassinated in Dallas, Texas, on November 22, 1963” (p. 307) is a reference to the assassination of President John F. Kennedy.

Provide students with the following definitions: *personages* means “people of distinction or importance” and *amiability* means “having or showing pleasant, good-natured personal qualities.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *personages* and *amiability* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *hypocritical* means “pretending to believe what one does not believe,” *sow* means “to cause (fear, doubt, etc.) to affect many people,” and *reap* means “to get (something, such as a reward) as a result of something that you have done.”

Students write the definitions of *hypocritical*, *sow*, and *reap* on their copies of the text or in a vocabulary journal.

***What is the topic of Malcolm X’s speech on page 307? How might this topic be controversial at this time?**

Malcolm X explains the title was “God’s Judgment of White America” and the theme was “as you sow, so shall you reap” (p. 307). The subject is the judgment of white America for the “hate” it has caused. Because the president had just been assassinated and was the only topic of news, Malcolm X’s speech topic might suggest that the president deserved what he got.

Differentiation Consideration: Consider explaining what is meant by the proverb “as you sow, so shall you reap.” Translate the phrase to “you harvest what you plant.” Ask students to consider what this metaphor could mean in the context of Malcolm X’s speech. If necessary, explain that the proverb means that everything that happens is a result of one’s own actions.

What tone does Malcolm X create with the statement, “Many times since then, I’ve looked at the speech notes I used that day” (p. 307)?

By implying that he has continued to think for many years about his speech, Malcolm’s statement suggests something memorable is about to happen within an already tense national climate, which creates a sense of uncertainty or foreboding.

How does the detail that the speech “had been prepared at least a week before the assassination” (p. 307) impact the reader’s understanding of the speech and the public’s response?

This detail establishes that the speech was not written in response to the assassination. Malcolm X’s theme that the “hypocritical American white man” (p. 307) was getting what he deserved was not directly related to the president’s death. The fact that Malcolm X clarifies this point suggests that the public might have thought the speech was written in response to the assassination.

Why is Malcolm X “weary to think of it all now” (p. 308)?

When Malcolm X states that he is “weary to think of it all now,” he is implying that he is tired of thinking about the events that led up to his silencing. The word “weary” also conveys impatience or dissatisfaction, which Malcolm X demonstrates in his claim that the public condemnation of him was unfair. He argues that other people all over the world said “that America’s climate of hate had been responsible for the President’s death” (p. 308). However, Malcolm X’s words had negative consequences for him and the Nation of Islam because “when Malcolm X said the same thing, it was ominous” (p. 308).

What about Malcolm X’s speech could be considered “ominous” (p. 308)?

Malcolm X was giving a speech about “God’s Judgment of White America” (p. 307) right after the assassination of the president. The speech implies that violence is the result of white America’s actions and it coincides with the murder of a man whom the country “loved” (p. 308). As Malcolm X and the members of the Nation of Islam were considered by many to be dangerous, an aggressive speech from Malcolm X on the topic of “God’s Judgment of White America” would have seemed ominous.

Differentiation Consideration: If necessary, consider reminding students of their work with the word *ominous* in 12.1.1 Lesson 17.

What is the outcome of Malcolm X’s meeting with Elijah Muhammad (p. 308)? What is the reason for this outcome?

Malcolm X is silenced for “ninety days” (p. 308) as a result of telling the press he thought President Kennedy’s murder was “a case of ‘the chickens coming home to roost’” (p. 307). Elijah Muhammad explains that the silencing is so that “Muslims everywhere can be disassociated from the blunder” of Malcolm X’s statement (p. 308). Elijah Muhammad suggests that Malcolm X is being punished so that the American public will not be upset with the Nation of Islam.

What does Malcolm X mean by the statement “my ‘silencing’ was even more thorough than I had thought” (p. 309)?

Malcolm X means that his silencing goes beyond just his interactions with the press. He is “forbidden to talk with the press,” but he is also “not even to teach” (p. 309) within his own mosque.

What makes Malcolm X “suspicious” about his treatment (p. 309)? Why does Malcolm X think he is being “set up” (p. 309)?

Malcolm X is suspicious because of the deliberate misinformation being spread about him. The Nation released a statement that implied that Malcolm X is not submitting to the judgment of Elijah Muhammad, even though he said that he will “submit, one hundred per cent” (p. 308). The Nation of Islam states that he will be reinstated “if he submits” (p. 309), which the author italicizes to emphasize his suspicions and to show that Malcolm X believes that he is being set up and painted in a negative light.

Differentiation Consideration: If necessary to aid student comprehension consider asking students the following questions:

What does Malcolm X mean by the statement “I hadn’t hustled in the streets for years for nothing” (p. 309)?

Malcolm X is suggesting that something underhanded is happening. Because Malcolm X learned how to con and fool others as a criminal and hustler he is able to see when others are trying to trick him. He knows that he is being set up for something.

Differentiation Consideration: Students may use their Character Development Tools to record Malcolm X’s development that they identify and discuss.

How does Malcolm X’s choice not to name the “one man” (p. 309) contribute to the power of the section?

Referring to Elijah Muhammad only as “one man” heightens the power of the section by building a sense of mystery within the text. Right after Malcolm X reveals that his assistant is encouraging Mosque Seven brothers to “kill him yourself” (p. 309), he explains that he “instantly” knows who the “one man” (p. 309) is but withholds his name. The reader must then fill in the blanks and come to the conclusion of Elijah Muhammad’s identity much like Malcolm X did. Involving the reader makes the section more powerful by relating the reader’s reaction to Malcolm X’s.

Differentiation Consideration: If students struggle to answer this question, pose the following question to support their understanding.

Who is the “one man” who could have started any “death talk” (p. 309)?

Malcolm X implies that Elijah Muhammad is the “one man” (p. 309). He states that “any official in the Nation of Islam” (p. 309) would have known that only “one man” could have approved “death-talk” about Malcolm X (p. 309). Elijah Muhammad knows that Malcolm X “completely submitted” (p. 309), so he must be the person who is spreading the misinformation.

***How does the author increase the tension of Malcolm X’s situation on pages 308 and 309?**

Student responses may include:

- The author uses varied syntax to make the section seem tense and exciting. Short sentences like “*Malcolm X Silenced!*” It was headlines” (p. 309) help to communicate the tension that Malcolm X is feeling.

- o The author uses phrases like “made me suspicious” and “[b]ut, deliberately” (p. 309) in reference to the actions of the Nation of Islam after Malcolm X’s silencing. This language increases the tension because it is nonspecific and creates mystery and concern for who is trying to hurt or even kill Malcolm X.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use the Style and Content Tool to record stylistic or content choices they identify and discuss.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze how style and content contribute to the power or beauty in chapter 16.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate pages 309–324 in *The Autobiography of Malcolm X* (from “My head felt like it was bleeding inside” to “Ella said, ‘How much do you need?’”). Instruct students to develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to

respond to a new Common Application prompt. Remind students to focus on a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Students may post their drafts to the class’s online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Consider maintaining the same peer review pairs through 12.1.1 Lesson 24 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.c.

Homework

Read and annotate pages 309–324 in *The Autobiography of Malcolm X* (from “My head felt like it was bleeding inside” to “Ella said, ‘How much do you need?’”). Develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.

Model Style and Content Tool

Name:		Class		Date:	
		:			

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a lecture, and often, persuade readers or listeners

Style: how the author expresses content, which frequently includes the use of figurative language or rhetorical devices

Content: what the author writes, including events, ideas, and details the author chooses to include

Point of View: an author’s opinion, attitude, or judgment

Purpose: an author’s reason for writing

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical Effect (power, beauty, point of view, purpose)
Malcolm X uses figurative language to describe the gifts that Elijah Muhammad has given him. He states that Mr. Muhammad had “given him wings” (p. 305).	This figurative language implies that Malcolm X feels a significant amount of gratitude towards Elijah Muhammad. Mr. Muhammad’s “wings” allow Malcolm X to assist Mr. Muhammad.
Malcolm X uses metaphor to frame the knowledge of Elijah Muhammad’s behavior as an “epidemic” in which he needs to have everyone “inoculated” to prevent the spread of “the oncoming virus” (p. 305).	The use of the “epidemic” as a metaphor communicates the idea that knowledge of Elijah Muhammad’s actions would contaminate and sicken people who were exposed to it.
Malcolm X uses figurative language to describe the Chicago ministers of the Nation of Islam accusing him, making “it appear that [Malcolm X]	This image uses the dangerous idea of pouring gasoline on a flame to illustrate how the Chicago officials might make it look like he was making things worse rather than better. They might give

<p>was throwing gasoline on the fire instead of water” (p. 306).</p>	<p>the appearance that Malcolm X was spreading word about the infidelities of Elijah Muhammad in order to “shift their focus off the epidemic” (p. 306) and onto Malcolm X.</p>
<p>The author uses varied syntax such as “I was numb” (p. 308) and “<i>Malcolm X Silenced!</i> It was headlines” (p. 309) to describe the events of Malcolm X’s “silencing.”</p>	<p>The author uses short sentences and transitional words to make the section seem tense and exciting. The abrupt appearance of shorter sentences in this section “<i>Malcolm X Silenced!</i> It was headlines” (p. 309) help to communicate the tension that Malcolm X is feeling in the face of his trouble with the Nation of Islam.</p>

Model Character Development Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Analyze the character development that you encounter in the text. Identify the events that are connected to this development. Cite textual evidence to support your work.

Character Development	Event	Evidence
Malcolm X shows a deep dedication to the Nation of Islam.	Malcolm X works tirelessly to support Elijah Muhammad and the Nation of Islam.	<p>“Only by being two people could I have worked harder in the service of the Nation of Islam.” (p. 295)</p> <p>“I had helped bring about the progress and national impact such that none could call us liars when we called Mr. Muhammad the most powerful black man in America.” (p. 295)</p>
Malcolm X puts Elijah Muhammad before him in all things.	Malcolm X always credits Mr. Muhammad in interviews and TV reports.	<p>“I rarely spoke to a white writer, or a black writer either, whom I didn’t urge to visit Mr. Muhammad in person” (p. 297)</p> <p>“Anything creditable that I do is due to Mr. Elijah Muhammad.” (p. 298)</p>
Malcolm X grows to be sensitive about his critics within the Nation of Islam.	Malcolm X is often in the press and has staged very successful events and rallies. Malcolm X’s public presence creates jealousy within the Nation of Islam.	<p>“It made other Muslim officials jealous because my picture was often in the daily press.” (p. 299)</p> <p>“Slighting remarks were being made about ‘Malcolm’s ministers.’” (p. 299)</p>
Malcolm X is tormented by the idea that Elijah Muhammad could have done something morally questionable.	Malcolm X initially refuses to believe that Elijah Muhammad could have committed adultery.	<p>“For me to even consider believing anything as insane-sounding as any slightest implications of any immoral behavior of Mr. Muhammad—why, the very idea made me shake with fear.” (p. 301)</p>

12.1.1

Lesson 22

Introduction

In this lesson, students read and analyze a section from chapter 16 of *The Autobiography of Malcolm X*, pages 309–315 (from “My head felt like it was bleeding” to “‘it just didn’t work,’ Patterson told the press”) in which Malcolm X recounts his experiences with Cassius Clay and the uncertainty he felt as a result of his conflict with the Nation of Islam. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the effectiveness of the structure in chapter 16. How does the structure make the author’s points clear, convincing, and engaging?

For homework, students continue to read and annotate chapter 17 of *The Autobiography of Malcolm X*. Students also develop discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
Addressed Standard(s)	
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. <ol style="list-style-type: none"> Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze the effectiveness of the structure in chapter 16. How does the structure make the author’s points clear, convincing, and engaging?

High Performance Response(s)

A High Performance Response should:

- Identify key aspects of the structure in chapter 16 (e.g., turning point, reflection, etc.).
- Analyze how this structure makes the author’s points clear, convincing, and engaging (e.g., In this section the author demonstrates how the boxing match between Cassius Clay and Sonny Liston was a pivotal event in Malcolm X’s life. Malcolm X is trying to recover his sense of self after the revelations of Elijah Muhammad’s behavior, facts that he said “began to break [his] faith” (p. 312). Malcolm X reflects on the trip to Miami for Cassius Clay’s fight as a time away that allows him to “muster the nerve, and the strength, to start facing facts” (p. 313) about his struggles with the Nation of Islam. In a time in which Malcolm X is unsure of his place in the world he sees his time with Cassius Clay as “Allah’s intent for me to help Cassius prove Islam’s superiority” (p. 313). Because Muslim Cassius Clay beats his Christian opponent, Sonny Liston, the fight represents a renewal of Malcolm X’s faith: in the midst of his struggle with the Nation of Islam he is able to see a young African-American Muslim triumph. Malcolm X is so inspired by the fight, he vows to “build an organization that could help cure the black man in North America of the sickness which has kept him under the white man’s heel” (p. 319). Malcolm X’s reflections throughout this scene not only demonstrate that this time is a turning point in Malcolm X’s life, but they also engage the reader to empathize with Malcolm X by revealing his inner thoughts and struggles.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- contagious (adj.) – capable of being transmitted by bodily contact with an infected person
- vaunted (adj.) – praised boastfully or excessively
- commiserate (v.) – to feel or express sorrow or sympathy for; empathize with; pity
- furor (n.) – a general outburst of enthusiasm, excitement, controversy, or the like

Vocabulary to teach (may include direct word work and/or questions)

- erected (v.) – raised or directed upward

Additional vocabulary to support English Language Learners (to provide directly)

- preliminaries (n.) – games that are played before the main part of a competition
- tuxedo (n.) – a formal suit for a man
- divorce (n.) – a complete separation between two things

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> • Standards: RI.11-12.5, L.11-12.4.a • Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 16, pages 309–315 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 60%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the Character Development Tool (refer to 12.1.1 Lesson 3) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>

<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.5. In this lesson, students read and discuss the second half of chapter 16 of *The Autobiography of Malcolm X* from pages 309–315 (from “My head felt like it was bleeding” to “‘it just didn’t work,’ Patterson told the press.” Instruct students to pay close attention to the way in which the author structures this section of text.

Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and annotate pages 309–324 in *The Autobiography of Malcolm X* (from “My head felt like it was bleeding inside” to “‘How much do you need?’”). Develop 2–3 discussion questions focused on how the structure of the text makes points clear, convincing, and engaging (RI.11-12.5). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about the questions they developed for homework, specifically analyzing how the structure makes points clear, convincing, or engaging.

Student questions may include:

How does the example of the “Harlem Hustler” make Malcolm X’s point more convincing?

Malcolm X states that “as a ‘leader’” (p. 317) he can speak to all ranges of people, from the highly educated to the “ghetto hustler” (p. 317). Malcolm X believes that he is uniquely qualified because of his experience in all ranges of African-American life.

How does the structure of the second half of this chapter refine Malcolm X’s goals?

The section develops Malcolm X’s ability as a leader and community member. Malcolm X starts to identify himself as an independent activist for African-American rights rather than as an arm of the Nation of Islam. He states, “every morning, every legislator should receive a

communication about what the black man in America expects and wants and needs” (pp. 321–322), which indicates his personal political interest beyond his dedication to Islam.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

60%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate as they read and discuss the text.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Students who have been using the Character Development Tool may benefit from reviewing the tool to trace Malcolm X’s development over the course of the text up to this point.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout the lesson:

What is the author’s point in this section? How does the order in which events are presented help make that point?

Provide students with the following definitions: *contagious* means “capable of being transmitted by bodily contact with an infected person,” *vaunted* means “praised boastfully or excessively,” and *commiserate* means “to feel or express sorrow or sympathy for; empathize with; pity.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *contagious*, *vaunted*, and *commiserate* on their copies of the text or in a vocabulary journal.

Instruct student pairs to read pages 309–313 (from “My head felt like it was bleeding” to “newspaper didn’t consider his fight worth covering”) and answer the following questions before sharing out with the class.

What is Malcolm X’s state of mind in Miami?

He is in a state of “emotional shock” (p. 311). He still interacts with the people in Miami, but it is clear that he is upset. He reflects that he “felt as though something in *nature* had failed” (p. 311) and he was “only mouthing words that really meant nothing to him” (p. 311).

Why can Malcolm X “conceive death” but not “betrayal” (p. 312)?

Malcolm X states that he has been willing to die for Elijah Muhammad “every second” (p. 312) of the twelve years he has been with the Nation of Islam. Malcolm X’s faith in Elijah Muhammad is so strong he states that he is willing to “have gone to the electric chair” (p. 312) in Elijah Muhammad’s place if it had been necessary. Because Malcolm X thinks so highly of Elijah Muhammad and is willing to die for him if necessary, he has trouble accepting the “strategy and plotting” (p. 311) to remove him from the Nation of Islam that now faces him.

What is the “major blow” (p. 312)? How does this “blow” affect Malcolm X?

The “major blow” is the realization that Elijah Muhammad was a weak man as he had tried “to cover up what he had done” (p. 312). This realization starts to shake the faith of Malcolm X, who had thought so highly of Elijah Muhammad. Malcolm X states, “I became able finally to muster the nerve, and the strength, to start facing the facts, to think for myself” (p. 313).

What point does the author make about Malcolm X’s state of mind at this time in his life?

The author shows Malcolm X at a low point in his life. He states, “I walked, I talked, I functioned” (p. 311) but his “mind was filled with a parade of a thousand and one different scenes” (p. 311) of his life in the Nation of Islam. Even on this vacation, when he is supposed to be resting, his mind is overwhelmed by his troubled relationship with the Nation of Islam.

Why is Malcolm X grateful to Cassius Clay for inviting him to Miami “at just this time” (p. 309)?

After being silenced by Elijah Muhammad, Malcolm X is “under great strain” (p. 309) and needs to rest. Being invited to Miami by Cassius Clay is a relief for Malcolm X. He admits that he does not “know what [he] might have done” (p. 311) if he had stayed in New York during that period, which emphasizes Malcolm X’s gratefulness to Cassius Clay.

What does Malcolm X think of Cassius Clay?

Malcolm X likes Cassius Clay, describing him as a “friendly, clean-cut, down to earth youngster” (p. 310) who is “alert ... even in little details” and “receptive to advice” (p.310).

***How does the relationship between Malcolm X and Cassius Clay compare to the relationship between Malcolm X and Elijah Muhammad?**

They are both father-son types of relationships. Malcolm X states that he has “been ready to lay down [his] life” (p. 312) for Elijah Muhammad, he remembers “scenes with Mr. Muhammad’s family” (p. 311), which emphasizes how much Malcolm X looks up to and admires Elijah Muhammad. The language that Malcolm X uses to describe Cassius Clay is very paternal: he calls him a “down-to-earth youngster” (p. 310) and later calls him “the boyish king” (p. 314). This description along with the advice that Malcolm X gives Cassius Clay about the “foxes” (p. 310) makes their relationship similar to a father and son.

***How does the structure of this first section engage the reader in Malcolm X’s situation?**

The section begins with Malcolm X stating that he feels like his “brain was damaged” (p. 309) by his ongoing problems with the Nation of Islam. Malcolm X and his family travel to stay with Cassius Clay, a trip that Malcolm X calls a “vacation” (p. 311). However Malcolm is still preoccupied with his own thoughts regarding Elijah Muhammad’s betrayal and, even in his casual conversations during this vacation, he admits that he was “only mouthing words that meant nothing to me” (p. 311). By revealing Malcolm X’s state of mind during this trip and illustrating the contrast between Malcolm X’s inner thoughts and outward actions, the author engages the reader to empathize with Malcolm X’s internal struggles.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Character Development Tools to record Malcolm X’s development that they identify and discuss.

Instruct student pairs to read pages 313–315 (from “I flew back to Miami feeling that” to “it just didn’t work,” Patterson told the press”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *furor* means “a general outburst of enthusiasm, excitement, controversy, or the like.”

Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.

Students write the definition of *furor* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *preliminaries* means “games that are played before the main part of a competition,” *tuxedo* means “a formal suit for a man,” and *divorce* means “a complete separation between two things.”

Students write the definitions of *preliminaries*, *tuxedo*, and *divorce* on their copies of the text or in a vocabulary journal.

How does Malcolm X explain how Cassius Clay beat Liston?

Malcolm X explains that Cassius Clay was trying to “con and ‘psyche’” Liston in order to have him come to the ring “poorly trained” (p. 310). During the fight Cassius Clay tires Liston out by evading “Liston’s powerful punches” (p. 314). Malcolm X explains that the “secret” was that “Clay had out-thought Liston” (p. 314).

What does Malcolm X mean by, “this fight is the *truth*” (p. 313)?

Malcolm X describes the fight between Cassius Clay and Liston as “the Cross and the Crescent fighting in the prize ring” (p. 313). Malcolm X means that the fight represents the differing ideologies of African Americans in America. Malcolm X states that, “Cassius Clay, being a Muslim didn’t need to be told how white Christianity had dealt with the American black man” (p. 313). This implies that, for Malcolm X, the fight represents a larger battle between Christianity and Islam—a fight that Cassius Clay, being oppressed in America as an African-American Muslim, would have been intimately familiar with. For Malcolm X the victory of Cassius Clay would represent proof of “Islam’s superiority before the world” (p. 313).

If necessary, remind students of their work with the term *ideology* in 12.1.1 Lesson 17.

*How does Cassius Clay’s fight relate to Malcolm X’s personal struggles in life and with the Nation of Islam?

The fight represents a number of important ideas for Malcolm X. It symbolizes the victory of Islam over Christianity, which “proves Islam’s superiority” (p. 313). Cassius Clay wins the fight by ingenuity and intelligence. He does “everything possible to con and ‘psyche’ Liston” (p. 310) and succeeds. The fight mirrors Malcolm X’s own struggle to think for himself after what he calls “twelve years of never thinking for as much as five minutes about myself” (p. 313).

Differentiation Consideration: If necessary to aid student comprehension ask students the following question:

How do Cassius Clay’s tactics in his fight with Liston reflect incidents from Malcolm X’s own life?

Student responses may include:

- Malcolm X avoids the draft by outsmarting the army personnel and psychiatrist. Like Cassius Clay he puts on a performance, “costumed like an actor” (p. 108) and acting in wild and outlandish ways in order to avoid being sent to war.
- The psychological tricks are similar to how Malcolm X outsmarted the soldier who wanted to fight him while he was working on the train. Malcolm X was able to avoid the fight by telling his opponent that he had “too many clothes on” (p. 80) and forcing him to undress in front of all the other passengers.

How do Patterson’s efforts to integrate relate to Cassius Clay’s opinion on integration?

Malcolm X states that Patterson, who was a “brainwashed black Christian” (p. 315) wanted to fight Cassius Clay for “the white man” (p. 315), but Patterson’s attempts at integration into a white neighborhood had failed. None of the neighbors were friendly; one even “erected a fence to hide the Negroes from sight” (p. 315). This behavior contrasts with Cassius Clay, who states he gets his “strength from being around [his] own black people” (p. 314).

Differentiation Consideration: If students struggle, consider posing the following question to support their understanding.

What happens to Patterson when he tries to “integrate” (p. 315)?

Student responses may include:

- No one is friendly to him.
- They call his children racial slurs.
- A neighbor trains his dog to deface Patterson’s property.
- A neighbor erects a fence.
- He has to sell his house at a loss.

Why does the neighbor “erect[] a fence” (p. 315)? What does *erect* mean in this context?

The neighbors *erect* a fence to “hide the Negroes from sight” (p. 315). They put up a fence so they would not have to see Patterson and his family. In this context *erect* means “to raise or put up.”

Consider drawing students’ attention to their work with L.11-12.4.a as they use context clues to determine the meaning of a word.

***How does the author use the story of Cassius Clay to engage the reader? How does this section inform the reader about Malcolm X's life at this time?**

Student responses may include:

- This chapter is represented as a “crucial time” (p. 311) in Malcolm X's life when he needed to rest and recover after his trouble with the Nation of Islam. The narrative of Malcolm X's mental struggle to “muster the nerve” (p. 313) to think for himself, and the window into his thoughts at this time, engage the reader in Malcolm X's struggle with both himself and Nation of Islam.
- During this time the fight between Cassius Clay and Liston takes on a symbolic importance for Malcolm X because it represents “the Cross and the Crescent fighting in the prize ring” (p. 313). For Malcolm X, Cassius Clay's win is a reaffirmation of “Allah's blessings” (p. 314) during a troubled time. The way that Malcolm X feels about this fight demonstrates that his convictions in both his faith and politics are intact even after his split with the Nation of Islam.

Lead a brief whole-class discussion of student responses.

If necessary, provide students with the term *turning point* to discuss this pivotal moment in Malcolm X's life.

Differentiation Consideration: Students may use their Character Development Tools to record Malcolm X's development that they identify and discuss.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze the effectiveness of the structure in chapter 16. How does the structure make the author's points clear, convincing, and engaging?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 17 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Instruct students to prepare possible answers to their questions for discussion. Students' questions should focus on at least two events in the chapter and how these events interact with ideas.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that will better allow them to fulfill their statements of purpose. Remind students to focus on using a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Students may post their drafts to the class's online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Consider maintaining the same peer review pairs through 12.1.1 Lesson 24 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.c.

Homework

Read and annotate chapter 17 of *The Autobiography of Malcolm X*, and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion. Your questions should focus on at least two events in the chapter and how these events interact with ideas.

Model Character Development Tool

Name :		Class :		Date :	
------------------	--	-------------------	--	------------------	--

Directions: Analyze the character development that you encounter in the text. Identify the events that are connected to this development. Cite textual evidence to support your work.

Character Development	Event	Evidence
Malcolm X begins to doubt the Nation of Islam and Elijah Muhammad.	In response to his speech, Malcolm X is silenced and the impression that he is rebellious is spread about the Nation of Islam.	“This made me suspicious—for the first time.” (p. 309) “I hadn’t hustled in the streets for years for nothing. I knew when I was being set up.” (p. 309)
Malcolm X falls into a state of emotional shock.	Malcolm X realizes the “obvious strategy and plotting” (p. 311) of the Nation of Islam against him and it shakes his faith.	“I felt as though something in <i>nature</i> had failed, like the sun or the stars.” (p. 311) “Already the Nation of Islam and I were physically divorced.” (p. 311)
Malcolm X realizes his value as an international leader.	In the face of the death order against him, Malcolm X thinks about what he has to offer the world.	“I had, as one asset, I knew, an international image. No amount of money could have bought that. I knew that if I said something newsworthy, people would read or hear it” (p. 316)
Malcolm X decides to build his own organization to support the struggle of African Americans.	After his disillusionment with the Nation of Islam Malcolm X begins to build his own organization.	“I made the announcement: ‘I am going to organize and head a new Mosque in New York City known as the Muslim Mosque, Inc. This will give us a religious base, and the spiritual force necessary to rid our people of the vices that destroy the moral fiber of our community.’” (p. 323)



12.1.1 Lesson 23

Introduction

In this lesson, students continue their analysis of *The Autobiography of Malcolm X*, focusing on how events, individuals, and ideas interact and develop over the course of the text. In class, students read chapter 17, pages 345–348 (from “I have reflected since that the letter” to “El-Hajj Malik El-Shabazz ‘(Malcolm X)’”), in which Malcolm X describes his thinking behind writing his famous letter detailing his changing views on the racial dilemma in America. This passage also includes the “Letter From Mecca,” quoted in full. Student learning is assessed via a Quick Write at the end of the lesson: How do specific events in chapter 17 develop ideas in the letter?

For homework, students write a list of ideas about how they would respond to the following college interview question: What is your favorite book? Also for homework, students respond briefly in writing to the following prompt: How does the author of *The Autobiography of Malcolm X* use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? Additionally, students reread their personal narratives from 12.1.1 Lesson 18 and consider whether they would like to expand them into longer compositions or whether they would like to try a different Common Application prompt in 12.1.1 Lesson 24.

Standards

Assessed Standard	
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Addressed Standard(s)	
W.11-12.3. d	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

<p>W.11-12.9. b</p>	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
<p>L.11-12.4.a</p>	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>
<p>L.11-12.5.a</p>	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do specific events in chapter 17 develop ideas in the letter?
<p>High Performance Response(s)</p>
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify at least two specific events in chapter 17 (e.g., Malcolm X’s arrival in Cairo, Malcolm X’s experience on the Hajj). Identify ideas introduced earlier in Malcolm X’s letter (e.g., racial identity, solidarity/brotherhood, etc.). Analyze how these events further develop ideas in the letter (e.g., Malcolm X describes his arrival at the Cairo airport, which was filled with people of “all complexions” with an atmosphere of “warmth and friendliness” (p. 328). He describes how “the feeling hit [him] that there really wasn’t any color problem here. The effect was as though [he] had just stepped out of a prison” (p.

328). This description develops the idea of racial identity and how it is formed in other cultures. Malcolm X sees that there “wasn’t any color problem” in some cultures, and particularly among Muslims. In the letter, Malcolm X describes how people of different races were “truly all the same (brothers)” and in particular how the belief in “one God” had removed from white people “the ‘white’ from their *minds*, the ‘white’ from their *behavior*, and the ‘white’ from their *attitude*” (p. 347). Malcolm X’s journey on the Hajj develops his idea of racial identity, since he now sees that there are white people who are willing to treat African Americans with a “spirit of unity and brotherhood” (p. 346).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> subconsciously (adv.) – without one’s awareness protocol (n.) – a system of rules that explain the correct conduct and procedures to be followed in formal situations spellbound (adj.) – giving all of your attention and interest to something or someone
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> precedent (n.) – a similar action or event that can be used as an example or rule to be followed in the future plaguing (v.) – causing constant or repeated trouble, illness, etc.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> insight (n.) – an understanding of the true nature of something dilemma (n.) – a situation in which you have to make a difficult choice pilgrimage (n.) – a journey to a holy place

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RI.11-12.3, W.11-12.3.d, W.11-12.9.b, L.11-12.4.a, L.11-12.5.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 17, pages 345–348 <p>Learning Sequence:</p>	

1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 55%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1. Lesson 1) (optional)
- Student copies of the Character Development Tool (refer to 12.1.1 Lesson 3) (optional)—students may need additional blank copies
- Student copies of the Central Ideas Tracking Tool (refer to 12.1.1 Lesson 5) (optional) —students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbols	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students continue to read and analyze *The Autobiography of Malcolm X*, focusing on an excerpt of

chapter 17 to determine how events interact with and develop ideas in the text. In addition, students are introduced to W.11-12.3.d.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard W.11-12.3.d. Instruct students to talk in pairs about how they think the standard applies to their writing. Lead a brief discussion about the standard.

How does substandard W.11-12.3.d ask students to develop a narrative?

By using specific language to create a clear image of the setting, characters, and action of the story.

Inform students that for homework they will consider how the author uses precise details and sensory language in *The Autobiography of Malcolm X*. They will also explore the standard more deeply in the next lesson.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapter 17 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how individuals, ideas, or events interact and develop over the course of the text (RI.11-12.3). Prepare possible answers to your questions for discussion.)

Instruct students to discuss in pairs the questions they developed for homework, specifically analyzing how individuals, ideas, and events interacted and developed (RI.11-12.3).

The Quick Write for this lesson asks students to draw on events from parts of the chapter not included in the focus excerpt. Therefore, extra sample questions are included in this section of the lesson to provide examples for student discussion.

Student questions may include:

How does Malcolm X's reaction to the comments made by "white-complexioned" people (p. 325) develop an idea in the text?

Malcolm X describes how the "white-complexioned" people would approach him after he spoke and explain to him that "they felt that [he] was sincere in considering [himself] a

Muslim—and they felt if [he] was exposed to what they always called ‘true Islam’ [he] would ‘understand, and embrace it’” (p. 325). The people who approach Malcolm X tell him that he was not practicing the “‘true Islam.’” Malcolm X explains how these interactions made him consider learning more about Islam: “If one was sincere in professing a religion, why should he balk at broadening his knowledge of that religion” (p. 325). These interactions begin to develop the ideas Malcolm X has about racial identity, whites, and the true nature of Islam. Malcolm X mentions specifically that the people telling him about “‘true Islam’” were “‘white-complexioned,’” which foreshadows what Malcolm X will learn about how Muslims of different races interact on the Hajj.

How does Malcolm X’s experience in the Cairo airport develop an idea in the text?

Malcolm X describes how the Cairo airport was filled with people of “all complexions” and had an atmosphere of “warmth and friendliness” (p. 328). He explains how “the feeling hit [him] that there really wasn’t any color problem here. The effect was as though [he] had just stepped out of a prison” (p. 328). Malcolm X’s description of this event develops the idea of racial identity, as he sees that people in other cultures do not have the same sense of racial identity as people in America. Malcolm X’s experience of racial identity in America has been one of conflict and violence, starting even before he was born when Klansmen attacked his family’s home. The atmosphere of “warmth and friendliness” among different races in Cairo makes him feel as if he had been in a “prison” living in America all these years.

How do Malcolm X’s descriptions of the plane ride from Cairo to Jeddah develop an idea in the text?

Malcolm X describes how the plane was “packed” with people who were “white, black, brown, red, and yellow” and that all those on the plane were “honoring the same God Allah, all in turn giving equal honor to each other” (p. 330). This description further develops the idea of racial identity as Malcolm X sees that there was no “color problem” among Muslims, meaning that people of all races were able to “honor” each other as well as the same God.

Why does Malcolm X state he “first began to reappraise the ‘white man’” (p. 340)?

Malcolm X describes how Dr. Azzam, who in America “would have been called a white man” (p. 338), treated Malcolm X with remarkable hospitality. Malcolm X explains, “Always in my life, if it was any white person, I could see a selfish motive” (p. 340). But he decides that Dr. Azzam had “nothing in the world to gain” (p. 340) by helping him. Malcolm X states, “That morning was when I first began to reappraise the ‘white man’” (p. 340), because Dr. Azzam’s

generosity forces Malcolm X to reconsider his ideas about whether white people were capable of treating African Americans well without a “selfish motive” attached.

How does Malcolm X’s reaction to the fact that “men with white complexions were more genuinely brotherly than anyone else had ever been” (p. 340) develop an idea in the text?

Malcolm X’s reaction develops the idea of racial identity, since he describes how white Americans treat African Americans badly because of certain “attitudes and actions” (p. 340) specific to white culture in America, which do not exist in the Muslim world. Malcolm X is discovering that the white man is capable of being genuinely brotherly, which is making him reconsider whether racial identity is as unchanging as he thought it was.

What does Malcolm X tell the other pilgrims “impressed [him] the most” about the Hajj (p. 345)? How does this revelation develop an idea in the text?

Student responses should include:

- o Malcolm X states, “The *brotherhood!* The people of all races, colors, from all over the world coming together as *one!* It has proved to me the power of the One God” (p. 345). This revelation develops the ideas of racial identity and solidarity or “*brotherhood!*” by showing how Malcolm X begins to understand that racial identity is determined by the culture one lives in, and how brotherhood or solidarity is possible through the “power of the One God” (p. 345). Malcolm X contrasts how Muslims treat racial identity with how white Americans do. His listeners are shocked to hear him describe the treatment of African Americans as “inhuman” and “psychological castration” (p. 345). This shock is because the same views of racial identity do not exist in the “Muslim world.” In the Muslim world, “brotherhood” exists amongst all races.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate for ideas and events they read and discuss the text. Remind students that annotating helps them keep track of evidence they use later in lesson assessments and the End-of-Unit Assessment.

Consider drawing students' attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

Differentiation Consideration: Students who have been using the Character Development and Central Ideas Tracking tools may benefit from reviewing their tools in pairs to trace the development of Malcolm X's character and ideas over the course of the text up to this point.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout the lesson:

How did Malcolm X's experience in Mecca change his views about race?

Instruct student pairs to read pages 345–346 (from “I have reflected since that the letter” to “Here is what I wrote ... from my heart”).

Provide students with the following definition: *subconsciously* means “without one's awareness.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *subconsciously* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing the students with the following definitions: *insight* means “an understanding of the true nature of something,” *dilemma* means “a situation in which you have to make a difficult choice,” and *pilgrimage* means “a journey to a holy place.”

Students write the definitions of *insight*, *dilemma*, and *pilgrimage* on their copies of the text or in a vocabulary journal.

How does the “Muslim world” (p. 345) affect Malcolm X's thinking?

Malcolm X describes how the “*color-blindness*” of the “Muslim world” “had each day been making a greater impact, and an increasing persuasion against [his] previous way of thinking” (p. 345). By spending time in other societies, Malcolm X starts to see that some white people treat African Americans with respect and are “color-blind” (p. 345).

For what reason does Malcolm X predict that “many would be astounded” (p. 346) by his letter?

Malcolm X states that “many would be astounded” (p. 346) because millions had developed a “hate” image of Malcolm X.

***How does Malcolm X describe his own reaction to the letter? How does Malcolm X’s reaction to his letter further develop his character?**

Student responses should include:

- Malcolm X admits that he was “astounded” at the change in his beliefs, but there was “precedent” in his life for the letter.
- He explains that his “whole life had been a chronology of—*changes*” (p. 346), suggesting that Malcolm X recognizes that he has developed and changed his views throughout his life, so although this new change is surprising, it is not unusual for him to change.

Differentiation Consideration: Consider posing the following scaffolding question:

How does Malcolm X’s description of his life help you to define the meaning of the word *precedent* in this context?

Malcolm X states there was “precedent” in his life for his change of views and describes how his whole life has been a “chronology of—*changes*” (p. 346). These quotes suggest that *precedent* means “an event that can be used as an example or rule to be followed in the future.”

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 346–348 (from “Never have I witnessed such sincere hospitality” to “El-Hajj Malik El-Shabazz ‘(Malcolm X)’”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *protocol* means “a system of rules that explain the correct conduct and procedures to be followed in formal situations” and *spellbound* means “giving all of your attention and interest to something or someone.”

Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

Students write the definitions of *protocol* and *spellbound* on their copies of the text or in a vocabulary journal.

***How does Malcolm X introduce and develop a new idea in the first paragraph of his letter?**

Malcolm X introduces the idea of “true brotherhood” (p. 346) in this paragraph by describing how the people of all races on the Hajj interacted with one another. He writes that he has never witnessed “such sincere hospitality and the overwhelming spirit of true brotherhood as is practiced by people of all colors and races” (p. 346) in Mecca. He reiterates this idea by stating he has been “speechless and spellbound by the graciousness ... displayed all around [him] by people of all colors” (p. 346). Malcolm X also italicizes the words “of all colors” which emphasizes that his letter is going to describe how people of all races got along in Mecca.

In the third and fourth paragraphs of the letter, how does Malcolm X suggest that America might overcome its “race problem” (page 347)?

Malcolm X argues that “America needs to understand Islam, because this is the one religion that erases from its society the race problem” (p. 347). He describes how he felt “brotherhood” (p. 346) among people of all races that his “experiences in America had led [him] to believe never could exist between the white and the non-white” (p. 347). He explains that although some of the people he was around were “white,” the “white’ attitude was removed from their minds by the religion of Islam” (p. 347).

What events cause Malcolm X to “re-arrange” his beliefs (page 347)?

Malcolm X describes how, on the pilgrimage, what he has “seen, and experienced, has forced [him] to *re-arrange* much of [his] thought-patterns previously held” (p. 347). He describes how “[d]uring the past eleven days [there] in the Muslim world” he has eaten, slept, and prayed beside fellow Muslims “whose skin was the whitest of white” (p. 347). The pilgrimage made Malcolm X think differently about the relationship between people of different races.

What is the effect of putting “white” in quotation marks in this passage? How does the use of quotation marks help Malcolm X develop his ideas?

Malcolm X puts “white” in quotes to show that he is describing “behavior” and “attitudes” (p. 347) of white Americans, which he previously thought were common to all white people. His experiences with white Muslims, however, convince him that it is not skin color which makes white Americans treat African Americans poorly, but rather their “behavior” and “attitudes”

(p. 347). Therefore, when Malcolm X puts “white” in quotes, he is describing his concept of white as he developed it by living in America and interacting with racist white people.

How does Malcolm X describe what is “plaguing America” (page 347)? What is the impact of Malcolm X’s use of figurative language on the meaning of the text?

Student responses may include:

- Malcolm X uses a simile to describe racism as “‘plaguing America like an incurable cancer,’” and argues the “‘so-called ‘Christian’ white-American heart should be more receptive to a proven solution to such a destructive problem” (p. 347).
- By using a simile to compare racism to “‘incurable cancer” (p. 347), Malcolm X emphasizes how destructive and difficult to solve the problem is. The solution he offers is Islam, which he describes as “‘the *spiritual* path of *truth*—the *only* way left to America to ward off the disaster that racism inevitably must lead to” (p. 348).

Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of using context to interpret the meaning of figurative language.

Differentiation Consideration: Consider posing the following scaffolding question:

How does Malcolm X’s use of figurative language help you to determine the meaning of *plaguing* in the text?

Because Malcolm X talks about racism as a “‘cancer” “plaguing” (p. 347) America it is clear that *plaguing* means harming many people, like a disease would.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

***What “insights” (p. 348) has Malcolm X gained from his time in the Holy Land?**

Malcolm X explains that his time in the Holy Land “‘enables [him] to have greater spiritual insights into what is happening in American between black and white” (p. 348). Malcolm X explains that he now believes that “‘the whites of the younger generation ... will see the handwriting on the wall and many of them will turn to the *spiritual* path of *truth*” (p. 348). This statement shows that Malcolm X is hopeful that relations between the races can be improved if whites come to understand the ideas of Islam and become committed to living in brotherhood with African Americans.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How do specific events in chapter 17 develop ideas in the letter?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Instruct students to provide reasons for their opinion. Inform students that they will practice responding to this interview question in the following lesson.

What is your favorite book?

Also for homework, instruct students to respond briefly in writing to the following prompt:

How does the author of *The Autobiography of Malcolm X* use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters?

Additionally, instruct students to reread their personal narratives from 12.1.1 Lesson 18, and consider whether they would like to expand them into longer compositions, or if they would like to try a different Common Application prompt in 12.1.1 Lesson 24.

Students follow along.

Students who have been completing their Accountable Independent Writing each night should gather their drafts to bring to class for their work in the following lesson.

Homework

Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. Also, provide reasons for your opinion. You will practice responding to this interview question in the following lesson.

What is your favorite book?

Also, respond briefly in writing to the following prompt:

How does the author of *The Autobiography of Malcolm X* use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters?

Additionally, reread your personal narrative from 12.1.1 Lesson 18 and consider whether you would like to expand it into a longer composition or try a different prompt in 12.1.1 Lesson 24.

Model Character Development Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Analyze the character development that you encounter in the text. Identify the events that are connected to this development. Cite textual evidence to support your analysis.

Character Development	Event	Evidence
Malcolm X begins to change his views about whites.	Malcolm X is treated generously by Dr. Azzam even though he would be called a “white man” (p. 338) in America and has nothing to gain by helping Malcolm X.	Malcolm X describes how, in America, Dr. Azzam “would have been called a white man” (p. 338). Malcolm X explains, “Always in my life, if it was any white person, I could see a selfish motive” (p. 340). But he decides that Dr. Azzam had “nothing in the world to gain” (p. 340) by helping him. Malcolm X states, “that morning was when I first began to reappraise the ‘white man’” (p. 340).
Malcolm X rearranges his beliefs about the relationship between races.	Malcolm X’s trip to Mecca allowed him a chance to interact with people of all races existing in “true brotherhood” (p. 347).	Malcolm X describes how, on the pilgrimage, what he has “seen, and experienced, has forced [him] to re-arrange much of [his] thought-patterns previously held” (p. 347). He describes how “[d]uring the past eleven days [there] in the Muslim world” he has eaten, slept, and prayed beside fellow Muslims “whose skin was the whitest of white” (p. 347). He explains about these whites and members of other races that “we were truly all the same (brothers)” (p. 347).
Malcolm X is “astounded” (p. 346) by his change in beliefs, and reflects on the history of dramatic changes in his life.	Malcolm X sets out to write his “Letter from Mecca” after his experiences in the Muslim world, where he experienced “brotherhood” (p. 346) with people of all races.	Malcolm X states, “Even I was myself astounded” but that his “whole life had been a chronology of—changes” (p. 346).

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	<i>The Autobiography of Malcolm X</i> as told to Alex Haley
--------------	---

Page #	Central Idea	Notes and Connections
Page 328	Racial identity	Malcolm X describes how the Cairo airport was filled with people of “all complexions” and had an atmosphere of “warmth and friendliness” (p. 328). He describes how “the feeling hit [him] that there really wasn’t any color problem here. The effect was as though [he] had just stepped out of a prison” (p. 328). Malcolm X’s description of this event develops the idea of racial identity, because he sees how people in other cultures do not have the same sense of racial identity as people in America do.
Page 345	Solidarity/br otherhood	When asked what impressed him most on his travels, Malcolm X responds: “The brotherhood! The people of all races, colors, from all over the world coming together as one! It has proved to me the power of the One God” (p. 345). This statement develops the ideas of racial identity and solidarity or “brotherhood.” Malcolm X contrasts how Muslims treat racial identity with how white Americans do. His listeners are shocked to hear him describe the treatment of African Americans as “inhuman” and “psychological castration” (p. 345). The same views of racial identity do not exist in the culture of his listeners. They have “brotherhood” amongst Muslims of all races.
Page 346	Solidarity/br otherhood	Malcolm X introduces the idea of “true brotherhood” (p. 346) in the paragraph beginning “never have I witnessed” by describing how people of all races on the Hajj interacted with one another. He writes that he has never witnessed “such sincere hospitality and the overwhelming spirit of true brotherhood as is practiced by people of all colors and races” (p. 346) in Mecca. True brotherhood seems to embody the central ideas of solidarity and brotherhood.



12.1.1 Lesson 24

Introduction

In this lesson, students draft or revise a response to a Common Application essay prompt, practicing standard W.11-12.3.d as they integrate precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences or setting presented in their essay. Student learning is assessed via students’ drafts. The drafts will be reviewed in relation to standard W.11-12.3.d.

For homework, students read chapter 18 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text.

Standards

Assessed Standard	
W.11-12.3.d	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
Addressed Standard(s)	
W.11-12.3.f	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

Assessment

Assessment(s)

Student learning is assessed via a response to the following prompt:

- Draft a paragraph in response to a Common Application essay prompt, focusing on using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Student learning will be assessed using the [12.1 Narrative Writing Rubric](#).

High Performance Response(s)

A High Performance Response should:

- Revise and expand upon the response to the narrative prompt in 12.1.1 Lesson 18 or begin a new draft to a different Common Application prompt, including precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters (e.g., “Pairs of slim metallic gold Air Max, orange filigree embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as ‘What the Dunk’ all made their way into my collection” and “A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall, or a trendy neon-lit Los Angeles sneaker store.”).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

* Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: W.11-12.3.d, W.11-12.3.f, W.11-12.5 Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapters 1–17 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Writing Instruction: Precise Words and Sensory Language	3. 20%
4. Drafting	4. 50%
5. Closing	5. 5%

Materials

- Student copies of their personal narratives from 12.1.1 Lesson 18
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
☐	Indicates student action(s).
☐	Indicates possible student response(s) to teacher questions.
📄	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.3.d. In this lesson, students continue to develop their narrative writing skills, focusing on using precise and vivid words and phrases. This work supports W.11-12.5, which asks students to develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

Students look at agenda.

Activity 2: Homework Accountability

20%

Instruct students take out their responses to the previous lesson’s homework assignment. (Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. Also, provide reasons for your opinion. What is your favorite book?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on giving reasons to support their opinions.

Students practice asking and answering the college interview question.

Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: How does the author of *The Autobiography of Malcolm X* use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters?)

Instruct student pairs to discuss their responses.

Student responses may include:

- The author writes that “there was an instant avalanche of public reaction” (p. 242) which creates a vivid picture of how large and immediate the public reaction was.

- o The author describes how “black people had been grinning and begging and ‘Yessa, Massa’ and Uncle Tomming” (p. 243) to illustrate his point about how white people expect African Americans to behave.
- o The writes how “the telephone ... nearly jumped off the wall” (p. 244); the image of the telephone nearly jumping “off the wall” conveys how eager everyone was to speak with Malcolm X.

Instruct students to talk in pairs about the third homework assignment. (Reread your personal narrative from 12.1.1 Lesson 18 and consider if you would like to expand it into a longer composition or try a different prompt in 12.1.1 Lesson 24.) Instruct students to review their statements of purpose from 12.1.1 Lesson 18 and consider which Common Application prompt will allow them to best achieve their purposes.

Students discuss their decisions regarding the Common Application essay.

Common Application prompts were introduced in 12.1.1 Lesson 2.

Activity 3: Writing Instruction: Precise Words and Sensory Language 20%

Explain that in this activity, students draft a response to a Common Application essay prompt, focusing on integrating precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Ask students to form pairs to discuss the following question:

How have vivid pictures of experiences, events, setting, and/or character contributed to your experience reading *The Autobiography of Malcolm X*?

Student responses may include:

- o Vivid pictures help the reader to create a mental image of a setting (“The telephone in our then small Temple Seven restaurant nearly jumped off the wall” (p. 244)). This picture conveys the energy of Temple Seven at this time.
- o Vivid pictures help to show how a character feels: “I talked with my own wife, and with other people, and actually I was only mouthing words that really meant nothing to me” (p. 311). The reader can picture Malcolm X “mouthing” the words without really paying attention to what he is saying, which conveys the detached emotional state the character is in.

- o Vivid pictures help to illustrate an observation the author makes about a character: “The drape and the cut of a zoot suit showed to the best advantage if you were tall—and I was over six feet. My conk was fire-red. I was really a clown, but my ignorance made me think I was sharp” (p. 81). In this example, the author paints a vivid picture of Malcolm X before making an observation that he was “really a clown.” The vivid description helps the reader to see what Malcolm X means when he states that he was “really a clown.”

Lead a brief whole-class discussion of student responses.

Inform students that to use “precise words and phrases” means to use specific language that most accurately describes experiences, events, setting, and/or characters. Provide students with the following sets of examples:

- 1) This was the worst thing that ever had happened to me. 2) “I felt as though something in *nature* had failed, like the sun, or the stars” (p. 311).
- 1) It made me feel terrible to realize I had been betrayed. 2) “My head felt like it was bleeding inside” (p. 309).
- 1) There were a lot of people in the bar but it wasn’t very loud. 2) “But with all these Harlemites drinking and talking, there was just a low murmur of sound” (p. 76).

How does the use of precise words and phrases in the second examples in each of the above sets convey experiences, characters, or settings more effectively than the first examples in each set?

Student responses should include:

- o In the first example, the writing is vague and imprecise. In the second example, by describing the experience as if “something in *nature*” had failed and then being even more specific by writing that it was as if “sun, or the stars” had failed, the author conveys how bad and unexpected the experience was, since the sun and stars are aspects of nature that people rely on to always be there.
- o In the first example, the author writes that he felt “terrible,” which is not very descriptive. In the second example, the author describes the feeling using precise sensory details. When he writes that it felt like his head “was bleeding inside” the reader has a precise sense of the pain he is feeling.
- o The first example conveys the basic facts of the situation, that there were a “lot of people” but it “was not very loud.” The second example describes the action of the people “drinking

and talking” and uses the precise word “murmur” to describe the sound. The second example is a more effective way of conveying what the scene looked and sounded like.

Inform students that in addition to being precise, it is important to provide “telling details” that are descriptive or revealing, in order to engage the reader. Provide students with the following example:

- “The telephone in our then small Temple Seven restaurant nearly jumped off the wall. I had a receiver against my ear five hours a day. I was listening, and jotting in my notebook, as press, radio and television people called, all of them wanting the Muslim reaction to the quoted attacks of these black ‘leaders’” (p. 244).

What effect do the details in this example have on the reader?

Student responses may include:

- The details of the phone that “nearly jumped” off the wall helps to convey how busy and urgent the scene is. By using the descriptive language of a phone “jump[ing]” the author brings objects in the scene to life.
- The details about Malcolm X having the “receiver against [his] ear five hours a day” allow the reader to picture how busy and engaged Malcolm X is in response to all the people calling. These details show the reader why the telephone is jumping “off the wall.” The author explains that the “press, radio, and television people” (p. 244) are calling to get the “Muslim reaction to the quoted attacks” of the “black ‘leaders’” (p. 244). These “telling details” explain the descriptive language of the scene.

Finally, inform students that “sensory language” engages the reader even further. Remind students that sensory language is language that appeals to the senses. Provide students with the following example:

- “The voices questioning me became to me as breathing, living devils. And I tried to pour on pure fire in return” (p. 245).

Ask students:

What effect do the sensory details in this example have on the reader?

Student responses may include:

- The sensory details of “breathing, living devils” conveys how Malcolm X feels attacked by the people phoning him. This sensory detail is vivid, so the reader can hear the “breathing” on the other end of the phone.
- The sensory details help to establish what Malcolm X means by stating, “I tried to pour on pure fire” (p. 245). The “breathing” of the devils suggests fire and anger, so the reader

understands what Malcolm X means by “pure fire” in return. He speaks with as much passion and anger as the “devils” (p. 245).

- “Breathing, living devils” and “pure fire” both suggest heat and flames, which convey the intensity of the situation and how intense the conversations between Malcolm X and the press have become.

Finally, explain to students that precise words and phrases, telling details, and sensory language all contribute to a cohesive narrative.

Remind students that they should provide the same level of information and vivid detail in their personal narratives to develop their experiences or events. However, the scope of their personal narratives may focus on a much shorter amount of time and the events may be less intense than Malcolm X’s experiences.

Explain to students that it is helpful to keep in mind the task, purpose, and audience when deciding how to use precise and sensory language. Instruct students to take out their statements of purpose from 12.1.1 Lesson 2 and consider whether they would like to revise their statements of purpose based on work they have done over the past several days. Instruct students to form pairs to discuss following questions:

How does your task inform the use of precise and sensory language in your essay?

Student responses may include:

- Precise and sensory language and vivid images and details help the writer convey his or her unique personal experience more clearly.
- This essay is short (650 words), so the use of precise language is important in order to have the maximum effect within the word limit.

How does your purpose inform the use of precise and sensory language in your essay?

Student responses may include:

- One of my purposes is to make myself stand out for the college admissions board. Using precise and sensory language can help me convey my unique experience, and make me more interesting, memorable, and attractive to the college admissions board.
- I want to demonstrate my writing ability in the personal essay. Using precise and sensory language shows that I understand that this kind of language is effective.

How does your audience inform the use of precise and sensory language in your essay?

Student responses may include:

- The audience is a group of people who are reading my writing for the first time. Therefore, it is important that I use precise and sensory language to convey my experiences clearly.
- By using precise language, I can ensure that the college's admissions board accurately understands my personal experience.

Lead a brief whole-class discussion of student responses. Remind students to be mindful of their task, purpose, and audience as they use precise and sensory language.

Activity 4: Drafting**50%**

Instruct students to use precise words and sensory language like those they analyzed in *The Autobiography of Malcolm X* to continue drafting their responses to one of the Common Application prompts. Students may expand on the personal narrative they wrote in 12.1.1 Lesson 18 or choose a new prompt.

Instruct students to work individually to respond to the following prompt:

Draft a paragraph in response to a Common Application essay prompt, focusing on using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Remind students to use the 12.1 Narrative Writing Rubric and Checklist to guide their written responses.

Students listen and read the writing prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Consider drawing students' attention to their work with W.11-12.3.f as they adapt voice and language use to reflect an awareness of audience.

Transition to the independent writing.

See the High Performance Response at the beginning of this lesson.

Instruct students to keep their personal narratives in a writing journal or folder as a portfolio of their narrative writing throughout the module.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate chapter 18 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Instruct students to prepare possible answers to their questions for discussion. Students may also use the code WT to annotate for writing techniques that they identify in *The Autobiography of Malcolm X* that they would like to use in their own writing.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they worked on during this lesson or choose to respond to a new Common Application prompt. Remind students to focus on using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Instruct students to practice combining sentences in their drafts as well.

Homework

Read and annotate chapter 18 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion.

12.1.1 Lesson 25

Introduction

In this lesson, students analyze pages 367–370 from chapter 18 of *The Autobiography of Malcolm X* (from “The Pan American jet which took me home” to “I don’t mind shaking hands with human beings. Are you one?”). In this passage, Malcolm X returns from his trip abroad and explains his evolving views to reporters. Students explore how Malcolm X’s explanations of his views develop central ideas in the text. Student learning is assessed via a Quick Write at the end of the lesson: Determine two central ideas present in pages 367–370 and analyze how they interact and build on one another.

For homework, students read and annotate chapter 19 of *The Autobiography of Malcolm X* and develop discussion questions focused on how style and content contribute to the power or beauty of the text.

Standards

Assessed Standard	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.2 .d	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
W.11-12.9 .b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case

	majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4. a, b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i> , <i>conception</i> , <i>conceivable</i>).

Assessment

Assessment(s)
Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text. <ul style="list-style-type: none"> Determine two central ideas present in pages 367–370 and analyze how they interact and build on one another.
High Performance Response(s)
A High Performance Response should: <ul style="list-style-type: none"> Determine two central ideas present in pages 367–370 (e.g., racial identity, systemic oppression). Analyze how these ideas interact and build on one another (e.g., In this passage, Malcolm X develops the central idea of racial identity by stating that he now believes “some American whites do want to help cure the rampant racism” (p. 369) in America. This statement demonstrates a change from what he previously thought about whites being unable to help African Americans in their struggle to overcome racism. But Malcolm X also explains that, collectively, whites view themselves as “superior” (p. 369) to African Americans and this sense of superiority is a part of how they understand their racial identity. This realization about how racial identity functions in America interacts with the idea of systemic oppression, since it suggests that racism is a collective problem that exists among most whites and therefore affects all African Americans negatively.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

<ul style="list-style-type: none"> ● scapegoat (n.) – a person or group made to bear the blame for others or to suffer in their place ● sociological (adj.) – dealing with social questions or problems, especially focusing on cultural and environmental factors rather than on psychological or personal characteristics ● censured (v.) – strongly expressed disapproval ● orthodox (adj.) – conforming to established doctrine especially in religion ● symbol (n.) – an action, object, event, or person that expresses or represents a particular idea or quality
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● causative (adj.) – making something happen or exist; causing something
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● subjective (adj.) – based on feelings or opinions rather than facts ● indictments (n.) – expressions or statements of strong disapproval ● authentic (adj.) – real or genuine; not copied or false

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RI.11-12.2, W.11-12.2.d, W.11-12.9.b, L.11-12.4.a, b ● Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 18, pages 367–370 <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the Central Ideas Tracking Tool (refer to 12.1.1 Lesson 4) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
□	Indicates student action(s).
□	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students continue to read and analyze *The Autobiography of Malcolm X*, focusing on an excerpt from chapter 18 in which Malcolm X returns from his trip abroad and explains his evolving views to reporters.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standards W.11-12.2.d and W.11-12.3.d. Instruct students to talk in pairs about how they think the standards apply to their writing. Lead a brief discussion about the standards. Ask students the following questions:

How does standard W.11-12.2.d compare to standard W.11-12.3.d? How do the standards differ?

Student responses should include:

- Standard W.11-12.2.d requires students to use accurate language, vocabulary related to text analysis, and figurative language to convey complex ideas in their writing.
- Similarly, standard W.11-12.3.d requires students to use precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, setting, and/or characters.
- Both standards require students to use accurate and vivid language.
- Standard W.11-12.2.d also includes domain-specific vocabulary, whereas standard W.11-12.3.d suggests sensory language.

Students were introduced to W.11-12.3.d in 12.1.1 Lesson 24.

Differentiation Consideration: If necessary, discuss with students examples of domain specific vocabulary that they may use in discussions and lesson assessments such as *excerpt*, *structural techniques*, *narrative techniques*, *summarize*, *foreshadowing*, etc.

Activity 2: Homework Accountability

15%

Instruct students to take out their homework responses to the previous lesson’s homework assignment. (Read chapter 18 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion.)

Instruct students to discuss in pairs the questions they developed for homework, specifically analyzing how central ideas interact and build on one another (RI.11-12.2).

Student questions may include:

In the two paragraphs beginning “It was there in the holy land, and later in Africa” (pp. 352–353), how does Malcolm X develop a central idea in the text?

Student responses may include:

- o While traveling abroad, Malcolm X learned that many of the leaders of African nations “would be glad to throw their weight behind the Negro cause” (p. 353), but they felt that the African American was “so confused and divided that he doesn’t himself know what his cause is” (p. 353). These quotes develop the central idea of racial identity by expressing Malcolm X’s view that African Americans need to develop a clearer sense of racial identity and purpose in order to achieve their goals.
- o Malcolm X also develops the idea of systemic oppression by stating that “the first thing the American power structure doesn’t want any Negroes to start is thinking *internationally*” (p. 353). This quote demonstrates Malcolm X’s view that the white American power structure is trying to oppress African Americans and keep them from joining together with people from other nations.
- o Malcolm X’s references to African leaders who “would be glad to throw their weight behind the Negro cause” (p. 353) and African Americans needing to start “thinking *internationally*” (p. 353) develops the idea of solidarity. The idea of “the independent nations of Africa and the American black people” (p. 353) uniting and working together to lift each other out of oppression is an expression of solidarity.

How does Malcolm X’s conversation at dinner at Professor Essien-Udom’s house develop a central idea in the text (p. 356)?

A “young doctor” asks Malcolm X about a recent killing in Harlem of a white woman “for which, according to the press, many were blaming” Malcolm X (p. 356). Malcolm X tells the other guests that this is the first he has heard the story, but he “was not surprised when violence happened in any of America’s ghettos where black men had been living packed like animals and treated like lepers” (p. 356). This scene develops the central idea of systemic oppression, since it talks about how African Americans are treated collectively by the white social system, being forced to live “packed like animals” (p. 356).

On pages 360–361, how does Malcolm X explain his decision to use the term “Afro-American?” How does his use of the term develop a central idea in the text?

Student responses may include:

- o Malcolm X explains how he used the word “Negro” in a press conference in Ghana and was told that “[t]he word is not favored here” and that “the term Afro-American has greater meaning, and dignity” (p. 361). Malcolm X decides to no longer use the word “Negro” while he is in Africa.

- o He explains the connection between African Americans and African nations by explaining that the “22 million Afro-Americans in the United States could become for Africa a great positive force” (p. 361), while the African countries could also help to end discrimination in the United States.

Student responses should include:

- o This event develops the central ideas of racial identity and solidarity by demonstrating Malcolm X’s growing conviction that African Americans and “non-white officials”(p. 353) across the world should identify with each other, unite, and work towards the same goal.

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

60%

Instruct students to form pairs. Post or project the following questions for students to discuss. Instruct students to annotate the text for central ideas (CI) as they read and discuss. Remind students that annotating helps them keep track of evidence they use later in lesson assessments and the End-of-Unit Assessment.

Consider drawing students’ attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout the lesson:

What does Malcolm X suggest white people can do to combat racism?

Instruct student pairs to read pages 367–368 (from “The Pan American jet which took me home” to “your comment that Negroes should form rifle clubs”) and answer the following questions before sharing out with the class.

What does the author suggest by putting certain words in quotes in this passage?

Malcolm X is quoting the “white press” when he puts the words “villain,” “revolt,” and “violence” in quotation marks. Malcolm X states that the “the white man’s press had cast [him] as a symbol” of the “revolt” and “violence” of the “black man” (p. 367). The use of quotation marks suggests a sense of irony about the words, because Malcolm X would not use these words to describe himself or the situation. By placing the words in quotation marks he is able to suggest that he does not believe they are true without saying so directly.

*How does the author’s use of the quoted words in these two paragraphs develop a central idea?

Student responses may include:

- By putting these three words (“villain,” “revolt,” and “violence”) in quotes and showing how the white press uses them to portray African Americans in a negative light, the author develops the central idea of racial identity. The author’s use of the press’s words in quotation marks demonstrates how the white press turns Malcolm X into a “symbol” (p. 367) of the character traits that they attribute to African Americans in general, including the suggestions that African Americans are “violent” and in a state of “revolt” (p. 367).
- The use of quotation marks around these words (“villain,” “revolt,” and “violence”) also develops the central idea of systemic oppression. The author provides examples of how the white press creates a negative image of African Americans, which keeps African Americans from gaining power or rights.

Differentiation Consideration: If students struggle with these questions, consider posing the questions below.

Provide students with the following definition: *symbol* is “an action, object, event or person that expresses or represents a particular idea or quality.”

What does Malcolm X mean when he states the “white man’s press had cast [him] as a symbol—if not a causative agent—of the ‘revolt’ and of the ‘violence’ of the American black man” (p. 367)?

Malcolm X means that the press writes about him as if he personally represents or embodies the “revolt” and “violence” of African Americans because they “cast” or placed him in this role.

Use word parts as well as context to determine the meaning of *causative* in this context.

The word “causative” includes the word “cause.” If he were a symbol, he would only represent the “violence” and “revolt,” in their current states, but to be described as “causative” means that Malcolm X is causing the “violence” and “revolt” (p. 367).

Consider drawing students' attention to their work with L.11-12.4.a and b as they use context clues and word parts to determine the meaning of a word.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 368–369 (from “I answered the questions. I knew I was back in America again” to “which is on the path to *destroying* this country!”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *scapegoat* means “a person or group made to bear the blame for others or to suffer in their place,” *sociological* means “dealing with social questions or problems, especially focusing on cultural and environmental factors rather than on psychological or personal characteristics,” *censured* means “strongly expressed disapproval,” and *orthodox* means “conforming to established doctrine especially in religion.”

Students may be familiar with these words. Consider asking students to volunteer the definitions before providing it to the class.

Students write the definitions of *scapegoat*, *sociological*, *censured*, and *orthodox* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing the following definitions: *subjective* means “based on feelings or opinions rather than facts,” *indictments* means “expressions or statements of strong disapproval,” and *authentic* means “real or genuine; not copied or false.”

Students write the definitions of *subjective*, *indictment*, and *authentic* on their copies of the text or in a vocabulary journal.

What contrasts does Malcolm X establish when he describes how he “knew [he] was back in America again” (p. 368)? How do these contrasts develop central ideas in the text?

Student responses may include:

- o Malcolm X contrasts how whites and African Americans are portrayed with regard to the issues of murder and gun ownership. Malcolm X notes that, “New York white youth were killing victims; that was a ‘sociological’ problem. But when black youth killed somebody, the power structure was looking to hang somebody” (p. 368). The difference in these reactions shows how white American society blames African Americans individually when they commit violence whereas violence committed by whites is blamed on society.

- o Malcolm X points out that when a black person has been lynched or murdered it is said, “[t]hings will get better” (p. 368). He points out that the Constitution gave whites the right to have rifles in their homes, “but when black people even spoke of having rifles in their homes, that was ‘ominous’ (p. 368). These contrasts further develop the racial divisions that let Malcolm X know he “was back in America again” (p. 386).

By contrasting the reactions to crimes committed by African Americans and whites, Malcolm X shows that the racial identity of each group determines how they are portrayed. The systemic oppression by the white social structure means that African Americans are portrayed negatively.

How does Malcolm X’s “speech” further develop the central ideas in his “Letter from Mecca” (p. 368)?

Student responses may include:

- o Malcolm X uses the speech to further develop the idea of racial identity that he discusses in his “Letter from Mecca.” Malcolm X’s letter was a way for him to introduce his new way of thinking, and this speech is a chance for him to further develop this transformation. He clarifies, for instance, that “[i]n the past, yes, [he has] made sweeping indictments of *all* white people” but that he is now convinced that “*some* American whites do want to help cure the rampant racism” (p. 369) in the country. Malcolm X speaks directly to the “white press” when he explains this transformation, which demonstrates how he was using this “speech” to explain the ideas in his letter. He states, when asked about the letter, that he “was all set with a speech regarding that” (p. 368).
- o Malcolm X develops the central idea of racial identity with his speech about the “Letter from Mecca.” He explains that Africans were happy to hear how African Americans were “*awakening from our long sleep—after so-called ‘Christian’ white America had taught us to be ashamed of our African brothers and homeland*” (p.368). In this way, African Americans’ racial identity is expanding and changing, according to Malcolm X, because they are overcoming the negative views of their own racial identity, which “white America” has taught them.
- o Malcolm X develops the central idea of solidarity in this speech. He states that he knows “*once and for all that the Black Africans look upon America’s 22 million blacks as long-lost brothers!*” (p. 368). African Americans joining with people from “the independent nations of Africa” (p. 353) and around the world to fight for justice develops the central idea of solidarity.

*How does Malcolm X’s explanation of what he learned from the Hajj develop and refine central ideas in the text?

Malcolm X explains that the pilgrimage “broadened [his] scope” (p. 369). He explains how after watching people of all colors “[l]iving as one” he now believes that “some white people *are* truly sincere” and “capable of being brotherly toward a black man” (p. 369). Malcolm X develops the central idea of racial identity by showing that each race’s identity does not have to be formed in opposition to the other. Malcolm X now realizes that “*some* American whites do want to help cure the rampant racism” (p. 369) in America.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Instruct student pairs to read pages 369–370 (from “It was in the Holy World that my attitude was changed” to “I don’t mind shaking hands with human beings do you?”) and answer the following questions before sharing out with the class.

How does Malcolm X explain the “problem” with race in America in this passage?

Malcolm X notes that in America “we meet such a small minority of individual so-called ‘good,’ or ‘brotherly’ white people” (p. 369) in comparison with the “*collective* 150 million white people whom the *collective* 22 million black people have to deal with!” (p. 369). Malcolm X shows that the number of racist whites far outweighs the number of nonracist whites. Malcolm X goes on to explain that “the seeds of racism are so deeply rooted in the white people collectively ... that these things are in the national white subconsciousness” (p.369). Malcolm X therefore sees racism as a collective and “deeply rooted” problem.

***How does Malcolm X’s analysis of racism develop a central idea?**

Student responses may include:

- Malcolm X’s analysis of racism develops the central idea of racial identity because Malcolm X states that white people believe themselves “superior” to African Americans, which is a part of how they understand their racial identity.
- Malcolm X’s analysis of racism develops the central idea of systemic oppression, because he explains that racism is a “collective” problem that exists in most whites and oppresses all African Americans.

***How does the story Malcolm X tells about the white man in the car clarify his views about cooperation between African Americans and whites? What might Malcolm X mean by the phrase “human being” (p. 370) given his explanations about his views?**

Student responses should include:

- o Malcolm X’s story about a white man asking if Malcolm X minded “shaking hands with a white man” (p. 370) demonstrates how he is willing to show signs of respect to his white counterparts if they are willing to respect him.
- o Malcolm X tells the man he doesn’t mind “shaking hands with human beings” (p. 370) and asks if the man is one. By asking if the man is a “human being,” Malcolm X is asking if he is a person who is willing to treat people of other races with respect and dignity, since this is how Malcolm X would define a “human being” given the views he expresses in this passage.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Determine two central ideas present in pages 367–370 and analyze how they interact and build on one another.

Instruct students to look at their annotations and notes to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to focus on using precise language and domain-specific vocabulary. Also, remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display or distribute the homework assignment. For homework, instruct students to read and annotate chapter 19 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Instruct students to prepare possible answers to their questions for discussion.

Students follow along.

For Accountable Independent Writing homework, instruct students to continue drafting their personal narratives. Students may continue the draft they have been working on or choose to respond to a new Common Application prompt that will better allow them to fulfill their statements of purpose. Remind students to focus on using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Students may post their drafts to the class’s online writing community and be paired for peer review. Remind peer reviewers to consider how effectively their peer uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Consider establishing new peer review pairs, different from those established in 12.1.1 Lesson 19, so that students can benefit from a reviewer with fresh eyes. Consider maintaining the same peer review pairs through 12.1.1 Lesson 28 so that students can provide and receive consistent feedback from a peer familiar with their work in relation to W.11-12.3.d.

Homework

Read and annotate chapter 19 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Prepare possible answers to your questions for discussion.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	<i>The Autobiography of Malcolm X</i> as told to Alex Haley
--------------	---

Page #	Central Idea	Notes and Connections
Page 367	Racial identity	By putting words in quotes (“villain,” “revolt,” and “violence”) and showing how the white press uses them to portray African Americans in a negative light, the author develops the central idea of racial identity. The author’s use of the quotes demonstrates how the white press turns Malcolm X into a “symbol” of the character traits that they attribute to African Americans, including the suggestions that African Americans are “violent” and in a state of “revolt” (p. 367).
Page 367	Systemic oppression	The use of quotes around these words (“villain,” “revolt,” and “violence”) also develops the central idea of systemic oppression. The author provides an example of how the white press creates a negative image of African Americans, which keeps them from gaining power or rights.

Page 368	Racial identity	Malcolm X develops the central idea of racial identity with his speech about the “Letter from Mecca.” He explains that Africans were happy to hear how African Americans were “awakening from our long sleep—after so-called ‘Christian’ white America had taught us to be <i>ashamed</i> of our African brothers and homeland” (p. 368). In this way, African Americans’ racial identity is expanding and changing, according to Malcolm X, because they are overcoming the negative views of their own racial identity that “white America” has taught them.
Page 368	Solidarity	Malcolm X also develops the central idea of solidarity in this speech. He states that he knows “once and for all that the Black Africans look upon America’s 22 million blacks as long-lost brothers!” (p. 368). The idea that African Americans are joining with “Black Africans” to fight for justice develops the central idea of solidarity.
Page 369	Racial Identity	Malcolm X develops the central idea of racial identity by showing that each race’s identity does not have to be formed in opposition to the other. Malcolm X now realizes that “some American whites do want to help cure the rampant racism” (p. 369) in America.
Page 369	Systemic Oppression	Malcolm X develops the idea of systemic oppression by showing that although “some white people <i>are</i> truly sincere” and “capable of being brotherly toward a black man,” but they are “such a small minority of individual so-called ‘good,’ or ‘brotherly’ white people” (p. 369). He emphatically describes how systemic the oppression of African Americans by whites is: “Here in the United States, notwithstanding those few ‘good’ white people, it is the <i>collective</i> 150 million white people whom the <i>collective</i> 22 million black people have to deal with!” (p. 369).

12.1.1 Lesson 26

Introduction

In this lesson, students analyze the closing section of text from chapter 19 of *The Autobiography of Malcolm X*, pages 385–389 (from “Anything I do today, I regard as urgent” to “Only the mistakes have been mine”). In this passage, Malcolm X reflects on his life as well as what he hopes the book will accomplish in terms of educating others about the realities of African-American life during his time. Malcolm X speculates about his death and how he will be portrayed negatively after he passes away, but takes solace in the fact that he has worked in the “American black man’s” best interests. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how style and content contribute to the power or beauty of the text in chapter 19.

For homework, students review their notes, annotations, and optional tools on the text of *The Autobiography of Malcolm X*, focusing specifically on key events that interact to develop central ideas, in preparation for the End-of-Unit Assessment.

Standards

Assessed Standard	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Addressed Standard(s)	
W.11-12.2.f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>f. Provide a concluding paragraph or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>

W.11-12.3.e	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how style and content contribute to the power or beauty of the text in chapter 19.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify instances of style (e.g., figurative language and parallel structure). Identify instances of content (e.g., Malcolm X’s discussions with television hosts). Analyze how these instances of style contribute to the power or beauty of the text in chapter 19 (e.g., Malcolm X uses figurative language and parallel structure to describe the path that his life has taken and to connect this path to the struggle of the “black man” in society as a whole. After describing how difficult his life has been, Malcolm X states, “[I]t is only after the deepest darkness that the greatest joy can come; it is only after slavery and prison that the sweetest appreciation of

freedom can come” (p. 387). Malcolm X is placing his life and the struggle of African Americans into a larger metaphor, which contributes to the beauty of the text.)

- Analyze how these instances of content contribute to the power or beauty of the text in chapter 19 (e.g., Malcolm X reflects on how the white television hosts he appeared with “let [him] see that they respected [his] mind—in a way [he] know[s] they never realized” (p. 388). Malcolm X explains how these men “would invite [his] opinion on subjects off the race issue” (p. 388). He explains how “most whites never feel that Negroes can contribute anything to other areas of thought, and ideas” (p. 388) besides the race issue. This example demonstrates Malcolm X’s unique experience in life and also adds to the power of the text by showing how most African Americans are not shown the same respect by most white people.)

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> temperament (n.) – the usual attitude, mood, or behavior of a person propagating (v.) – spreading from person to person disinherited (v.) – prevented from having the legal right to receive your money or property after you die
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> malignant (adj.) – very serious and dangerous; tending or likely to grow and spread in a rapid and uncontrolled way that can cause death
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> anguish (n.) – extreme suffering, grief, or pain

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.6, W.11-12.2.f, W.11-12.3.e, W.11-12.9.b, L.11-12.4.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 19, pages 385–389 	
Learning Sequence:	

1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Reading and Discussion	3. 55%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the Style and Content Tool (refer to 12.1.1 Lesson 5) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students finish reading *The Autobiography of Malcolm X*, analyzing the final excerpt in order to determine the author’s purpose as well as how style and content contribute to the power or beauty of the text.

Students look at the agenda.

Differentiation Consideration: If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standards W.11-12.2.f and W.11-12.3.e. Instruct students to focus on standard W.11-12.2.f and talk in pairs about how they think the standard applies to their writing. Lead a brief discussion about the standard.

Student responses should include:

- The standard asks students to provide a conclusion that relates to the rest of the essay.
- The standard asks students to write a conclusion that explains the importance or possible outcomes of the information presented in the essay.

Instruct students to focus on standard W.11-12.3.e and talk in pairs about how they think the standard applies to their writing. Lead a brief discussion about the standard.

Student responses should include:

- The standard asks us to provide a conclusion that relates to the rest of the essay.
- The standard asks us to write a conclusion that flows from and considers the rest of the essay and discusses an observation, experience, or resolution in the narrative.

Ask the whole class:

How does standard W.11-12.2.f compare to standard W.11-12.3.e? How do the standards differ?

Student responses may include:

- Both standards require students to provide a conclusion that follows from the essay.
- Standard W.11-12.2.f requires students to write a conclusion for an informative or explanatory essay, whereas W.11-12.3.e requires students to write a conclusion for a narrative essay.

Lead a brief whole-class discussion.

Inform students that they will focus on W.11-12.2.f in this lesson assessment and as part of their End-of-Unit-Assessment in 12.1.1 Lesson 27. Students will focus on W.11.12-3.e for homework in 12.1.1 Lesson 27 and in 12.1.1 Lesson 28.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read chapter 19 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how style and content contribute to the power or beauty of the text (RI.11-12.6). Prepare possible answers to your questions for discussion.)

Instruct students to discuss in pairs the questions they developed for homework, specifically analyzing how style and content contribute to the power or beauty of the text (RI.11-12.6).

Student questions may include:

How does Malcolm X's use of figurative language on page 372 add to the power or beauty of the text?

Malcolm X explains that as he was recalling memories from his life while in Mecca: "I had played back for myself the twelve years I had spent with Elijah Muhammad as if it were a motion picture" (p. 372). This metaphor contributes to the beauty of the text by making it clear in the reader's mind how vivid Malcolm X's memories are for him.

How does Malcolm X explain why he has "had enough of someone else's propaganda" (p. 373)? How does this description contribute to the power of the text?

Malcolm X states, "I'm for truth, no matter who tells it. I'm for justice, no matter who it is for or against. I'm a human being first and foremost, and as such I'm for whoever and whatever benefits humanity *as a whole*" (p. 373). Malcolm X uses repetition to emphasize how he is "for" anyone who is being truthful or just, without prejudging who is saying the words. This repetition contributes to the power of the text by showing Malcolm X's commitment to these ideals of justice, truth, and benefit to humanity.

Differentiation Consideration: Consider instructing students to read the last paragraph of the previous chapter (p. 371) and discuss the question above in relation to this paragraph. Then consider asking the following question:

How does the description on page 373 develop the idea of what it means to be a human being mentioned on page 370?

Just as Malcolm X demonstrates a wider perspective beyond black and white to the white passenger in the car, he argues for this wider perspective on page 373. He is no longer just for African Americans or Muslims, he is "for truth, no matter who tells it" and he is "for justice, no matter who it is for or against" (p. 373). Malcolm X summarizes this more open position: "I'm a

human being first and foremost, and as such I'm for whoever and whatever benefits humanity as a whole" (p. 373).

If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Differentiation Consideration: Students may use their Style and Content Tools to record stylistic or content choices they identify and discuss.

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text for rhetorical devices using the code RD as they read and discuss. Remind students that annotating helps them keep track of evidence they may use in the lesson assessment.

Consider drawing students' attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout the lesson:

How does Malcolm X explain his purpose for writing this book?

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Instruct student pairs to reread pages 385–387 (from “Anything I do today, I regard as urgent” to “I know that my shortcomings are many”) and answer the following questions before sharing out with the class.

Provide students with the definitions: *temperament* means “the usual attitude, mood, or behavior of a person,” *propagating* means “spreading from person to person,” and *disinherited* means “prevented from having the legal right to receive your money or property after you die.”

Students may be familiar with some of these words. Consider asking students to volunteer the definitions before providing them to the group.

Students write the definitions of *temperament*, *propagating*, and *disinherited* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing student with the following definition: *anguish* means “extreme suffering, grief, or pain.”

Students write the definition of *anguish* on their copies of the text or in a vocabulary journal.

Why does Malcolm X consider everything he does as “urgent” (p. 385)?

Malcolm X states, “No man is given but so much time to accomplish whatever is his life’s work” (p. 385). He means that the time in his life is limited and there is still more that he wants to accomplish.

Differentiation Consideration: Consider asking students to compare Malcolm X’s statement that “No man is given but so much time” (p. 385) with other instances in the text when he references feeling close to death. Consider asking the following:

How does Malcolm X’s statement that “No man is given but so much time” (p. 385) compare with how he references death on page 149 in his encounter with detective Turner?

Malcolm X describes a confrontation with detective Turner on page 149 in which he says to him, “Don’t you know that if you play with me, you certainly will go down in history because you’ve got to kill me?” (p. 149) He is deliberately putting himself in a dangerous situation. He states, “I was walking on my own coffin” (p. 149). This statement implies that he is taking a chance that he would be killed and he knew it, almost as if he does not value his life. On page 385, however, Malcolm X is worried that he will not have enough time alive to accomplish everything he wants to, which shows that he now values his life highly.

How does the style in the first two paragraphs of this excerpt contribute to the power of the text?

Student responses may include:

- Malcolm X discusses both himself and people in general when he talks about his feeling of urgency: “Anything I do today, I regard as urgent. No man is given but so much time to accomplish whatever is his life’s work” (p. 385). In this statement, Malcolm X communicates not only his personal urgency to complete his life goals, but a universal urgency for all people to use the time they have to accomplish their life’s work. This statement adds power to the text because it draws readers in by inviting them to join with Malcolm X in pursuing their life goals.
- Malcolm X speaks directly to the reader to convey the sense of urgency he has about his life: “You have seen how throughout my life, I have often known unexpected drastic changes” (p.

385). Malcolm X includes the reader directly in the conversation and prompts him or her to reflect back on the text and the “drastic changes” Malcolm X has gone through.

- o After speaking generally in the first paragraph, Malcolm X states directly in the second paragraph his belief that he could die at any moment: “I am only facing the facts when I know that any moment of any day, or any night, could bring me death” (p. 385). This direct statement of his morbid thoughts also adds power to the text, by creating a sense of foreboding about Malcolm X’s death.

***How does Malcolm X use repetition to establish his purpose for the book in the first four paragraphs on page 386?**

Student responses should include:

- o Malcolm X repeats the phrase “I think that an objective reader,” and describes what he hopes an “objective reader” (p. 386) will learn from reading the book.
- o Malcolm X uses the repetition of “objective reader” to establish what he hopes his book will accomplish for someone who comes to the book without bias. Malcolm X hopes his book will be a “testimony of some social value” (p. 386) that explains the events in his life (for example, why it was “just about inevitable” that he would end up in prison and why he responded to the phrase “[t]he white man is the devil” (p. 386) when he first heard it). Malcolm X also hopes that the reader can gain a better “understanding than he has previously had of the black ghettos” (p. 386).

What does Malcolm X describe as “almost impossible” (p. 387)? How does his use of style to refine this description contribute to the power or beauty of the excerpt?

Student responses should include:

- o Malcolm X argues that it would be “almost impossible” to find someone who “has lived further down in the mud of human society than I have” (p. 387).
- o Malcolm X uses figurative language and parallel structure to describe the path that his life has taken and to connect this path to the struggle of the “black man” in society as a whole. He states, “[I]t is only after the deepest darkness that the greatest joy can come; it is only after slavery and prison that the sweetest appreciation of freedom can come” (p. 387). Malcolm X places his life and the struggle of African Americans into a larger metaphor, which contributes to the beauty of the text.

Consider reminding students of their work with *parallel structure* in 12.1.1 Lesson 10.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read pages 387–389 (from “My greatest lack has been, I believe” to “Only the mistakes have been mine”) and answer the following questions before sharing out with the class.

How does Malcolm X use figurative language to describe the way his lack of education makes him feel? What is the impact of this figurative language on the meaning of the text?

Malcolm X uses a metaphor to explain that listening to people speak in a language he doesn’t understand makes him feel “like some little boy” (p. 387). The impact of the metaphor is to show how strongly Malcolm X’s lack of education affects him and makes him feel “ignorant” (p. 387).

How does Malcolm X’s reflection on how he was treated by the television hosts on page 388 contribute to the power of the text?

Malcolm X describes how the hosts “let [him] see that they respected [his] mind—in a way [he] know[s] they never realized” (p. 388). Malcolm X describes how these men “would invite [his] opinion on subjects off the race issue” (p. 388). He explains how “most whites never feel that Negroes can contribute anything to other areas of thought, and ideas” other than the race issue (p. 388). These statements demonstrate Malcolm X’s unique experience in life and also add to the power of the text. By drawing attention to how unusual it was for a white person to respect an African American’s mind, Malcolm X demonstrates how prejudice affects African Americans.

How does Malcolm X use the prediction of his death to contribute to the power of the text?

Malcolm X predicts how the “white man, in his press, is going to identify me with ‘hate’” (p. 389). This prediction contributes to the power of the text because it shows why it was important for Malcolm X to write the book in the first place. It was important for Malcolm X to tell his story because he fears the white press will portray him inaccurately after he dies and, therefore, this book can serve as a record of the truth.

***How does the author’s use of the words “responsible” and “irresponsible” develop an idea in the text and contribute to the power of the text?**

By putting the words “responsible” and “irresponsible” in quotation marks, the author is showing that these are labels that “the white man” has given to “the black ‘leader’” (p. 389). The author explains how the words are used by the white press to portray one type of “leader” as “‘responsible,’” because he is “invariably the black ‘leader’ who never gets any results” while calling Malcolm X “‘irresponsible’” because he argues for action (p. 389). The use of the words

“responsible” and “irresponsible” in quotation marks develops the idea of systemic oppression because it shows how white people try to prevent African-American leaders from acting by labeling them with positive and negative terms. The use of the words “responsible” and “irresponsible” add power to the text by using the white press’s own words against them.

How does Malcolm X describe racism in the last paragraph? What effect does he have had on racism?

Malcolm X describes racism as a “cancer that is malignant in the body of America” (p. 389), explaining that if he has “exposed any meaningful truth that will help to destroy” it, then “the credit is due to Allah” (p. 389).

How does this description help you to define the word *malignant* in this context?

Malcolm X uses *malignant* to describe how racism acts as a cancer throughout America. *Malignant* is therefore describing the way cancer grows and spreads quickly.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context and to make meaning of a word.

***What stylistic choices in the last paragraph contribute to the power and purpose of the text?**

Student responses may include:

- o Malcolm X uses quotation marks to indicate that other people describe him as a “demagogue,” which is a role he explains he has “cherished” (p. 389). Malcolm X describes how “societies often have killed the people who have helped to change those societies,” which explains why he has “cherished” his role as a “demagogue” (p. 389). Malcolm X uses quotation marks to take a negative word that others have used to describe him and make it something positive. This stylistic choice contributes to power and purpose of the text by contrasting how others view Malcolm X and how he views himself.
- o Malcolm X uses figurative language by describing the “light” of truth and his hope that it “will help to destroy the racist cancer” in America (p. 389). This metaphor develops the purpose of the text by summarizing his hope that his life has had a positive influence in transforming America. The figurative language also contributes to the power of the text by comparing racism to cancer and developing a strong image of its negative influence in America.

Consider reminding students of their work with the word *demagogue* in 12.1.1 Lesson 17. If necessary, remind students that *demagogue* means “a person, especially an orator or political

leader, who gains power and popularity by arousing the emotions, passions, and prejudices of the people.”

Differentiation Consideration: Students may use their Style and Content Tools to record examples of stylistic or content choices they identify and discuss.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze how style and content contribute to the power or beauty of the text in chapter 19.

Instruct students to look at their annotations and notes to find evidence. Remind students to provide a concluding statement or section that follows from and supports the information or explanation presented. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review their notes, annotations, and optional tools on the text of *The Autobiography of Malcolm X*, focusing specifically on key events that interact to develop central ideas, in preparation for the End-of-Unit Assessment.

Students follow along.

Homework

Review your notes, annotations, and optional tools on the text of *The Autobiography of Malcolm X*, focusing specifically on key events that interact to develop central ideas, in preparation for the End-of-Unit Assessment.

Model Style and Content Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a lecture, and often, persuade readers or listeners

Style: how the author expresses content, which frequently includes the use of figurative language or rhetorical devices

Content: what the author writes, including events, ideas, and details the author chooses to include

Point of View: an author’s opinion, attitude, or judgment

Purpose: an author’s reason for writing

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical effect (power, beauty, point of view, purpose)
Repetition: “I’m for truth, no matter who tells it. I’m for justice, no matter who it is for or against. I’m a human being first and foremost, and as such I’m for whoever and whatever benefits humanity <i>as a whole.</i> ” (p. 373)	Malcolm X uses repetition to emphasize how he is “for” anyone who is being truthful or just, without prejudging who is saying the words. This repetition contributes to the power of the text by showing Malcolm X’s commitment to these ideals of justice, truth, and benefit to humanity.
Parallel Structure: “But it is only after the deepest darkness that the greatest joy can come; it is only after slavery and prison that the sweetest appreciation of freedom can come.” (p. 387)	Malcolm X uses figurative language and parallel structure to describe the path that his life has taken and to connect this path to the struggle of the “black man” in society as a whole. He states, “[I]t is only after the deepest darkness that the greatest joy can come; it is only after slavery and prison that the sweetest appreciation of freedom

	<p>can come” (p. 387). Malcolm X is placing his life and the struggle of African Americans into a larger metaphor, which contributes to the beauty of the text.</p>
<p>Figurative Language: Malcolm X describes his hope that if he can “die having brought any light, having exposed any meaningful truth that will help to destroy the racist cancer” in America, then “all of the credit is due to Allah” (p. 389).</p>	<p>Malcolm X uses figurative language, describing the light of truth and racism as a cancer. This metaphor contributes to the power of the text by demonstrating his hope that his life has had a positive influence on the negative aspects of America that he has identified throughout the text.</p>

12.1.1 Lesson 27

Introduction

In this lesson, students complete the End-of-Unit Assessment. Students apply the writing skills they learned throughout this module and draw upon their analysis of *The Autobiography of Malcolm X* to craft a formal, multi-paragraph response to the following prompt: Analyze how three key events in *The Autobiography of Malcolm X* interact to develop one or more central ideas in the text.

Students review their annotated text, lesson Quick Writes, discussion notes, homework notes, and optional tools to organize their ideas. Students then develop essays that convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. The End-of-Unit Assessment is assessed using the 12.1.1 End-of-Unit Text Analysis Rubric.

For homework, students respond in writing to the following prompt: Analyze how the author of *The Autobiography of Malcolm X* provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. Also for homework, students reread their personal narratives from 12.1.1 Lesson 24 and consider whether they would like to expand them into longer compositions or whether they would like to try a different Common Application prompt in 12.1.1 Lesson 28.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development and how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

<p>RI.11-12.3</p>	<p>Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>
<p>W.11-12.2.a-f</p>	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ol style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding paragraph or section that supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
<p>W.11-12.9.b</p>	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ol style="list-style-type: none"> b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).

L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. b. Spell correctly.

Addressed Standard(s)	
W.11-12.3.e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Assessment

Assessment(s)
<p>Student learning is assessed via a multi-paragraph response to the End-of-Unit Assessment. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how three key events in <i>The Autobiography of Malcolm X</i> interact to develop one or more central ideas in the text. <p><input type="checkbox"/> Student responses will be assessed using the 12.1.1 End-of-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify three key events (e.g., Mr. Ostrowski’s advice, Malcolm’s arrest and sentencing, the press conference when Malcolm X returns from abroad). Identify one or more central ideas (e.g., systemic oppression, racial identity, integration versus separation, solidarity).

- Analyze how the three key events interact to develop one or more of the central ideas (for examples, see below).

A High Performance Response may include the following evidence in support of multi-paragraph analysis:

- In seventh grade, Malcolm X tells his English teacher, Mr. Ostrowski, that he wants to become a lawyer. However, Mr. Ostrowski does not think this is an appropriate career path, instead advising Malcolm that being “[a] lawyer—that’s no realistic goal for a nigger ... Why don’t you plan on carpentry?” (p. 38). Through this event, the author develops the central idea of systemic oppression. Although Malcolm is “one of his top students, one of the school’s top students” (p. 37), Mr. Ostrowski cannot imagine that Malcolm could ever be a lawyer because of Malcolm’s race. To Mr. Ostrowski, Malcolm’s race determines his role in society. Malcolm X observes that Mr. Ostrowski encourages all of the white students in his class to pursue their goals, but “all he could see for [Malcolm] was the kind of future ‘in your place’ that almost all white people see for black people” (p. 37). With this event, the author highlights the first time that Malcolm X self-consciously begins to uncover the systemic oppression that he faces throughout his life. Malcolm knows he “[is] smarter than nearly all of those white kids. But apparently [he] was still not intelligent enough, in their eyes, to become whatever [he] wanted to be” (p. 38), emphasizing that it is Malcolm’s race, not his ability, that prevents him from pursuing his dreams.
- Building on Malcolm X’s previous experiences and observations, the author continues to develop the central idea of systemic oppression through the arrest and sentencing of Malcolm, Shorty, Sophia, and Sophia’s sister. Malcolm and Shorty each have bail set at \$10,000, but the women’s bail is set much lower because of their race: “[t]hey were still white—burglars or not. Their worst crime was their involvement with Negroes” (p. 152). Malcolm X expresses that the social workers and other officials were not concerned with the crime of robbery; rather, they focused on race, because “[a]ll they could see was that [Malcolm and Shorty] had taken the white man’s women” (p. 153). Indeed, Malcolm X later learns that he and Shorty should have received only about two years for first-time burglary, but Malcolm X reflects that they “weren’t going to get the average—not for [their] crime” (p. 153). Because the white court officials focus more on Malcolm’s race than his crime of robbery, they sentence him to 10 years in prison instead of two, developing the idea that systemic oppression consistently disadvantages African Americans.
- Immediately upon Malcolm X’s return to the United States following his visit to Africa and the Middle East, a large group of reporters confront him, blaming him for igniting the “long, hot

summer’s predicted explosions” (p. 367). While describing this event, the author further develops the central idea of systemic oppression as Malcolm X highlights the difference between how white people and African-American people are treated in America. When young white people murdered others, he explains, this is labeled as a “‘sociological’ problem. But when black youth killed somebody, the power structure was looking to hang somebody” (p. 368). Malcolm X goes on to note that when African-American men are lynched, society is passive; however, as soon as African-American people express the same desire as white people to protect themselves by exercising their Constitutional right to “hav[e] rifles in their homes, that was ‘ominous’” (p. 368). Systemic oppression is something that Malcolm X personally experienced not only as an individual African-American in the classroom and in the courtroom, but systemic oppression is also something he witnessed throughout society.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
● None.*
Vocabulary to teach (may include direct word work and/or questions)
● None.*
Additional vocabulary to support English Language Learners (to provide directly)
● None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
-----------------------	-------------

Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, RI.11-12.3, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b, W.11-12.3.e Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. 12.1.1 End-of-Unit Assessment	3. 75%
4. Closing	4. 10%

Materials

- Copies of the 12.1.1 End-of-Unit Assessment for each student
- Copies of the 12.1.1 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and assessed standards for this lesson: RI.11-12.2, RI.11-12.3, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b. In this lesson, students complete the End-of-Unit Assessment in which they present evidence identifying three key events and analyzing how these events interact to develop one or more central ideas in the text.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out the previous lesson's homework assignment. (Review your notes, annotations, and optional tools on the text of *The Autobiography of Malcolm X*, focusing specifically on key events that interact to develop central ideas, in preparation for the End-of-Unit Assessment.)

Instruct students to talk in pairs to briefly share and compare their notes, annotations, and optional tools in preparation for the End-of-Unit Assessment.

- Student pairs discuss their notes, annotations, and tools.

Activity 3: 12.1.1 End-of-Unit Assessment

75%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement, well-organized ideas supported by the most significant and relevant evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas, and use precise language and domain-specific vocabulary. Remind students to use this unit's vocabulary, as well as proper grammar, capitalization, punctuation, and spelling in their responses to establish a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

Analyze how three key events in *The Autobiography of Malcolm X* interact to develop one or more central ideas in the text.

Distribute and review the 12.1.1 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the Text Analysis Rubric and Checklist to guide their written responses.

- Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their End-of-Unit Assessment.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of the lesson.
- Consider encouraging students who finish early to reread and revise their response.

Activity 4: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Analyze how the author of *The Autobiography of Malcolm X* provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

- Consider drawing students' attention to their work with W.11-12.3.e as they analyze how the author of *The Autobiography of Malcolm X* provides a conclusion to his text.

Additionally, instruct students to reread their personal narratives from 12.1.1 Lesson 24 and consider whether they would like to expand them into longer compositions or whether they would like to try a different Common Application prompt in 12.1.1 Lesson 28.

- Students follow along.

Homework

Respond briefly in writing to the following prompt:

Analyze how the author of *The Autobiography of Malcolm X* provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Additionally, reread your personal narrative from 12.1.1 Lesson 24 and consider whether you would like to expand it into a longer composition or whether you would like to try a different Common Application prompt in 12.1.1 Lesson 28.

12.1.1 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of *The Autobiography of Malcolm X* to write a well-developed response to the following prompt:

*Analyze how three key events in *The Autobiography of Malcolm X* interact to develop one or more central ideas in the text.*

Your response will be assessed using the 12.1.1 End-of-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: RI.11-12.2, RI.11-12.3, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b

Commentary on the Task:

This task measures RI.11-12.2 because it demands that students:

- Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.

This task measures RI.11-12.3 because it demands that students:

- Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

This task measures W.11-12.2.a-f because it demands that students:

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

- Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.b because it demands that students:

- Draw evidence from informational texts to support analysis, reflection, and research.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2.b because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

12.1.1 End-of-Unit Text Analysis Rubric

_____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes in detail their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text.</p> <p>CCSS.ELA-Literacy.RI.11-12.2</p> <p>Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</p>	<p>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</p>	<p>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.</p>	<p>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</p>	<p>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</p>
<p>Content and Analysis The extent to which the response analyzes a complex set of ideas or sequence of events and explains how specific individuals, ideas, or events interact and build on one another.</p>	<p>Skillfully analyze a complex set of ideas or sequence of events and thoroughly explain how specific individuals, ideas, or events interact and develop.</p>	<p>Accurately analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop.</p>	<p>With partial accuracy, analyze a complex set of ideas or sequence of events and partially explain how specific individuals, ideas, or events interact and develop.</p>	<p>Inaccurately analyze a complex set of ideas or sequence of events and minimally explain how specific individuals, ideas, or events interact and develop.</p>

File: 12.1.1 Lesson 27, v2 Date: 4/30/15 Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>

1



Our Students. Their Moment.

PUBLIC CONSULTING GROUP



engage ny

Our Students. Their Moment.

PUBLIC CONSULTING GROUP

<p>events interact and develop. CCSS.ELA-Literacy.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</p>				
<p>Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>



<p>selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>Command of Evidence and Reasoning The extent to which the response draws evidence from informational texts to support analysis, reflection, or research. CCSS.ELA-Literacy.W.11-12.9.b Draw evidence from informational texts to support analysis, reflection, and research; apply <i>grades 11-12 Reading standards</i> to literary nonfiction.</p>	<p>Skillfully utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>
<p>Coherence, Organization, and Style The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text,</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex</p>



<p>multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the</p>	<p>among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>
--	---	---	--	--



<p>major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p>				
--	--	--	--	--

<p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Control of Conventions</p> <p>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</p> <p>CCSS.ELA-Literacy.L.11-12.1</p> <p>CCSS.ELA-Literacy.L.11-12.2</p> <p>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</p>	<p>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</p>

<p>Control of Conventions The extent to which the response is spelled correctly. CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. CCSS.ELA-Literacy.L.11-12.2.b Spell correctly.</p>	<p>Spell correctly with no errors. (L.11-12.2.b)</p>	<p>Often spell correctly with occasional errors that do not hinder comprehension. (L.11-12.2.b)</p>	<p>Occasionally spell correctly with several errors that hinder comprehension. (L.11-12.2.b)</p>	<p>Rarely spell correctly with frequent errors that make comprehension difficult. (L.11-12.2.b)</p>
---	--	---	--	---

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.



12.1.1 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Identify two or more central ideas from the text and analyze their development? (RI.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RI.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RI.11-12.2)	<input type="checkbox"/>
	Analyze a complex set of ideas or sequence of events? (RI.11-12.3)	<input type="checkbox"/>
	Explain how specific individuals, ideas, or events interact and develop? (RI.11-12.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Utilize textual evidence to support analysis, reflection, or research? (W.11-12.9.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.11-12.2.b)	<input type="checkbox"/>



12.1.1 Lesson 28

Introduction

In this lesson, students draft or revise a response to a Common Application essay prompt, practicing W.11-12.3.e to help them create a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of their essays. Student learning is assessed via their draft conclusions.

For homework, students begin searching for an Accountable Independent Reading (AIR) text.

Standards

Assessed Standard(s)	
W.11-12.3.e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
Addressed Standard(s)	
W.11-12.3.f	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, (or consulting a style manual (such as MLA or APA Style) focusing on addressing what is most significant for a specific purpose and audience.
-----------	--

Assessment

Assessment(s)

Student learning is assessed via a response to the following prompt.

- Draft a paragraph in response to a Common Application essay prompt, focusing on providing a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of their narrative.
- Student learning will be assessed using the [12.1 Narrative Writing Rubric](#).

High Performance Response(s)

A High Performance Response should:

- Revise and expand upon the response to the narrative prompt in 12.1.1 Lesson 24, adding a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the essay (e.g., I am eager to continue my life journey at a college where my passion, entrepreneurial spirit, and desire to effect social change can intersect and be ignited by a powerful educational experience. In business and in service to others, I can only imagine all the places my shoes will take me next.).
- OR
- Begin a new draft to a different Common Application prompt, adding a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the essay.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.



Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: W.11-12.3.e, W.11-12.3.f, W.11-12.4, W.11-12.5 Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Conclusions Drafting Closing 	<ol style="list-style-type: none"> 5% 15% 20% 50% 10%

Materials

- Student copies of their personal narratives (refer to 12.1.1 Lesson 24)
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
	Indicates possible student response(s) to teacher questions.
	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the lesson agenda and the assessed standard for this lesson: W.11-12.3.e. Inform students that they continue their work with the Common Application essay prompts, using the assessed standard to guide their writing. This work supports W.11-12.3.f, W.11-12.4, and W.11-12.5, which ask students to produce writing focusing on addressing what is most significant for a specific task, purpose, and audience.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following prompt: Analyze how the author provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.) Instruct students to form pairs and share their responses.

- Student responses should include:
 - Malcolm X describes his experiences and shares his thoughts essentially in the chronological order of his life. The conclusion follows in this sequential order, ending with his thoughts in the present time of the book’s ending. Malcolm X explains that “now, each day I live as if I am already dead” (p. 388), and he speculates on what will happen after his death: “that the white man, in his press, is going to identify me with ‘hate’” (p. 389).
 - In the conclusion, Malcolm X reflects on what he has experienced in his life and on how these experiences relate to the wider social situation. For the readers of the book, Malcolm X hopes that they “may see how in the society to which [he] was exposed as a black youth here in America, for [him] to wind up in a prison was really just about inevitable. It happens to so many thousands of black youth” (p. 386).

Instruct students to discuss in pairs the second part of the homework assignment. (Reread your personal narrative from 12.1.1 Lesson 24 and consider whether you would like to expand it into a longer composition or whether you would like to try a different Common Application prompt in 12.1.1 Lesson 28.) Instruct students to review their statements of purpose from 12.1.1 Lesson 24 and consider which Common Application prompt allows them to best complete their purposes.

- Students discuss their decisions regarding the Common Application essay.

Activity 3: Writing Instruction: Conclusions

20%

Explain to students that this part of the lesson focuses on adding to their Common Application responses by writing a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of their essay.

Ask students to Think, Pair, Share about the following question:

What is the purpose of providing a conclusion in a narrative piece of writing?

- Student responses may include:
 - A conclusion provides an ending for a narrative, giving the author the space to finish conveying what he or she wants to communicate.
 - A conclusion is the end point for the smooth progression of experiences or events established earlier in the narrative.
 - A conclusion may bring together important points or settle unresolved problems.
 - A conclusion may demonstrate the development of central ideas or individuals.
 - A conclusion may introduce new, yet related, ideas to encourage the reader to continue thinking beyond the conclusion of the narrative.

Lead a brief whole-class discussion of student responses.

Remind students that a conclusion in a narrative piece of writing both “follows from” and “reflects on” the material preceding it in the piece. Explain that the length of a conclusion will vary depending on the length of the entire text. The conclusion to a longer piece of writing (e.g., an autobiography, novel, or memoir) may be several pages long, but the conclusion to a shorter piece of writing (e.g., a narrative essay) may be only one or two paragraphs. Although there is no set length required for a conclusion, students should always be concise and let the task, purpose, audience, and length of the entire piece guide the writer’s decision.

Inform students that to write a conclusion that “follows from ... what is experienced, observed, or resolved over the course of the narrative” means that the conclusion should present a logical ending to the material preceding it. The conclusion should clearly connect to the same ideas, experiences, or individuals explored in the narrative. A conclusion that follows from the preceding material may summarize, build upon, or comment on the ideas or experiences developed in the narrative. A conclusion may also settle unresolved problems or tie together separate plot lines of the narrative.

Provide students with the following example of a conclusion that “follows from ... what is experienced, observed, or resolved over the course of the narrative”:

- “I think that an objective reader may see how in the society to which I was exposed as a black youth here in America, for me to wind up in a prison was really just about inevitable. It happens to so many thousands of black youth. I think that an objective reader may see how when I heard ‘The white man is the devil,’ when I played back what had been my own experiences, it was inevitable that I would respond positively; then the next twelve years of my life were devoted and dedicated to propagating that phrase among the black people” (p. 386).
- Consider explaining to students that this example is not the entire conclusion; rather, it is part of a larger concluding section in *The Autobiography of Malcolm X*.

Ask the whole class:

How does this section of the conclusion follow from what Malcolm X has experienced, observed, or resolved over the course of the narrative?

- Student responses may include:
 - This example logically continues out of the narrative of Malcolm X’s life, because it refers to experiences and ideas explored earlier in the narrative.
 - Malcolm X comments on the central idea of systemic oppression by referring to his experiences “as a black youth” and the time he spent in prison (p. 386) to recall the past and bring the narrative toward an ending.
 - Malcolm X builds on his experiences with the central idea of systematic oppression by relating his individual experiences “as a black youth” to the experiences of “many thousands of black youth” (p. 386) in the wider society.

Explain that a conclusion also “reflects on what is experienced, observed, or resolved over the course of the narrative.” In a conclusion, the writer should convey his or her thinking about the experiences, observations, or resolutions in the narrative, telling the reader why the piece as a whole is significant. A conclusion that reflects on the text preceding it may introduce a new, yet related, idea or way of thinking about the ideas, experiences, and individuals in the narrative. A conclusion may also encourage

the reader to continue thinking about the ideas or experiences explored in the text even after the text ends.

Provide students with the following example of a concluding statement that “reflects on what is experienced, observed, or resolved over the course of the narrative”:

- “And if I can die having brought any light, having exposed any meaningful truth that will help to destroy the racist cancer that is malignant in the body of America—then, all of the credit is due to Allah. Only the mistakes have been mine” (p. 389).
- Consider reminding students that this example is not the entire conclusion; rather, it is part of a larger concluding section in *The Autobiography of Malcolm X*.

Ask the whole class:

How does Malcolm X reflect on what has experienced, observed, or resolved over the course of the narrative?

- Student responses may include:
 - Malcolm X reflects on the purpose and importance of sharing his life’s story.
 - By concluding with his desire to credit Allah for any positive outcomes, Malcolm X demonstrates how influential his experience with Islam has been in his life and work.
 - By repeating his desire to “destroy the racist cancer” (p. 389) that he believes is ruining America, Malcolm X encourages the reader to continue thinking about how racism negatively affects America and perhaps also encourages the reader to take action to help “destroy the racist cancer” (p. 389).
 - Malcolm X provides closure to the experiences in his life by assigning “credit ... to Allah” and accepting responsibility for any “mistakes” (p. 389), thereby providing for the reader an end point in his development.
- Consider reminding students that while they should write about important moments of their lives in response to the Common Application prompts, their responses do not need to be intense as the scenes from *The Autobiography of Malcolm X*.

Inform students that they should also review their voice and language as they complete their drafts of their narrative essays. Therefore, students should ensure that their voice and use of language is appropriate for their task, purpose, and audience.

Instruct students to Think, Pair, Share about the following question:

How might your task, purpose, and audience inform the voice and language you plan to use in your conclusion?

- Student responses may include:
 - Because the audience is a college admissions board examining an application, and the essay should demonstrate strong candidacy, the voice of the conclusion will be thoughtful, concise, and consistent with the rest of the essay.
 - Because the audience is made up of professionals on a college admissions board, the language in the conclusion will be precise and formal. However, because the essay is supposed to be personal in nature, the language will not be overly academic. This use of language will show skillful use of advanced vocabulary when appropriate.

Lead a brief whole-class discussion of student responses. Remind students to revise for their use of voice and language as it pertains to their potential audience.

Activity 4: Drafting

50%

Instruct students to discuss in pairs how they will write an essay conclusion that follows from or reflects on what they experienced, observed, or resolved in their essays.

- Student responses will vary.

Instruct students to work individually to respond to the following prompt:

Draft a paragraph in response to a Common Application essay prompt, focusing on providing a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of their essay.

Inform students that they may expand upon their Quick Write prompt from 12.1.1 Lesson 24 or respond to a different Common Application essay prompt.

Remind students to use the 12.1 Narrative Writing Rubric and Checklist to guide their written responses.

- Students listen and read the writing prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent writing.

- See the High Performance Response at the beginning of this lesson.
- Instruct students to keep their personal narratives in a writing journal or folder as a portfolio of their narrative writing throughout the module.

Activity 5: Closing

10%

Display and distribute the homework assignment. Explain to students that part of the daily homework expectation is to read outside of class. The expectation for AIR is that all students find, read, and respond to reading material written at their independent reading level. The purpose of AIR is to have students practice reading outside of the classroom and stimulate an interest and enjoyment of reading.

- Students listen.
- AIR is an expectation for all students at all grade levels. An AIR text should be of high interest but also a text that students can easily decode and comprehend. Give students a few days to find the correct text.

Explain to students that they need to find an appropriate text (or “just the right book”). Suggest different places where students can look for texts, including but not limited to the local or school library,

electronic books, classroom library, or home library. As the year progresses, students are held accountable for their reading in a variety of ways.

- Students listen.
- Because Unit 3 of this module focuses on writing a narrative essay, consider encouraging students to read a selection of essays for their AIR texts over the remainder of this module. For example, students could read Chang Rae Lee’s “Coming Home Again,” Maya Angelou’s “Wouldn’t Take Nothing for My Journey Now,” or Annie Dillard’s “The Chase” for the remainder of Module 12.1.
- In addition to class discussions about AIR texts, consider other methods of holding students accountable for AIR. Ideas for accountability include reading logs, reading journals, posting to a class wiki, peer/teacher conferencing, and blogging.

For homework, instruct students to begin to look for an appropriate text for their AIR. Students should have their text by 12.1.2 Lesson 4.

- Students follow along.

Homework

Look for an appropriate text for your Accountable Independent Reading.

ENGLISH LANGUAGE ARTS

GRADE 12
Curriculum Guide
Module 1.2

12.1.2

Unit Overview

“Remember the stories, the stories will help you be strong”

Text	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko
Number of Lessons in Unit	6

Introduction

In the second unit of Module 12.1, students continue to refine the skills, practices, and routines of close reading, evidence-based discussion, and evidence-based writing introduced in 12.1.1. This unit also continues the module’s focus on personal narratives.

Students read and analyze Leslie Marmon Silko’s personal narrative essay “Yellow Woman and a Beauty of the Spirit,” examining how Silko develops and weaves together ideas, events, and individuals as she reflects on her childhood and explores the influences of family and culture on the formation of her identity. Additionally, students analyze how structural and narrative techniques function in the essay, preparing students for both the End-of-Unit Assessment and the third unit in Module 12.1. Throughout the unit, students continue to prepare for the Performance Assessment by brainstorming and discussing possible responses for sample college interview questions.

There is one formal assessment in this unit. For the End-of-Unit Assessment, students write a multi-paragraph response analyzing the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis

- Engage in productive evidence-based discussions about the text
- Collect and organize evidence from texts to support analysis in writing
- Make claims about texts using specific textual evidence
- Use vocabulary strategies to define unknown words
- Trace the development of ideas over the course of the text
- Examine the use and refinement of a key term over the course of the text
- Practice speaking and listening skills in preparation for a college interview

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
NJSLS Standards: Reading — Literature	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development and how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist No. 10</i>).
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
NJSLS Standards: Writing	
W.11-12.2.a-f	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole;

	<p>include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding paragraph or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
<p>W.11-12.3.a-f</p>	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>

W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).
NJSLS Standards: Speaking & Listening	
None.	
NJSLS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. b. Spell correctly.
L.11-12.4.a, b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, present information in an organized and logical manner, and participate effectively in evidence-based collaborative discussion.

End-of-Unit Assessment	
Standards Assessed	RI.11-12.5, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b
Description of Assessment	Students write a multi-paragraph response to the following prompt: Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 1–3	In this first lesson of the unit, students listen to a masterful reading of Leslie Marmon Silko’s personal narrative essay “Yellow Woman and a Beauty of the Spirit” in its entirety before reading and analyzing paragraphs 1–3 of the essay. Students explore how Silko structures the beginning of her text, analyzing how she engages and orients the reader.
2	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 4–10	In this lesson, students read and analyze paragraphs 4–10 of the essay, exploring central ideas that emerge through Silko’s description of significant people, stories, and memories from her childhood. Students also discuss how Silko creates a smooth progression of events at the beginning of her text.
3	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 11–16	In this lesson, students read and analyze paragraphs 11–16, identifying the emerging central ideas and tracing their development in the text. Students also discuss how Silko uses narrative techniques to develop experiences, events, and/or characters.
4	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 17–24	In this lesson, students read and analyze paragraphs 17–24, continuing their examination of how central ideas interact and build on one another throughout the text by making connections between ideas in this lesson’s text and the ideas discussed in the previous lesson. Students also discuss how Silko uses a variety of techniques to sequence events.

5	<p>“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 25–32</p>	<p>In this lesson, students read and analyze the end of the essay, focusing on how Silko uses and refines the term <i>beauty</i> over the course of the text. Students also discuss how Silko conveys a vivid picture of the experiences, events, setting, and/or characters.</p>
6	<p>“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko</p>	<p>In this final lesson of the unit, students complete the End-of-Unit-Assessment, writing a multi-paragraph response to the following prompt: Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging. Students also discuss how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>

Preparation, Materials, and Resources

Preparation

- Read and annotate “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko.
- Review the Short Response Rubric and Checklist.
- Review the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.

Materials and Resources

- Copies of the text “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist
- Copies of the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist
- Copies of the Central Ideas Tracking Tool (optional)
- Copies of 12.1 Common Core Learning Standards Tool (optional)

Yellow Woman and a Beauty of the Spirit: Essays on Native American Life Today

By Leslie Marmon Silko

Interior and Exterior Landscapes: The Pueblo Migration Stories

First published in Antaeus, no. 57 (Autumn 1986).

From A High Arid Plateau In New Mexico

You see that, after a thing is dead, it dries up. It might take weeks or years, but eventually, if you touch the thing, it crumbles under your fingers. It goes back to dust. The soul of the thing has long since departed. With the plants and wild game the soul may have already been born back into bones and blood or thick green stalks and leaves. Nothing is wasted. What cannot be eaten by people or in some way used must then be left where other living creatures may benefit. What domestic animals or wild scavengers can't eat will be fed to the plants. The plants feed on the dust of these few remains.

The ancient Pueblo people buried the dead in vacant rooms or in partially collapsed rooms adjacent to the main living quarters. Sand and clay, used to construct the roof, make layers many inches deep once the roof has collapsed. The layers of sand and clay make for easy grave digging. The vacant room fills with cast-off objects and debris. When a vacant room has filled deep enough, a shallow but adequate grave can be scooped in a far corner. Archaeologists have remarked over formal burials complete with

elaborate funerary objects excavated in trash middens of abandoned rooms. But the rocks and adobe mortar of collapsed walls were valued by the ancient people, because each rock had been carefully selected for size and shape, then chiseled to an even face. Even the pink clay adobe melting with each rainstorm had to be prayed over, then dug and carried some distance. Corn-cobs and husks, the rinds and stalks and animal bones were not regarded by the ancient people as filth or garbage. The remains were merely resting at a midpoint in their journey back to dust. Human remains are not so different. They should rest with the bones and rinds where they all may benefit living creatures—small rodents and insects—until their return is completed. The remains of things—animals and plants, the clay and stones—were treated with respect, because for the ancient people all these things had spirit and being.¹

The antelope merely consents to return home with the hunter. All phases of the hunt are conducted with love: the love the hunter and the people have for the Antelope People, and the love of the antelope who agree to give up their meat and blood so that human beings will not starve. Waste of meat or even the thoughtless handling of bones cooked bare will offend the antelope spirits. Next year the hunters will vainly search the dry plains for antelope. Thus, it is necessary to return carefully the bones and hair and the stalks and leaves to the earth, who first created them. The spirits remain close by. They do not leave us.

The dead become dust, and in this becoming they are once more joined with the Mother. The ancient Pueblo people called the earth the Mother Creator of all things in this world. Her sister, the Corn Mother, occasionally merges with her because all succulent green life rises out of the depths of the earth.

Rocks and clay are part of the Mother. They emerge in various forms, but at some time before they were smaller particles of great boulders. At a later time they may again become what they once were: dust.

A rock shares this fate with us and with animals and plants as well. A rock has being or spirit, although we may not understand it. The spirit may differ from the spirit we know in animals or plants

or in ourselves. In the end we all originate from the depths of the earth. Perhaps this is how all beings share in the spirit of the Creator. We do not know.

From The Emergence Place

Pueblo potters, creators of petroglyphs and oral narratives, never conceived of removing themselves from the earth and sky. So long as the human consciousness remains within the hills, canyons, cliffs, and the plants, clouds, and sky, the term landscape, as it has entered the English language, is misleading. "A portion of territory the eye can comprehend in a single view" does not correctly describe the relationship between the human being and his or her surroundings. This assumes the viewer is somehow outside or separate from the territory she or he surveys. Viewers are as much a part of the landscape as the boulders they stand on.

There is no high mesa edge or mountain peak where one can stand and not immediately be part of all that surrounds. Human identity is linked with all the elements of creation through the clan; you might belong to the Sun Clan or the Lizard Clan or the Corn Clan or the Clay Clan.² Standing deep within the natural world, the ancient Pueblo understood the thing as it was—the squash blossom, grasshopper, or rabbit itself could never be created by the human hand. Ancient Pueblos took the modest view that the thing itself (the landscape) could not be improved upon. The ancients did not presume to tamper with what had already been created. Thus realism, as we now recognize it in painting and sculpture, did not catch the imaginations of Pueblo people until recently.

The squash blossom itself is one thing: itself. So the ancient Pueblo potter abstracts what she saw to be the key elements of the squash blossom—the four symmetrical petals, with four symmetrical stamens in the center. These key elements, while suggesting the squash flower, also link it with the four cardinal directions. Represented only in its intrinsic form, the squash flower is released from a limited meaning or restricted identity. Even in the most sophisticated abstract form, a squash flower or a cloud or a lightning bolt became intricately connected with a complex system of

relationships that the ancient Pueblo people maintained with each other and with the populous natural world they lived within. A bolt of lightning is itself, but at the same time it may mean much more. It may be a messenger of good fortune when summer rains are needed. It may deliver death, perhaps the result of manipulations by the Gunnadeyahs, destructive necromancers. Lightning may strike down an evildoer, or lightning may strike a person of goodwill. If the person survives, lightning endows him or her with heightened power.

Pictographs and petroglyphs of constellations or elk or antelope draw their magic in part from the process wherein the focus of all prayer and concentration is upon the thing itself, which, in its turn, guides the hunter's hand. Connection with the spirit dimensions requires a figure or form that is all-inclusive. A lifelike rendering of an elk is too restrictive. Only the elk is itself. A realistic rendering of an elk would be only one particular elk anyway. The purpose of the hunt rituals and magic is to make contact with all the spirits of the elk.

The land, the sky, and all that is within them—the landscape—includes human beings. Interrelationships in the Pueblo landscape are complex and fragile. The unpredictability of the weather, the aridity and harshness of much of the terrain in the high plateau country explain in large part the relentless attention the ancient Pueblo people gave to the sky and the earth around them. Survival depended upon harmony and cooperation not only among human beings, but also among all things—the animate and the less animate, since rocks and mountains were known on occasion to move.

The ancient Pueblos believed the Earth and the Sky were sisters (or sister and brother in the post-Christian version). As long as food-family relations are maintained, then the Sky will continue to bless her sister, the Earth, with rain, and the Earth's children will continue to survive. But the old stories recall incidents in which troublesome spirits or beings threaten the earth. In one story, a malicious ka'tsina, called the Gambler, seizes the Shiwana, or Rain Clouds, the Sun's beloved children.³ The Shiwana are snared in magical power late one afternoon on a high

mountaintop. The Gambler takes the Rain Clouds to his mountain stronghold, where he locks them in the north room of his house. What was his idea? The Shiwana were beyond value. They brought life to all things on earth. The Gambler wanted a big stake to wager in his games of chance. But such greed, even on the part of only one being, had the effect of threatening the survival of all life on earth. Sun Youth, aided by old Grandmother spider, outsmarts the Gambler and the rigged game, and the Rain Clouds are set free. The drought ends, and once more life thrives on earth.

Through The Stories We Hear Who We Are

All summer the people watch the west horizon, scanning the sky from south to north for rain clouds. Corn must have moisture at the time the tassels form. Otherwise pollination will be incomplete, and the ears will be stunted and shriveled. An inadequate harvest may bring disaster. Stories told at Hopi, Zuni, and at Acoma and Laguna describe drought and starvation as recently as 1900. Precipitation in west-central New Mexico averages fourteen inches annually. The western pueblos are located at altitudes over 5,600 feet above sea level, where winter temperatures at night fall below freezing. Yet evidence of their presence in the high desert and plateau country goes back ten thousand years. The ancient Pueblo not only survived in this environment, but for many years they also thrived. In A.D. 1100 the people at Chaco Canyon had built cities with apartment buildings of stone five stories high.⁴ Their sophistication as sky watchers was surpassed only by Mayan and Inca astronomers. Yet this vast complex of knowledge and belief, amassed for thousands of years, was never recorded in writing.

Instead, the ancient Pueblo people depended upon collective memory through successive generations to maintain and transmit an entire culture, a worldview complete with proven strategies for survival. The oral narrative, or story, became the medium through which the complex of Pueblo knowledge and belief was maintained. Whatever the event or the subject, the ancient people perceived the world and themselves within that

world as part of an ancient, continuous story composed of innumerable bundles of other stories.

The ancient Pueblo vision of the world was inclusive. The impulse was to leave nothing out. Pueblo oral tradition necessarily embraced all levels of human experience. Otherwise, the collective knowledge and beliefs comprising ancient Pueblo culture would have been incomplete. Thus, stories about the Creation and Emergence of human beings and animals into this world continue to be retold each year for four days and four nights during the winter solstice. The hummah-hah stories related events from the time long ago when human beings were still able to communicate with animals and other living things.⁵ But beyond these two preceding categories, the Pueblo oral tradition knew no boundaries. Accounts of the appearance of the first Europeans (Spanish) in Pueblo country or of the tragic encounters between Pueblo people and Apache raiders were no more and no less important than stories about the biggest mule deer ever taken or adulterous couples surprised in cornfields and chicken coops. Whatever happened, the ancient people instinctively sorted events and details into a loose narrative structure. Everything became a story.

Traditionally everyone, from the youngest child to the oldest person, was expected to listen and be able to recall or tell a portion of, if only a small detail from, a narrative account or story. Thus, the remembering and the retelling were a communal process. Even if a key figure, an elder who knew much more than others, were to die unexpectedly, the system would remain intact. Through the efforts of a great many people, the community was able to piece together valuable accounts and crucial information that might otherwise have died with an individual.

Communal storytelling was a self-correcting process in which listeners were encouraged to speak up if they noted an important fact or detail omitted. The people were happy to listen to two or three different versions of the same event of the same hummah-hah story. Even conflicting versions of an incident were welcomed for the entertainment they provided. Defenders of each version might joke and tease one another, but seldom were there any direct confrontations.

Implicit in the Pueblo oral tradition was the awareness that loyalties, grudges, and kinship must always influence the narrator's choices as she emphasizes to listeners that this is the way she has always heard the story told. The ancient Pueblo people sought a communal truth, not an absolute truth. For them "this truth lived somewhere within the web of differing versions, disputes over minor points, and outright contradictions tangling with old feuds and village rivalries.

A dinner-table conversation recalling a deer hunt forty years ago, when the largest mule deer ever was taken, inevitably stimulates similar memories in listeners. But hunting stories were not merely after-dinner entertainment. These accounts contained information of critical importance about the behavior and migration patterns of mule deer. Hunting stories carefully described key landmarks and locations of fresh water. Thus, a deer-hunt story might also serve as a map. Lost travelers and lost piñon-nut gatherers have been saved by sighting a rock formation they recognize only because they once heard a hunting story describing this rock formation.

The importance of cliff formations and water holes does not end with hunting stories. As offspring of the Mother Earth, the ancient Pueblo people could not conceive of themselves within a specific landscape, but location, or place, nearly always plays a central role in the Pueblo oral narratives. Indeed, stories are most frequently recalled as people are passing by a specific geographical feature or the exact location where a story took place. The precise date of the incident often is less important than the place or location of the happening. "Long, long ago," "a long time ago," "not too long ago," and "recently" are usually how stories are classified in terms of time. But the places where the stories occur are precisely located, and prominent geographical details recalled, even if the landscape is well known to listeners, often because the turning point in the narrative involved a peculiarity of the special quality of a rock or tree or plant found only at that place. Thus, in the case of many of the Pueblo narratives, it is impossible to determine which came first, the incident or the geographical feature that begs to be brought alive in a story that features some unusual aspect of this location.

There is a giant sandstone boulder about a mile north of Old Laguna, on the road to Paguete. It is ten feet tall and twenty feet in circumference. When I was a child and we would pass this boulder driving to Paguete village, someone usually made reference to the story about Kochininako, Yellow Woman, and the Estrucuyo, a monstrous giant who nearly ate her. The Twin Hero Brothers saved Kochininako, who had been out hunting rabbits to take home to feed her mother and sisters. The Hero Brothers had heard her cries just in time. The Estrucuyo had cornered her in a cave too small to fit its monstrous head. Kochininako had already thrown to the Estrucuyo all her rabbits, as well as her moccasins and most of her clothing. Still the creature had not been satisfied. After killing the Estrucuyo with her bows and arrows, the Twin Hero Brothers slit open the Estrucuyo and cut out its heart. They threw the heart as far as they could. The monster's heart landed there, beside the old trail to Paguete village, where the sandstone boulder rests now. It may be argued that the existence of the boulder precipitated the creation of a story to explain it. But sandstone boulders and sandstone formations of strange shapes abound in the Laguna Pueblo area. Yet, most of them do not have stories. Often the crucial element in a narrative is the terrain—some specific detail of the setting.

A high, dark mesa rises dramatically from a grassy plain, fifteen miles southeast of Laguna, in an area known as Swahnee. On the grassy plain 140 years ago, my great-grandmother's uncle and his brother-in-law were grazing their herd of sheep. Because visibility on the plain extends for over twenty miles, it wasn't until the two shepherders came near the high, dark mesa that the Apaches were able to stalk them. Using the mesa to obscure their approach, the raiders swept around from both ends of the mesa. My great-grandmother's relatives were killed, and the herd was lost. The high, dark mesa played a critical role: the mesa had compromised the safety that the openness of the plains had seemed to assure.

Pueblo and Apache alike relied upon the terrain, the very earth herself, to give them protection and aid. Human activities or needs were maneuvered to fit the existing surroundings and conditions. I imagine the last afternoon of my distant ancestors as warm and sunny for late September. They

might have been traveling slowly, bring the sheep closer to Laguna in preparation for the approach of colder weather. The grass was tall and only beginning to change from green to a yellow that matched the late afternoon sun shining off it. There might have been comfort in the warmth and the sight of the sheep fattening on good pasture that lulled my ancestors into their fatal inattention. They might have had a rifle, whereas the Apaches had only bows and arrows. But there would have been four or five Apache raiders, and the surprise attack would have canceled any advantage the rifles gave them.

Survival in any landscape comes down to making the best use of all available resources. On that particular September afternoon, the raiders made better use of the Swahnee terrain than my poor ancestors did. Thus, the high, dark mesa and the story of the two lost Laguna herders became inextricably linked. The memory of them and their story resides in part with the high, dark mesa. For as long as the mesa stands, people within the family and clan will be reminded of the story of that afternoon long ago. Thus, the continuity and accuracy of the oral narratives are reinforced by the landscape—and the Pueblo interpretation of that landscape is maintained.

The Migration Story: An Interior Journey

The Laguna Pueblo migration stories refer to specific places—mesas, springs, or cottonwood trees—not only locations that can be visited still, but also locations that lie directly on the state highway route linking Paguete village with Laguna village.⁶ In traveling this road as a child with older Laguna people I first heard a few of the stories from that much larger body of stories linked with the Emergence and Migration.⁷ It may be coincidental that Laguna people continue to follow the same route that, according to the Migration story, the ancestors followed south from the Emergence Place. It may be that the route is merely the shortest and best route for car, horse, or foot traffic between Laguna and Paguete villages. But if the stories about boulders, springs, and hills are actually remnants from a ritual that retraces the Creation and Emergence of the Laguna Pueblo people as a culture, as the people

they became, then continued use of that route creates a unique relationship between the ritual-mythic world and the actual, everyday world. A journey from Paguete to Laguna down the long decline of Paguete Hill retraces the original journey from the Emergence Place, which is located slightly north of the Paguete village. Thus, the landscape between Paguete and Laguna takes on a deeper significance: the landscape resonates the spiritual, or mythic, dimension of the Pueblo world even today.

Although each Pueblo culture designates its Emergence Place, usually a small natural spring edged with mossy sandstone and full of cattails and wild watercress, it is clear the Pueblo people do not view any single location or natural springs as the one and only true Emergence Place. Each Pueblo group recounts stories connected with Creation, Emergence, and Migration, although it is believed that all human beings, with all the animals and plants, emerged at the same place and at the same time.⁸ Natural springs are crucial sources of water for all life in the high desert and plateau country. So the small spring near Paguete village is literally the source and continuance of life for the people in the area. The spring also functions on a spiritual level, recalling the original Emergence Place and linking the people and the springwater to all other people and to that moment when the Pueblo people became aware of themselves as they are even now. The Emergence was an emergence into a precise cultural identity. Thus, the Pueblo stories about the Emergence and Migration are not to be taken as literally as the anthropologists might wish. Prominent geographical features and landmarks that are mentioned in the narratives exist for ritual purposes, not because the Laguna people actually journeyed south for hundreds of years from Chaco Canyon or Mesa Verde, as the archaeologists say, or eight miles from the site of the natural springs at Paguete to the sandstone hilltop at Laguna.⁹

The eight miles, marked with boulders, mesas, springs, and river crossings, are actually a ritual circuit, or path, that marks the interior journey the Laguna people made: a journey of awareness and imagination in which they emerged from being within the earth and all-included in the earth to the culture and people they became, differentiating themselves for the first time from all that had

surrounded them, always aware that interior distances cannot be reckoned in physical miles or in calendar years.

The narratives linked with prominent features of the landscape between Paguate and Laguna delineate the complexities of the relationship that human beings must maintain with the surrounding natural world if they hope to survive in this place. Thus, the journey was an interior process of the imagination, a growing awareness that being human is somehow different from all other life—animal, plant, and inanimate. Yet, we are all from the same source: awareness never deteriorated into Cartesian duality, cutting off the human from the natural world.

The people found the opening into the Fifth World too small to allow them or any of the small animals to escape. They had sent a fly out through the small hole to tell them if it was the world the Mother Creator had promised. It was, but there was the problem of getting out. The antelope tried to butt the opening to enlarge it, but the antelope enlarged it only a little. It was necessary for the badger with her long claws to assist the antelope, and at last the opening was enlarged enough so that all the people and animals were able to emerge up into the Fifth World. The human beings could not have emerged without the aid of antelope and badger. The human beings depended upon the aid and charity of the animals. Only through interdependence could the human beings survive. Families belonged to clans, and it was by clan that the human being joined with the animal and plant world. Life on the high, arid plateau became viable when the human beings were able to imagine themselves as sisters and brothers to the badger, antelope, clay, yucca, and sun. Not until they could find a viable relationship to the terrain—the physical landscape they found themselves in—could they emerge. Only at the moment that the requisite balance between human and other was realized could the Pueblo people become a culture, a distinct group whose population and survival remained stable despite the vicissitudes of the climate and terrain. Landscape thus has similarities with dreams. Both have the power to seize terrifying feelings and deep instincts and translate them into images—visual, aural, tactile—and into the concrete, where human beings may more readily

confront and channel the terrifying instincts or powerful emotions into rituals and narratives that reassure the individual while reaffirming cherished values of the group. The identity of the individual as a part of the group and the greater Whole is strengthened, and the terror of facing the world alone is extinguished.

Even now, the people at Laguna Pueblo spend the greater portion of social occasions recounting recent incidents or events that have occurred in the Laguna area. Nearly always, the discussion will precipitate the retelling of older stories about similar incidents or other stories connected with a specific place. The stories often contain disturbing or provocative material but are nonetheless told in the presence of children and women. The effect of these interfamily or interclan exchanges is the reassurance for each person that she or he will never be separated or apart from the clan, no matter what might happen. Neither the worst blunders or disasters nor the greatest financial prosperity and joy will ever be permitted to isolate anyone from the rest of the group. In the ancient times cohesiveness was all that stood between extinction and survival, and while the individual certainly was recognized, it was always as an individual simultaneously bonded to family and clan by a complex bundle of custom and ritual. You are never the first to suffer a grave loss or profound humiliation. You are never the first, and you understand that you will probably not be the last to commit, or be victimized by, a repugnant act. Your family and clan are able to go on at length about others now passed on and others older or more experienced than you who suffered similar losses.

The wide, deep arroyo near the King's Bar (located across the reservation's borderline) has over the years claimed many vehicles. A few years ago, a Vietnam veteran's new red Volkswagen rolled backward into the arroyo while he was inside buying a six-pack of beer; the story of his loss joined the lively and large collection of stories already connected with that big arroyo. I do not know whether the Vietnam veteran was consoled when he was told the stories about the other cars claimed by the ravenous arroyo. All his savings of combat pay had gone to buy the red Volkswagen. But this man could not have felt any worse than the man who, some years

before, had left his children and mother-in-law in his station wagon with the engine running. When he came out of the liquor store his station wagon was gone. He found it and its passengers upside down in the big arroyo: broken bones, cuts, and bruises, and a total wreck of the car.

The big arroyo has a wide mouth. Its existence needs no explanation. People in the area regard the arroyo much as they might regard a living being, which has a certain character and personality. I seldom drive past that wide, deep arroyo without feeling a familiarity and even a strange affection for it, because as treacherous as it may be, the arroyo maintains a strong connection between human beings and the earth. The arroyo demands from us the caution and attention that constitute respect. It is this sort of respect the old believers have in mind when they tell us we must respect and love the earth.

Hopi Pueblo elders said that the austere and, to some eyes, barren plains and hills surrounding their mesa-top villages (in northeast Arizona) actually help to nurture the spirituality of the Hopi way. The Hopi elders say the Hopi people might have settled in locations far more lush, where daily life would not have been so grueling. But there on the high, silent, sandstone mesas that overlook the sandy, arid expanses stretching to all horizons, the Hopi elders say the Hopi people must “live by their prayers” if they are to survive. The Hopi way cherishes the intangible: the riches realized from interaction and interrelationships with all beings above all else. Great abundances of material things, even food, the Hopi elders believe, tend to lure human attention away from what is most valuable and important. The views of the Hopi elders are not much different from those of elders in all the pueblos.

The bare but beautiful vastness of the Hopi landscape emphasizes the visual impact of every plant, every rock, every arroyo. Nothing is overlooked or taken for granted. Each ant, each lizard, each lark is imbued with great value simply because the creature is there, simply because the creature is alive in a place where any life at all is precious. Stand on the mesa's edge at Walpi and look southwest over the bare distances toward the pale blue outlines of the San Francisco Peaks {north of Flagstaff} where the ka'tsina spirits

reside. So little lies between you and the sky. So little lies between you and the earth. One look and you know that simply to survive is a great triumph, that every possible resource is needed, every possible ally—even the most humble insect or reptile. You realize you will be speaking with all of them if you intend to last out the year. Thus it is that the Hopi elders are grateful to the landscape for aiding them in their quest as spiritual people.

Out Under The Sky

My earliest memories are of being outside, under the sky. I remember climbing the fence when I was three years old and heading for the plaza in the center of Laguna village because other children passing by had told me there were ka'tsinas there dancing with pieces of wood in their mouths. A neighbor, a woman, retrieved me before I ever saw the wood-swallowing ka'tsinas, but from an early age I knew I wanted to be outside: outside walls and fences.

My father had wandered over all the hills and mesas around Laguna when he was a child, because the Indian School and the taunts of the other children did not sit well with him. It had been difficult in those days to be part Laguna and part white, or *amedicana*. It was still difficult when I attended the Indian School at Laguna. Our full-blooded relatives and clanspeople assured us we were theirs and that we belonged there because we had been born and reared there. But the racism of the wider world we call America had begun to make itself felt years before. My father's response was to head for the mesas and hills with his older brother, their dog, and .22 rifles. They retreated to the sandstone cliffs and juniper forests. Out in the hills they were not lonely because they had all the living creatures of the hills around them, and whatever the ambiguities of racial heritage, my father and my uncle understood what the old folks had taught them: the earth loves all of us regardless, because we are her children.

I started roaming those same mesas and hills when I was nine years old. At eleven I rode away on my horse and explored places my father and uncle could not have reached on foot. I was never afraid or lonely—though I was high in the hills, many miles from home—because I carried with me the

feeling I'd acquired from listening to the old stories, that the land all around me was teeming with creatures that were related to human beings and to me. The stories had also left me with a feeling of familiarity and warmth for the mesas, hills, and boulders where the incidents or action in the stories had taken place. I felt as if I had actually been to those places, although I had only heard stories about them. Somehow the stories had given a kind of being to the mesas and hills, just as the stories had left me with the sense of having spent time with the people in the stories, though they had long since passed on.

It is remarkable to sense the presence of those long passed at the locations where their adventures took place. Spirits range without boundaries of any sort, and spirits may be called back in any number of ways. The method used in the calling also determines how the spirit manifests itself. I think a spirit may not choose to remain at the site of its passing or death. I think they might be in a number of places at the same time. Storytelling can procure fleeting moments to experience who they were and how life felt long ago. What I enjoyed most as a child was standing at the site of an incident recounted in one of the ancient stories that old Aunt Susie had told us as girls. What excited me was listening to her tell us an old-time story and then realizing that I was familiar with a certain mesa or cave that figured as the central location of the story she was telling. That was when the stories worked best, because then I could sit there listening and be able to visualize myself as being located within the story being told, within the landscape. Because the storytellers did not just tell the stories, they would in their way act them out. The storyteller would imitate voices for vast dialogues between the various figures in the story. So we sometimes say the moment is alive again within us, within our imaginations and our memory, as we listen.

Aunt Susie once told me how it had been when she was a child and her grandmother agreed to tell the children stories. The old woman would always ask the youngest child in the room to go open the door. "Go open the door," her grandmother would say. "Go open the door so our esteemed ancestors may bring us the precious gift of their stories." Two points seem clear: the spirits could be present, and the stories were valuable because

they taught us how we were the people we believed we were. The myth, the web of memories and ideas that create an identity, is a part of oneself. This sense of identity was intimately linked with the surrounding terrain, to the landscape that has often played a significant role in a story or in the outcome of a conflict.

The landscape sits in the center of Pueblo belief and identity. Any narratives about the Pueblo people necessarily give a great deal of attention and detail to all aspects of a landscape. For this reason, the Pueblo people have always been extremely reluctant to relinquish their land for dams or highways. For this reason, Taos Pueblo fought from 1906 until 1973 to win back its sacred Blue Lake, which was illegally taken by the creation of Taos National Forest. For this reason, the decision in the early 1950s to begin open-pit mining of the huge uranium deposits north of Laguna, near Paguete village, has had a powerful psychological impact upon the Laguna people. Already a large body of stories has grown up around the subject of what happens to people who disturb or destroy the earth. I was a child when the mining began and the apocalyptic warning stories were being told. And I have lived long enough to begin hearing the stories that verify the earlier warnings.

All that remains of the gardens and orchards that used to grow in the sandy flats southeast of Paguete village are the stories of the lovely big peaches and apricots the people used to grow. The Jackpile Mine is an open pit that has been blasted out of the many hundreds of acres where the orchards and melon patches once grew. The Laguna people have not witnessed changes to the land without strong reactions. Descriptions of the landscape before the mine are as vivid as any description of the present-day destruction by the open-pit mining. By its very ugliness and by the violence it does to the land, the Jackpile Mine insures that, from now on, it, too, will be included in the vast body of narratives that makes up the history of the Laguna people and the Pueblo landscape. And the description of what that landscape looked like before the uranium mining began will always carry considerable impact.

Landscape As A Character In Fiction

When I began writing I found that the plots of my short stories very often featured the presence of elements out of the landscape, elements that directly influenced the outcome of events. Nowhere is landscape more crucial to the outcome than in my short story "Storyteller." The site is southwest Alaska in the Yukon Delta National Wildlife Refuge, near the village of Bethel, on the Kuskokwim River. Tundra country. Here the winter landscape can suddenly metamorphose into a seamless, blank white so solid that pilots in aircraft without electronic instruments lose their bearings and crash their planes into the frozen tundra, believing down to be up. Here on the Alaskan tundra, in mid-February, not all the space-age fabrics, electronics, or engines can ransom human beings from the restless, shifting forces of the winter sky and winter earth.

The young Yupik Eskimo woman works out an elaborate yet subconscious plan to avenge the deaths of her parents. After months of baiting the trap, she lures the murderer onto the river's ice, where he falls through to his death. The murderer is a white man who operated the village trading post. For years the murderer has existed like a parasite, exploiting not only the fur-bearing animals and the fish, but also the Yupik people themselves. When the Yupik woman kills him, the white trader has just finished cashing in on the influx of workers who have suddenly come to the tiny village for the petroleum exploration and pipeline.

For the Yupik people, souls deserving punishment spend varying lengths of time in a place of freezing. The Yupik see the world's end coming with ice, not fire. Although the white trader possessed every possible garment, insulation, heating fuel, and gadget ever devised to protect him from the frozen tundra environment, he still dies, drowning under the freezing river ice, because the white man had not reckoned with the true power of that landscape, especially not the power that the Yupik woman understood instinctively and that she used so swiftly and efficiently. The white man had reckoned with the young woman and determined he could overpower her. But the white man failed to account for the conjunction of the landscape with

the woman. The Yupik woman had never seen herself as anything but a part of that sky, that frozen river, that tundra. The river's ice and the blinding white are her accomplices, and yet the Yupik woman never for a moment misunderstands her own relationship with that landscape.

After the white trader has crashed through the river's ice, the young woman finds herself a great distance from either shore of the treacherous, frozen river. She can see nothing but the whiteness of the sky swallowing the earth. But far away in the distance, on the side of her log and tundra-sod cabin, she is able to see a spot of bright red: a bright red marker she had nailed up weeks earlier because she was intrigued by the contrast between all that white and the spot of brilliant red. The Yupik woman knows the appetite of the frozen river. She realizes that the ice and the fog, the tundra and the snow seek constantly to be reunited with the living beings that skitter across it. The Yupik woman knows that inevitably she and all things will one day lie in those depths. But the woman is young and her instinct is to live. The Yupik woman knows how to do this.

Inside the small cabin of logs and tundra sod, the old storyteller is mumbling the last story he will ever tell. It is the story of the hunter stalking, a giant polar bear the color of blue glacier ice. It is a story that the old storyteller has been telling since the young Yupik woman began to arrange the white trader's death:

A sudden storm develops. The hunter finds himself on an ice floe offshore. Visibility is zero, and the scream of the wind blots out all sound. Quickly the hunter realizes he is being stalked, hunted by all the forces, by all the elements of the sky and earth around him. When at last the hunter's own muscles spasm and cause the jade knife to fall and shatter the ice, the hunter's death in the embrace of the giant, ice blue bear is the foretelling of the world's end.

When humans have blasted and burned the last bit of life from the earth, an immeasurable freezing will descend with a darkness that obliterates the sun.

Yellow Woman and a Beauty of the Spirit

First published in the Los Angeles Times Sunday magazine, December 29, 1994.

From the time I was a small child, I was aware that I was different. I looked different from my playmates. My two sisters looked different too. We didn't look quite like the other Laguna Pueblo children, but we didn't look quite white either. In the 1880s, my great-grandfather had followed his older brother west from Ohio to the New Mexico Territory to survey the land for the U.S. government. The two Marmon brothers came to the Laguna Pueblo reservation because they had an Ohio cousin who already lived there. The Ohio cousin was involved in sending Indian children thousands of miles away from their families to the War Department's big Indian boarding school in Carlisle, Pennsylvania. Both brothers married full-blood Laguna Pueblo women. My great-grandfather had first married my great-grandmother's older sister, but she died in childbirth and left two small children. My great-grandmother was fifteen or twenty years younger than my great-grandfather. She had attended Carlisle Indian School and spoke and wrote English beautifully.

I called her Grandma A'mooh because that's what I heard her say whenever she saw me. A'mooh means "granddaughter" in the Laguna language. I remember this word because her love and her acceptance of me as a small child were so important. I had sensed immediately that something about my appearance was not acceptable to some people, white and Indian. But I did not see any signs of that strain or anxiety in the face of my beloved Grandma A'mooh.

Younger people, people my parents' age, seemed to look at the world in a more modern way. The modern way included racism. My physical appearance seemed not to matter to the old-time people. They looked at the world very differently; a person's appearance and possessions did not matter nearly as much as a person's behavior. For them, a person's value lies in how that person

interacts with other people, how that person behaves toward the animals and the earth. That is what matters most to the old-time people. The Pueblo people believed this long before the Puritans arrived with their notions of sin and damnation, and racism. The old-time beliefs persist today; thus I will refer to the old-time people in the present tense as well as the past. Many worlds may coexist here.

I spent a great deal of time with my great-grandmother. Her house was next to our house, and I used to wake up at dawn, hours before my parents or younger sisters, and I'd go wait on the porch swing or on the back steps by her kitchen door. She got up at dawn, but she was more than eighty years old, so she needed a little while to get dressed and to get the fire going in the cookstove. I had been carefully instructed by my parents not to bother her and to behave, and to try to help her any way I could. I always loved the early mornings when the air was so cool with a hint of rain smell in the breeze. In the dry New Mexico air, the least hint of dampness smells sweet.

My great-grandmother's yard was planted with lilac bushes and iris; there were four o'clocks, cosmos, morning glories, and hollyhocks, and old-fashioned rosebushes that I helped her water. If the garden hose got stuck on one of the big rocks that lined the path in the yard, I ran and pulled it free. That's what I came to do early every morning: to help Grandma water the plants before the heat of the day arrived.

Grandma A'mooh would tell about the old days, family stories about relatives who had been killed by Apache raiders who stole the sheep our relatives had been herding near Swahnee. Sometimes she read Bible stories that we kids liked because of the illustrations of Jonah in the mouth of a whale and Daniel surrounded by lions. Grandma A'mooh would send me home when she took her nap, but when the sun got low and the afternoon began to cool off, I would be back on the porch swing, waiting for her to come out to water the plants and to haul in firewood for the evening. When Grandma was eighty-five, she still chopped her own kindling. She used to let me carry in the coal bucket for her, but she would not allow me to use the ax. I carried armloads of

kindling too, and I learned to be proud of my strength.

I was allowed to listen quietly when Aunt Susie or Aunt Alice came to visit Grandma. When I got old enough to cross the road alone, I went and visited them almost daily. They were vigorous women who valued books and writing. They were usually busy chopping wood or cooking but never hesitated to take time to answer my questions. Best of all they told me the hummah-hah stories, about an earlier time when animals and humans shared a common language. In the old days, the Pueblo people had educated their children in this manner; adults took time out to talk to and teach young people. Everyone was a teacher, and every activity had the potential to teach the child.

But as soon as I started kindergarten at the Bureau of Indian Affairs day school, I began to learn more about the differences between the Laguna Pueblo world and the outside world. It was at school that I learned just how different I looked from my classmates. Sometimes tourists driving past on Route 66 would stop by Laguna Day School at recess time to take photographs of us kids. One day, when I was in the first grade, we all crowded around the smiling white tourists, who peered at our faces. We all wanted to be in the picture because afterward the tourists sometimes gave us each a penny. Just as we were all posed and ready to have our picture taken, the tourist man looked at me. "Not you," he said and motioned for me to step away from my classmates. I felt so embarrassed that I wanted to disappear. My classmates were puzzled by the tourists' behavior, but I knew the tourists didn't want-me in their snapshot because I looked different, because I was part white.

In the view of the old-time people, we are all sisters and brothers because the Mother Creator made all of us—all colors and all sizes. We are sisters and brothers, clanspeople of all the living beings around us. The plants, the birds, fish, clouds, water, even the clay—they all are related to us. The old-time people believe that all things, even rocks and water, have spirit and being. They understood that all things want only to continue being as they are; they need only to be left as they are. Thus the old folks used to tell us kids not to disturb the earth unnecessarily. All things as they

were created exist already in harmony with one another as long as we do not disturb them.

As the old story tells us, Tse'itsi'nako, Thought Woman, the Spider, thought of her three sisters, and as she thought of them, they came into being. Together with Thought Woman, they thought of the sun and the stars and the moon. The Mother Creators imagined the earth and the oceans, the animals and the people, and the ka'tsina spirits that reside in the mountains. The Mother Creators imagined all the plants that flower and the trees that bear fruit. As Thought Woman and her sisters thought of it, the whole universe came into being. In this universe, there is no absolute good or absolute bad; there are only balances and harmonies that ebb and flow. Some years the desert receives abundant rain, other years there is too little rain, and sometimes there is so much rain that floods cause destruction. But rain itself is neither innocent nor guilty. The rain is simply itself.

My great-grandmother was dark and handsome. Her expression in photographs is one of confidence and strength. I do not know if white people then or now would consider her beautiful. I do not know if the old-time Laguna Pueblo people considered her beautiful or if the old-time people even thought in those terms. To the Pueblo way of thinking, the act of comparing one living being with another was silly, because each being or thing is unique and therefore incomparably valuable because it is the only one of its kind. The old-time people thought it was crazy to attach such importance to a person's appearance. I understood very early that there were two distinct ways of interpreting the world. There was the white people's way and there was the Laguna way. In the Laguna way, it was bad manners to make comparisons that might hurt another person's feelings.

In everyday Pueblo life, not much attention was paid to one's physical appearance or clothing. Ceremonial clothing was quite elaborate but was used only for the sacred dances. The traditional Pueblo societies were communal and strictly egalitarian, which means that no matter how well or how poorly one might have dressed, there was no social ladder to fall from. All food and other resources were strictly shared so that no one

person or group had more than another. I mention social status because it seems to me that most of the definitions of beauty in contemporary Western culture are really codes for determining social status. People no longer hide their face-lifts and they discuss their liposuctions because the point of the procedures isn't just cosmetic, it is social. It says to the world, "I have enough spare cash that I can afford surgery for cosmetic purposes."

In the old-time Pueblo world, beauty was manifested in behavior and in one's relationships with other living beings. Beauty was as much a feeling of harmony as it was a visual, aural, or sensual effect. The whole person had to be beautiful, not just the face or the body; faces and bodies could not be separated from hearts and souls. Health was foremost in achieving this sense of well-being and harmony; in the old-time Pueblo world, a person who did not look healthy inspired feelings of worry and anxiety, not feelings of well-being. A healthy person, of course, is in harmony with the world around her; she is at peace with herself too. Thus an unhappy person or spiteful person would not be considered beautiful.

In the old days, strong, sturdy women were most admired. One of my most vivid preschool memories is of the crew of Laguna women, in their forties and fifties, who came to cover our house with adobe plaster. They handled the ladders with great ease, and while two women ground the adobe mud on stones and added straw, another woman loaded the hod with mud and passed it up to the two women on ladders, who were smoothing the plaster on the wall with their hands. Since women owned the houses, they did the plastering. At Laguna, men did the basket making and the weaving of fine textiles; men helped a great deal with the child care too. Because the Creator is female, there is no stigma on being female; gender is not used to control behavior. No job was a man's job or a woman's job; the most able person did the work.

My Grandma Lily had been a Ford Model A mechanic when she was a teenager. I remember when I was young, she was always fixing broken lamps and appliances. She was small and wiry, but she could lift her weight in rolled roofing or boxes of nails. When she was seventy-five, she

was still repairing washing machines in my uncle's coin-operated laundry.

The old-time people paid no attention to birthdays. When a person was ready to do something, she did it. When she no longer was able, she stopped. Thus the traditional Pueblo people did not worry about aging or about looking old because there were no social boundaries drawn by the passage of years. It was not remarkable for young men to marry women as old as their mothers. I never heard anyone talk about "women's work" until after I left Laguna for college. Work was there to be done by any able-bodied person who wanted to do it. At the same time, in the old-time Pueblo world, identity was acknowledged to be always in a flux; in the old stories, one minute Spider Woman is a little spider under a yucca plant, and the next instant she is a sprightly grandmother walking down the road.

When I was growing up, there was a young man from a nearby village who wore nail polish and women's blouses and permed his hair. People paid little attention to his appearance; he was always part of a group of other young men from his village. No one ever made fun of him. Pueblo communities were and still are very interdependent, but they also have to be tolerant of individual eccentricities because survival of the group means everyone has to cooperate.

In the old Pueblo world, differences were celebrated as signs of the Mother Creator's grace. Persons born with exceptional physical or sexual differences were highly respected and honored because their physical differences gave them special positions as mediators between this world and the spirit world. The great Navajo medicine man of the 1920s, the Crawler, had a hunchback and could not walk upright, but he was able to heal even the most difficult cases.

Before the arrival of Christian missionaries, a man could dress as a woman and work with the women and even marry a man without any fanfare. Likewise, a woman was free to dress like a man, to hunt and go to war with the men, and to marry a woman. In the old Pueblo worldview, we are all a mixture of male and female, and this sexual identity is changing constantly. Sexual inhibition did not begin until the Christian missionaries arrived. For the old-time people, marriage was

about teamwork and social relationships, not about sexual excitement. In the days before the Puritans came, marriage did not mean an end to sex with people other than your spouse. Women were just as likely as men to have a si'ash, or lover.

New life was so precious that pregnancy was always appropriate, and pregnancy before marriage was celebrated as a good sign. Since the children belonged to the mother and her clan, and women owned and bequeathed the houses and farmland, the exact determination of paternity wasn't critical. Although fertility was prized, infertility was no problem because mothers with unplanned pregnancies gave their babies to childless couples within the clan in open adoption arrangements. Children called their mother's sisters "mother" as well, and a child became attached to a number of parent figures.

In the sacred kiva ceremonies, men mask and dress as women to pay homage and to be possessed by the female energies of the spirit beings. Because differences in physical appearance were so highly valued, surgery to change one's face and body to resemble a model's face and body would be unimaginable. To be different, to be unique was blessed and was best of all.

The traditional clothing of Pueblo women emphasized a woman's sturdiness. Buckskin leggings wrapped around the legs protected her from scratches and injuries while she worked. The more layers of buckskin, the better. All those layers gave her legs the appearance of strength, like sturdy tree trunks. To demonstrate sisterhood and brotherhood with the plants and animals, the old-time people make masks and costumes that transform the human figures of the dancers into the animal beings they portray. Dancers paint their exposed skin; their postures and motions are adapted from their observations. But the motions are stylized. The observer sees not an actual eagle or actual deer dancing, but witnesses a human being, a dancer, gradually changing into a woman/buffalo or a man/deer. Every impulse is to reaffirm the urgent relationships that human beings have with the plant and animal world.

In the high desert plateau country, all vegetation, even weeds and thorns, becomes special, and all

life is precious and beautiful because without the plants, the insects, and the animals, human beings living here cannot survive. Perhaps human beings long ago noticed the devastating impact human activity can have on the plants and animals; maybe this is why tribal cultures devised the stories about humans and animals intermarrying, and the clans that bind humans to animals and plants through a whole complex of duties.

We children were always warned not to harm frogs or toads, the beloved children of the rain clouds, because terrible floods would occur. I remember in the summer the old folks used to stick big bolls of cotton on the outside of their screen doors as bait to keep the flies from going in the house when the door was opened. The old folks staunchly resisted the killing of flies because once, long, long ago, when human beings were in a great deal of trouble, a Green Bottle Fly carried the desperate messages of human beings to the Mother Creator in the Fourth World, below this one. Human beings had outraged the Mother Creator by neglecting the Mother Corn altar while they dabbled with sorcery and magic. The Mother Creator disappeared, and with her disappeared the rain clouds, and the plants and the animals too. The people began to starve, and they had no way of reaching the Mother Creator down below. Green Bottle Fly took the message to the Mother Creator, and the people were saved. To show their gratitude, the old folks refused to kill any flies.

The old stories demonstrate the interrelationships that the Pueblo people have maintained with their plant and animal clanspeople. Kochininako, Yellow Woman, represents all women in the old stories. Her deeds span the spectrum of human behavior and are mostly heroic acts, though in at least one story, she chooses to join the secret Destroyer Clan, which worships destruction and death. Because Laguna Pueblo cosmology features a female Creator, the status of women is equal with the status of men, and women appear as often as men in the old stories as hero figures. Yellow Woman is my favorite because she dares to cross traditional boundaries of ordinary behavior during times of crisis in order to save the Pueblo; her power lies in her courage and in her uninhibited sexuality, which the old-time Pueblo stories celebrate again and again because fertility was so highly valued.

The old stories always say that Yellow Woman was beautiful, but remember that the old-time people were not so much thinking about physical appearances. In each story, the beauty that Yellow Woman possesses is the beauty of her passion, her daring, and her sheer strength to act when catastrophe is imminent.

In one story, the people are suffering during a great drought and accompanying famine. Each day, Kochininako has to walk farther and farther from the village to find fresh water for her husband and children. One day she travels far, far to the east, to the plains, and she finally locates a freshwater spring. But when she reaches the pool, the water is churning violently as if something large had just gotten out of the pool. Kochininako does not want to see what huge creature had been at the pool, but just as she fills her water jar and turns to hurry away, a strong, sexy man in buffalo-skin leggings appears by the pool. Little drops of water glisten on his chest. She cannot help but look at him because he is so strong and so good to look at. Able to transform himself from human to buffalo in the wink of an eye, Buffalo Man gallops away with her on his back. Kochininako falls in love with Buffalo Man, and because of this liaison, the Buffalo People agree to give their bodies to the hunters to feed the starving Pueblo. Thus Kochininako's fearless sensuality results in the salvation of the people of her village, who are saved by the meat the Buffalo People "give" to them.

My father taught me and my sisters to shoot .22 rifles when we were seven; I went hunting with my father when I was eight, and I killed my first mule deer buck when I was thirteen. The Kochininako stories were always my favorite because Yellow Woman had so many adventures. In one story, as she hunts rabbits to feed her family, a giant monster pursues her, but she has the courage and presence of mind to outwit it.

In another story, Kochininako has a fling with Whirlwind Man and returns to her husband ten months later with twin baby boys. The twin boys grow up to be great heroes of the people. Once again, Kochininako's vibrant sexuality benefits her people.

The stories about Kochininako made me aware that sometimes an individual must act despite

disapproval, or concern for appearances or what others may say. From Yellow Woman's adventures, I learned to be comfortable with my differences. I even imagined that Yellow Woman had yellow skin, brown hair, and green eyes like mine, although her name does not refer to her color, but rather to the ritual color of the east.

There have been many other moments like the one with the camera-toting tourist in the schoolyard. But the old-time people always say, remember the stories, the stories will help you be strong. So all these years I have depended on Kochininako and the stories of her adventures.

Kochininako is beautiful because she has the courage to act in times of great peril, and her triumph is achieved by her sensuality, not through violence and destruction. For these qualities of the spirit, Yellow Woman and all women are beautiful.

Notes

1. By ancient Pueblo people I mean the last generation or two, which included my great-grandmother, just barely. Their worldview was still uniquely Pueblo.
2. A clan is a social unit that is composed of families who share common ancestors and trace their lineage back to The Emergence, where their ancestors allied themselves with certain plants, animals, or elements.
3. Ka'tsinas are spirit beings who roam the earth and inhabit kachina masks worn in Pueblo ceremonial dances.
4. Chaco Culture National Historical Park is located in northwest New Mexico, about twenty-four road miles southwest of Nageezi on Highway 57.
5. The term hummah-hah refers to a traditional genre of storytelling at Laguna Pueblo.
6. Laguna and Paguete villages are about forty miles west of Albuquerque in the Laguna Indian reservation. Highway 279 links the two villages. Laguna and Zuñi Pueblos are the largest of the nineteen contemporary pueblos (eighteen are in New Mexico, plus the Hopi in Arizona). The Pueblo people are descendants of the Anasazi,

who lived over a vast area of the Colorado Plateau half a millennium and more ago.

7. The Emergence: all of the human beings, animals, and life that had been created emerged from the four worlds below, when the earth was habitable. The Migration: the Pueblo people emerged into the Fifth World, but they had already been warned they would have to travel and search to find the place where they were meant to live. The Fifth World is the world we live in today. There are four previous worlds below this world.

8. Creation: Tse'itsi'nako, Thought Woman, the Spider, thought about it, and everything she thought came into being. First she thought of three sisters for herself, and they helped her to think of the rest of the Universe, including the Fifth World and the four worlds below.

9. The narratives indicate that the Migration from the north took many years. But the Emergence Place north of Paguate village is only eight miles from Laguna village, the place where the people finally settled. What can it mean that hundreds of years and hundreds of narratives later the Laguna people had traveled but eight miles?

Anthropologists attempt to interpret the Emergence and Migration stories literally, with the Pueblo people leaving Chaco Canyon and Mesa Verde to go south to the Rio Grande Valley and to the mountains around Zuñi (south of Gallup, New Mexico, on the Arizona border). Although traditional anthropologists allege otherwise, archaeological evidence will someday place human beings in the Western hemisphere from the very beginning.

About the Author

Leslie Marmon Silko, one of America's best known Native authors, was born in 1948 and grew up at Laguna Pueblo, New Mexico, of mixed Laguna, Mexican, and white ancestry. Her early short stories, poems, and brilliant first novel *Ceremony* (1977) earned her recognition as a star of the Native American Renaissance. *Ceremony* was a key book in the growth and maturation of Native American writing in this country, and its publication helped open the way for other American Indian writers, especially women

writers, to get published. *Ceremony* has since become a standard volume on college campuses, introducing questions of ethnic identity and cultural values that have helped shape the discourse on multicultural issues for the past two decades.

Silko was the recipient of a "genius grant" from the MacArthur Foundation. She is a former professor of English and fiction writing, and is the author of novels, short stories, essays, poetry, articles, and filmscripts. She has won prizes, fellowships, and grants from such sources as the National Endowment for the Arts and The Boston Globe. She was the youngest writer to be included in *The Norton Anthology of Women's Literature*, for her short story "Lullaby."

Before she decided to become a writer, Silko was a student in the Indian law program at the University of New Mexico. She has dedicated her life and career to the cause of justice for Native Americans. Silko lives in Tucson, Arizona.

12.1.2 Lesson 1

Introduction

In this first lesson of the unit, students begin analysis of Leslie Marmon Silko’s personal narrative essay, “Yellow Woman and a Beauty of the Spirit.” Students listen to a masterful reading of the full text before analyzing the first three paragraphs of the essay (from “From the time I was a small child” through “Many worlds may coexist here”), in which Silko introduces the reader to her family history and Laguna Pueblo heritage. Students explore how Silko structures the beginning of her text, analyzing how she engages and orients the reader. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the effectiveness of the way Silko begins the text.

For homework, students continue to practice for the Performance Assessment task, a practice college interview at the end of the module. Students write a list of ideas about how they would respond to the following college interview question: What do you want to do after graduating from college? Also for homework, students respond briefly in writing to the following prompt: Analyze how Silko creates a smooth progression of events at the beginning of her text. Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text.

This unit focuses on the text of “Yellow Woman and a Beauty of the Spirit,” not the other essays in Silko’s collection by the same name, nor the notes that follow this essay. Students may read the other essays or notes as part of their AIR.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
Addressed Standard(s)	
W.11-12.3. a	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

	a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
L.11-12.4.a, b	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● Analyze the effectiveness of the way Silko begins the text. <p style="text-align: center; color: #4F7942;">Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Describe an aspect of the way Silko begins the text (e.g., In her first sentence, Silko observes that “[f]rom the time [she] was a small child, [she] was aware that [she] was different” (par. 1).). ● Explain whether or not and why the way Silko begins the text is effective (e.g., Because this observation indicates that Silko has struggled with this awareness of difference “[f]rom the time [she] was a small child” (par. 1), the reader instantly understands its importance to Silko. By setting out such a personal and significant observation in the very first sentence, Silko immediately engages the reader by making him or her curious about why Silko “was different” (par. 1) and how she has experienced it over the course of her life. Directly following the observation of her difference, Silko reaches further back in time before her childhood and explains that her great-grandfather was white and “married [a] full-blood Laguna Pueblo wom[a]n” (par. 1). Through sharing her family history, Silko clarifies why she and her sisters “didn’t look quite like the other Laguna Pueblo children, but [they] didn’t look quite white either” (par. 1). Including this information helps clarify why Silko’s appearance as both white and Indian is

a significant issue for Silko to discuss. Though the reader understands by the end of the first paragraph why Silko “was different” (par. 1), the reader remains curious about why this difference is significant to Silko.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● survey (v.) – to look at and examine all parts of something ● reservation (n.) – an area of public land set apart for a special purpose, as for the use of an Indian tribe
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● coexist (v.) – to be or live together at the same time
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● full-blood (adj.) – having parents who are of the same race or origin ● strain (n.) – something that is very difficult to deal with and that causes harm or trouble ● anxiety (n.) – fear or nervousness about what might happen ● damnation (n.) – the state of being in hell as punishment after death

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> ● Standards: RI.11-12.5, W.11-12.3.a, L.11-12.4.a, b ● Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 1–3 (http://www.uidaho.edu/; for search terms, use the title) 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 5%
3. Masterful Reading	3. 45%
4. Reading and Discussion	4. 25%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Copies of “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko for each student
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Consider numbering the paragraphs of “Yellow Woman and a Beauty of the Spirit” before the lesson.

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.5. In this lesson, students read and discuss paragraphs 1–3 of “Yellow Woman and a Beauty of the Spirit.” Students

explore how Silko structures the beginning of her text, analyzing how she engages and orients the reader.

Students look at the agenda.

Activity 2: Homework Accountability

5%

Instruct students to form pairs to discuss their homework from the previous lesson. (Look for an appropriate text for your Accountable Independent Reading.)

Students discuss the progress they have made in searching for an appropriate AIR text.

Activity 3: Masterful Reading

45%

Have students listen to a masterful reading of “Yellow Woman and a Beauty of the Spirit” in its entirety. Explain that students will follow along and pause twice during the essay (after paragraph 10 and paragraph 24) to write down their initial questions and reactions.

Students follow along, reading silently, then write initial reactions and questions.

Differentiation Consideration: Consider pausing more frequently during the masterful reading to support students’ comprehension and understanding.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout this lesson:

How does Silko begin her essay? What information does she give the reader?

Lead a brief whole-class discussion of students’ initial reactions and questions. Remind students that as they analyze the text throughout the unit, they will answer many of these initial questions.

Throughout the text, Silko uses the words “Laguna” and “Laguna Pueblo” to describe her family’s cultural background. Students should use Silko’s language when reading or citing textual evidence and when discussing the text.

Activity 4: Reading and Discussion

25%

Instruct students to form small groups. Post or project the following questions for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to reread paragraphs 1–3 (from “From the time I was a small child” to “Many worlds may coexist here”), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *survey* means “to look at and examine all parts of something” and *reservation* means “an area of public land set apart for a special purpose, as for the use of an Indian tribe.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of *survey* and *reservation* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *full-blood* means “having parents who are of the same race or origin,” *strain* means “something that is very difficult to deal with and that causes harm or trouble,” *anxiety* means “fear or nervousness about what might happen,” and *damnation* means “the state of being in hell as punishment after death.”

Students write the definitions of *full-blood*, *strain*, *anxiety*, and *damnation* on their copies of the text or in a vocabulary journal.

What observation does Silko make in the first sentence? What does the reader learn about Silko from this observation?

Silko makes the observation that since she was very young she “was aware that [she] was different” (par. 1), which suggests that this awareness of difference has been present throughout her life and has had a powerful effect on her.

How does the observation in the first sentence engage the reader?

By sharing a personally significant observation at the very beginning of her essay, Silko makes the reader immediately curious about why she felt “different” (par. 1) and how she experienced this difference “[f]rom the time [she] was a small child” (par. 1).

How does Silko’s explanation of what happened “[i]n the 1880s” (par. 1) orient the reader?

Student responses may include:

- o Silko orients the reader by going back to a time before she was born to explain the reason for her difference, why she and her sisters “didn’t look quite like the other Laguna Pueblo children, but [they] didn’t look quite white either” (par. 1). Her great-grandfather was white and “married [a] full-blood Laguna Pueblo wom[a]n” (par. 1).
- o Silko explains that the white side of her family originally came to where the Laguna Pueblo lived to “survey the land for the U.S. government” and “send[] Indian children thousands of miles away from their families” (par. 1). Including this information orients the reader by helping clarify why Silko’s appearance as both white and Indian is a significant issue for Silko to discuss.

What details in the second paragraph develop Silko’s observation from the first sentence of the essay?

Student responses may include:

- o Silko begins the essay by observing only that she “looked different” (par. 1) without stating whether her experience of difference was positive or negative. In paragraph 2, she develops this observation by sharing that she “sensed immediately that something about [her] appearance was not acceptable to some people, white and Indian” (par. 2).
- o In contrast to “some people” (par. 2), Silko’s Grandma A’mooh does not seem to care about Silko’s “appearance” (par. 2), because Silko never saw Grandma A’mooh express “any signs of that strain or anxiety” (par. 2) that Silko saw in other people who judged her for the way she looked.

Consider clarifying that the woman Silko calls “Grandma A’mooh” (par. 2) is Silko’s “great-grandmother” (par. 1). Throughout the essay, Silko uses “Grandma A’mooh” and “great-grandmother” interchangeably.

How does Silko’s description of the views of the “[y]ounger people” and “the old-time people” (par. 3) further develop the situation she describes in paragraph 2?

Silko’s description of the views of the “[y]ounger people” and “the old-time people” (par. 3) clarifies the difference she experiences in paragraph 2 based on how people view her. By highlighting the differences in the two worldviews—the “[y]ounger people” value “a person’s appearance” while “the old-time people” value “a person’s behavior” (par. 3)—Silko clarifies why her “appearance was not acceptable to some people” (par. 2), but her appearance did not matter to Grandma A’mooh.

Differentiation Consideration: If students struggle to make the connection between paragraphs 2 and 3, consider posing the following scaffolding questions:

What is important to the “[y]ounger people” (par. 3)?

According to Silko, the “[y]ounger people” view the world in a “way” that “included racism” (par. 3). They value a person’s “physical appearance” (par. 3).

What is important to “the old-time people” (par. 3)?

“[T]he old-time people” are not interested in the way someone looks or how much they own, “[f]or them, a person’s value lies in how that person interacts with other people, how that person behaves toward the animals and the earth” (par. 3).

What does Silko mean when she writes “[m]any worlds may coexist here” (par. 3)?

Although Silko identifies differences between the “modern way” and “[t]he old-time beliefs” (par. 3), Silko means that both ways of seeing the world exist in the present moment. The phrase “[m]any worlds may coexist here” explains why Silko plans to “refer to the old-time people in the present tense as well as the past” (par. 3).

Differentiation Consideration: If students struggle to understand the phrase “[m]any worlds may coexist here” (par. 3), consider asking the following scaffolding questions:

What familiar word is in *coexist*?

The familiar word *exist* is in the word *coexist*.

Using the context and word parts, what does the word *coexist* mean?

Even though “[t]he old-time beliefs” (par. 3) are from an earlier time than the “more modern way” (par. 3), these “beliefs persist today” (par. 3), indicating that they exist in the present at the same time as the “modern way” (par. 3) beliefs. *Coexist* means “being found or occurring together at the same time.”

Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of using context and word parts to make meaning of a word.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write**15%**

Instruct students to respond briefly in writing to the following prompt:

Analyze the effectiveness of the way Silko begins the text.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 6: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Inform students that they will practice responding to this interview question in the following lesson.

What do you want to do after graduating from college?

Also for homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko creates a smooth progression of events at the beginning of her text.

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

Consider drawing students’ attention to their work with W.11-12.3.a as they analyze the way Silko structures the events in her introduction.

Additionally, remind students to continue to look for an appropriate text for their AIR, which they will begin reading in 12.1.3.

Students follow along.

Homework

Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. You will practice responding to this interview question in the following lesson.

What do you want to do after graduating from college?

Also, respond briefly in writing to the following prompt:

Analyze how Silko creates a smooth progression of events at the beginning of her text.

Use this lesson's vocabulary wherever possible in your written responses.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in 12.1.3.

12.1.2 Lesson 2

Introduction

In this lesson, students analyze paragraphs 4–10 of Silko’s “Yellow Woman and a Beauty of the Spirit” (from “I spent a great deal of time” to “The rain is simply itself”), in which Silko describes significant people, stories, and memories from her childhood. Students explore central ideas that emerge through Silko’s description of her childhood. Student learning is assessed via a Quick Write at the end of the lesson: How do the author’s interactions with other individuals develop an idea in paragraphs 4–10?

For homework, students write a list of ideas about how they would respond to the following college interview question: What do you expect to be doing ten years from now? Also for homework, students respond briefly in writing to the following prompt: Analyze how Silko uses one of the following narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text.

Standards

Assessed Standard(s)	
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Addressed Standard(s)	
W.11-12.3.b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s

position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do the author’s interactions with other individuals develop an idea in paragraphs 4–10?

High Performance Response(s)

A High Performance Response should:

- Identify the interactions the author has with other individuals (e.g., Silko interacts with her Grandma A’mooh and her aunts.).
- Identify an idea that these interactions develop (e.g., cultural inheritance, cultural heritage).
- Explain how the interactions develop the idea (e.g., Silko’s Grandma A’mooh passed down both “family stories about relatives who had been killed by Apache raiders” and “Bible stories” (par. 6) to Silko, giving her an understanding of her family history and cultural heritage. Just like “in the old days,” Silko’s aunts “took time out to talk to and teach” her (par. 7), even though she was a child always asking them questions when “[t]hey were usually busy chopping wood or cooking” (par. 7). Silko’s aunts “answer[ed] [her] questions” and “told [her] the hummah-hah stories” (par. 7), passing on to Silko what they knew because “[e]veryone was a teacher” (par. 7) with something to offer to the younger generation. Through their interactions, the generations older than Silko—her Grandma A’mooh and her aunts—pass down their knowledge and values to her as someone of the younger generation.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- kindling (n.) – dry twigs, pieces of paper, etc. that burn easily and are used to start a fire
- vigorous (adj.) – healthy and strong

Vocabulary to teach (may include direct word work and/or questions)

- ebb and flow (idiom) – a decline and increase, constant fluctuations

Additional vocabulary to support English Language Learners (to provide directly)

- haul (v.) – to move or carry (something) with effort
- puzzled (adj.) – confused
- bear (v.) – to produce (something)
- abundant (adj.) – existing or occurring in large amounts

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> ● Standards: RI.11-12.3, W.11-12.3.b, L.11-12.4.a ● Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 4–10 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Reading and Discussion	3. 55%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Copies of the Central Ideas Tracking Tool for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no	Plain text indicates teacher action.

symbol	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
🗨️	Indicates possible student response(s) to teacher questions.
📘	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students read and discuss paragraphs 4–10 of “Yellow Woman and a Beauty of the Spirit.” Students explore central ideas that emerge through Silko’s description of her childhood.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. What do you want to do after graduating from college?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on speaking clearly and audibly and using formal English.

- Students practice asking and answering the college interview question.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko creates a smooth progression of events at the beginning of her text.)

Instruct students to discuss their responses in pairs.

- Student responses may include:
 - In the first sentence of her essay, Silko observes that “[f]rom the time [she] was a small child, [she] was aware that [she] was different” (par. 1). Silko creates a smooth progression by immediately following this observation with an explanation of why she “was different” (par. 1). Silko clarifies that her difference is racial: her great-grandfather was white and “married [a] full-blood Laguna Pueblo wom[a]n” (par. 1).

- The contrasts Silko uses in paragraph 3 to describe the differences between the views of the “[y]ounger people” and “the old-time people” (par. 3) follows directly from the experience in paragraph 2 that her “appearance was not acceptable to some people, white and Indian” (par. 2). At the same time, Silko’s Grandma A’mooh does not seem to care about Silko’s “appearance” (par. 2), because Silko never saw Grandma A’mooh express “any signs of that strain or anxiety” (par. 2).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text for central ideas, using the code CI, as they read and discuss.

- This annotation exercise supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.
- **Differentiation Consideration:** Students may use their Central Ideas Tracking Tools to record the ideas they identify and discuss.
- If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

What ideas does Silko develop in paragraphs 4–10?

Instruct student groups to reread paragraphs 4–7 (from “I spent a great deal of time with my great-grandmother” to “every activity had the potential to teach the child”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *kindling* means “dry twigs, pieces of paper, etc. that burn easily and are used to start a fire,” and *vigorous* means “healthy and strong.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - Students write the definitions of *kindling* and *vigorous* on their copies of the text or in a vocabulary journal.

- **Differentiation Consideration:** Consider providing students with the following definition: *haul* means “to move or carry (something) with effort.”
- Students write the definition of *haul* on their copies of the text or in a vocabulary journal.

What do the details in paragraphs 4–5 suggest about Silko’s relationship with her great-grandmother?

- Student responses may include:
 - By describing how she would “wake up at dawn” (par. 4) earlier than anyone else in her family to “go wait on the porch swing or on the back steps” (par. 4) for her great-grandmother, Silko emphasizes how much she wanted to spend time with her great-grandmother and how important her great-grandmother was in her life.
 - Silko explains that she arrived early at her great-grandmother’s house everyday “to help Grandma water the plants before the heat of the day arrived” (par. 5). Silko’s dedication to helping her great-grandmother suggests that Silko respects her and desires to help her in whatever way she can.

How does Grandma A’mooh influence Silko?

- Student responses may include:
 - Silko’s Grandma A’mooh passed down both “family stories about relatives who had been killed by Apache raiders” and “Bible stories” (par. 6) to Silko, giving her an understanding of her family history and cultural heritage.
 - Silko’s great-grandmother acted as a role model, because even though she was elderly, she “water[ed] the plants,” “haul[ed] in firewood,” and “still chopped her own kindling” (par. 6). Seeing her great-grandmother this way encouraged Silko to “carr[y] armloads of kindling too, and ... learn[] to be proud of [her] strength” (par. 6).

What does Silko suggest that “the Pueblo people” valued “[i]n the old days” (par. 7)?

- Student responses may include:
 - Because “adults took time out to talk to and teach young people,” the Pueblo culture “[i]n the old days” (par. 7) seemed to value passing down knowledge from the older people to the “young[er] people” (par. 7).
 - Since “[e]veryone was a teacher, and every activity had the potential to teach the child,” the Pueblo culture “[i]n the old days” (par. 7) seemed to believe that everyone has something worthwhile to share with “young people” (par. 7).

How does Silko’s experience with her aunts connect to “the old days” (par. 7)?

- Just like “[i]n the old days,” Silko’s aunts “took time out to talk to and teach” (par. 7) her even though she was a child always asking them questions when “[t]hey were usually busy chopping

wood or cooking” (par. 7). Silko’s aunts “answer[ed] her questions” and “told [her] the hummah-hah stories” (par. 7), passing on to Silko what they knew, because “[e]veryone was a teacher” (par. 7) with something to offer to the younger generation.

- **Differentiation Consideration:** If students struggle to make the connection between Silko’s experience with her aunts and “the old days” (par. 7), consider asking the following scaffolding question:

What happens when Silko visits her aunts “almost daily” (par. 7)?

- Silko explains that although her aunts typically had many things to do, they “never hesitated to take time to answer [Silko’s] questions” (par. 7). Silko also loved that her aunts spent time sharing “the hummah-hah stories” (par. 7) with her.

What idea does Silko introduce through the descriptions of her experiences with her family?

- Silko’s experiences of hearing her great-grandmother’s and aunts’ stories, seeing how her great-grandmother “still chopped her own kindling” (par. 6) and knowing that her aunts “were vigorous women who valued books and writing” (par. 7) all develop the idea of cultural inheritance. Through their interactions, the generations older than Silko pass down their knowledge and values to her as someone of the younger generation.

Lead a brief whole-class discussion of student responses.

Instruct students to reread paragraphs 8–10 (from “But as soon as I started kindergarten” to “The rain is simply itself”) and answer the following questions before sharing out with the class.

- **Differentiation Consideration:** Consider providing students with the following definitions: *puzzled* means “confused,” *bear* means “to produce (something),” and *abundant* means “existing or occurring in large amounts.”
- Students write the definitions of *puzzled*, *bear*, and *abundant* on their copies of the text or in a vocabulary journal.

Based on the incident with “the tourist man,” what might the values of “the outside world” (par. 8) include?

- “[T]he tourist man” says “[n]ot you” (par. 8) to Silko and waves her away, because he does not want Silko in the picture based on her skin color. This incident demonstrates how he and “the

outside world” he represents (par. 8) look at the world in a way that “include[s] racism” (par. 3), therefore valuing appearances over a person’s character or feelings.

What effect does “the tourist man[’s]” (par. 8) actions have on Silko?

- Silko expresses that she “felt so embarrassed that [she] wanted to disappear” (par. 8). By telling her to get out of the picture, “the tourist man” makes Silko feel bad for “look[ing] different,” for being “part white” (par. 8).

How does the incident with “the tourist man” (par. 8) refine an idea introduced earlier in the text?

- “[T]he tourist man” cared only that Silko “looked different, because [she] was part white” (par. 8), and he wanted to take a picture of children who were not white. Silko’s experience with “the tourist man” (par. 8) emphasizes “the differences between the Laguna Pueblo world and the outside world” (par. 8), thereby refining the idea of difference to that of cultural identity—Silko’s cultural identity is both white and Laguna Pueblo, something that many people cannot accept.

According to “the view of the old-time people” (par. 9), how should one behave toward others?

- According to “the old-time people,” everyone is “sisters and brothers,” and even “[t]he plants, the birds, fish, clouds, water, even the clay—they are all related to us” (par. 9). Because “all things ... have spirit and being” and “want only to continue being as they are” (par. 9), then one should not “disturb the earth unnecessarily” (par. 9). Everyone should treat each other, each object, and each part of the earth with respect.

How does the advice from the “old folks” develop the idea of “harmony” (par. 9)?

- Because “[a]ll things as they were created exist already in harmony” (par. 9), then any disturbance of other people, animals, or the earth would throw off the original balance. This sentence develops the idea that “harmony” is the natural state of things and maintaining harmony requires that people understand that everything— “[t]he plants, the birds, fish, clouds, water, even the clay” (par. 9)—is interconnected.

How does the story of “Thought Woman” (par. 10) develop Silko’s observation of her difference?

- The story of “Thought Woman” (par. 10) explains that Silko’s appearance is natural. Because “the whole universe came into being” (par. 10) based on what Thought Woman and her sisters imagined, Silko exists as Thought Woman intended. If “there is no absolute good or absolute

bad” (par. 10), then Silko’s appearance cannot be “good” or “bad” like “the tourist man” (par. 8) and “some people” (par. 2) made her feel.

How is the rain an example of something that “ebb[s] and flow[s]” (par. 10)? What might the phrase *ebb and flow* mean?

- The amount of rain varies from season to season, from “abundant rain” to “too little rain” to “so much rain” (par. 10), so the phrase *ebb and flow* might describe something that changes by declining and increasing.
- Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context as a clue to determine the meaning of a phrase.

How does Silko further develop the idea of harmony in paragraph 10?

- Silko further develops the idea of harmony by explaining that sometimes there is “abundant rain,” sometimes “there is too little rain,” and at other times “there is so much rain that floods cause destruction” (par. 10). Harmony is about “balance” as the rains “ebb and flow” across the seasons, but harmony is also about accepting natural forces like rain as neither an “absolute good or absolute bad” (par. 10) because “rain itself is neither innocent nor guilty. The rain is simply itself” (par. 10).

Lead a brief whole-class discussion of student responses.

- Students may use their Ideas Tracking Tools to record the ideas they identified and discussed.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How do the author’s interactions with other individuals develop an idea in paragraphs 4–10?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Inform students that they will practice responding to this interview question in the following lesson.

What do you expect to be doing ten years from now?

Also for homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses one of the following narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

- Consider drawing students' attention to their work with W.11-12.3.b as they analyze how Silko uses structural techniques.
- If necessary, remind students of the following definitions taught in 12.1.1 Lesson 11.

Pacing: how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text

Dialogue: refers to the lines spoken by characters in drama or fiction; conversation between two or more characters

Description: details about a person, place, or thing in order to create an image in the reader's mind

Reflection: refers to consideration of a subject, idea, or past event

Multiple plot lines: refers to the different plots of a literary text

Ask students to use this lesson's vocabulary wherever possible in their written responses.

Additionally, remind students to continue to look for an appropriate text for their Accountable Independent Reading, which they will begin reading in 12.1.3.

- Students follow along.

Homework

Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. You will practice responding to this interview question in the following lesson.

What do you expect to be doing ten years from now?

Also, respond briefly in writing to the following prompt:

Analyze how Silko uses one of the following narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Use this lesson's vocabulary wherever possible in your written responses.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in 12.1.3.

Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	
--------------	--

Paragraph #	Central Idea	Notes and Connections

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
<p>Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.</p>					
Text:	"Yellow Woman and a Beauty of the Spirit" by Leslie Marmon Silko				
Paragraph #	Central Idea	Notes and Connections			
Paragraphs 4–7	Cultural inheritance	Silko’s experiences of hearing her great-grandmother’s and aunts’ stories, seeing how her great-grandmother “still chopped her own kindling” (par. 6), and knowing that her aunts “were vigorous women who valued books and writing” (par. 7) all develop the idea of cultural inheritance. Through their interactions, the generations older than Silko pass down their knowledge and values to her as someone of the younger generation.			
Paragraph 8	Cultural identity	“[T]he tourist man” cared only that Silko “looked different, because [she] was part white” (par. 8), and he wanted to take a picture of children who were not white. Silko’s experience with “the tourist man” (par. 8) emphasizes “the differences between the Laguna Pueblo world and the outside world” (par. 8), thereby developing the idea of cultural identity—Silko’s cultural identity is both white and Laguna Pueblo, something that many people cannot accept.			
Paragraphs 9–10	Harmony	<p>Because “[a]ll things as they were created exist already in harmony” (par. 9), any disturbance of other people, animals, or the earth would throw off the original balance. This sentence develops the idea that “harmony” is the natural state of things and maintaining harmony requires that people understand that everything—“[t]he plants, the birds, fish, clouds, water, even the clay” (par. 9)—is interconnected.</p> <p>By explaining that sometimes there is “abundant rain,” sometimes “there is too little rain,” and at other times “there is so much rain that floods cause destruction” (par. 10), Silko further develops the idea of harmony. Harmony is about “balance” and not about one object or entity being an “absolute good or absolute bad” (par. 10). Conditions change, like the amount of rain every season, but these changes are the “ebb and flow” that create the “balances and harmonies” (par. 10).</p>			

12.1.2 Lesson 3

Introduction

In this lesson, students read and analyze paragraphs 11–16 (from “My great-grandmother was dark and handsome” to “she is a sprightly grandmother walking down the road”). In this section of text, Silko describes the ways of the old-time Pueblo people in greater detail. Students identify emerging central ideas and trace their development in the text. Student learning is assessed via a Quick Write at the end the lesson: Determine two central ideas in paragraphs 11–16 and analyze how they interact and build on one another.

For homework, students write a list of ideas about how they would respond to the following college interview question: Why do you want to attend our college? Also for homework, students briefly analyze in writing how Silko uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development and how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

<p>W.11-12.9. b</p>	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
<p>L.11-12.4.a</p>	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p>

Assessment

<p>Assessment(s)</p>
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Determine two central ideas in paragraphs 11–16 and analyze how they interact and build on one another.
<p>High Performance Response(s)</p>

A High Performance Response should:

- Identify two central ideas in paragraphs 11–16 (e.g., harmony, beauty, cultural inheritance).
- Analyze how these two central ideas interact and build on one another (e.g., In this excerpt, beauty and harmony are deeply connected. Silko writes that in the Laguna culture, physical appearance is not related to beauty as in white Western culture, where “definitions of beauty ... are really codes for determining social status” (par. 12). Comparing appearance to determine beauty was “silly because each being or thing is unique and therefore incomparably valuable” (par. 11). All living things are all unique and special. In the egalitarian Pueblo society, there is “no social ladder to fall from” (par. 12) and people may live in harmony, accepted for who they are. Beauty is “manifested in behavior and in one’s relationships with other living beings” (par. 13), so someone who is “unhappy” (par. 13) and seeks cosmetic surgery to change his or her appearance “would not be considered beautiful” (par. 13). Silko indicates that for a person to be beautiful, it is important to be “in harmony with the world around” (par. 13) and “at peace with [oneself] too” (par. 13).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- communal (adj.) – used or shared in common by everyone in a group
- manifested (v.) – showed plainly; revealed or displayed
- aural (adj.) – of or pertaining to the ear or to the sense of hearing
- stigma (n.) – a mark of disgrace or infamy; a stain or reproach, as on one’s reputation
- sprightly (adj.) – full of life and energy

Vocabulary to teach (may include direct word work and/or questions)

- egalitarian (adj.) – asserting, resulting from, or characterized by belief in the equality of all people, especially in political, economic, or social life
- flux (n.) – continuous change, passage, or movement

Additional vocabulary to support English Language Learners (to provide directly)

- liposuction (n.) – a kind of surgery that removes fat from a person’s body
- cosmetic (adj.) – used or done in order to improve a person’s appearance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.3.c, W.11-12.9.b, L.11-12.4.a Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 11–16 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Reading and Discussion	3. 55%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.1.2 Lesson 2) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
□	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students continue to read “Yellow Woman and a Beauty of the Spirit,” paragraphs 11–16, and determine central ideas. Then students analyze how two central ideas interact and build on one another.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. What do you expect to be doing ten years from now?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on making eye contact and giving examples to support the statements they make about themselves.

Students practice asking and answering the college interview question.

Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.)

Instruct students to talk in pairs about their responses to the prompt.

Student responses may include:

- o Silko uses reflection in her essay to look back at her experiences as a child within the Pueblo society. She describes how her appearance affected others because she was half white and half Laguna, but that she found no “signs of that strain or anxiety” (par. 2) in her Grandmother’s face.

- Silko builds her relationship with her Grandmother A'mooh in the text as she describes how her identity is constructed not by how she looks, but by what she does: "a person's appearance and possessions did not matter nearly as much as a person's behavior" (par. 3).
- Silko introduces multiple events and recollections that build an understanding of the Pueblo culture's values as compared to those commonly held in contemporary American society. These events include stories, descriptions of norms in society, and specific memories that align to the idea of a more accepting culture that allowed for greater difference and respect for women.
- Silko introduces the time with her great-grandmother as a time before she understood her own identity, and then contrasts that with her time at the Bureau of Indian Affairs day school, where she "learned just how different [she] looked from [her] classmates" (par. 8). From here, she begins to reflect on the overall differences between the white world and the Laguna world.

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to annotate their texts for central ideas, using the code CI. Remind students that annotating helps them keep track of evidence they use later in this lesson assessment, which focuses on the development of central ideas.

Consider drawing students' attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding statement to support students throughout the lesson:

Find two central ideas in this passage and explain how they are related.

Instruct student pairs to reread paragraphs 11–13 (from "My great-grandmother was dark and handsome" to "an unhappy or spiteful person would not be considered beautiful") and answer the following questions before sharing out with the class.

Provide students with the following definition: *communal* means “used or shared in common by everyone in a group,” *manifested* means “showed plainly; revealed or displayed,” and *aural* means “of or pertaining to the ear or to the sense of hearing.”

Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

Students write the definition of *communal*, *manifested*, and *aural* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *liposuction* means “a kind of surgery that removes fat from a person’s body” and *cosmetic* means “used or done in order to improve a person’s appearance.”

Students write the definitions of *liposuction* and *cosmetic* on their copies of the text or in a vocabulary journal.

Why is Silko unsure whether her grandmother would be considered beautiful?

Silko writes that she does not know whether white people would consider her grandmother beautiful because she was “dark and handsome” (par. 11), which may not fit the white culture’s view of beauty, rooted in physical appearance. However, she is also unsure whether the Pueblo considered her beautiful because she is not sure they “thought in those terms” (par. 11).

Compare “the white people’s way” and the “Laguna way” (par. 11).

Student responses may include:

- In the “Laguna way, it was bad manners to make comparisons that might hurt another’s feelings” (par. 11), or to suggest that one person was more beautiful than another. However, Silko describes how in the white people’s way, improvements to physical beauty were used as “codes for determining social status” (par. 12) and to demonstrate wealth relative to others.
- The Laguna way values every living thing as unique and “therefore incomparably valuable” (par. 11). In the white people’s way, the act of comparing one living thing to another is normal and expected.
- In the Laguna way, attaching importance to people’s appearances was “crazy” (par. 11) because there was no “social ladder” (par. 12) to climb or from which to fall. Whereas, in the white people’s way, people have *cosmetic* surgery to change their appearances, and then they brag about it for social status.

How did the Pueblo keep their society “strictly egalitarian” (par. 12)? Based on the context, what does *egalitarian* mean?

Student responses may include:

- Silko writes, “no matter how well or poorly one might have dressed, there was no social ladder to fall from” (par. 12). That means no one would judge him or her for dressing that way, so no one was better or worse than anyone else. Everyone was treated equally.
- The Pueblo “strictly shared” (par. 12) food and paid no attention to appearances except on special days, so everyone felt equal.

Student responses should include:

- *Egalitarian* means equal or fair.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through contexts.

How do the references to cosmetic surgery develop a central idea in this section?

Student responses may include:

- Silko develops the idea of beauty in this section. The white people’s cosmetic surgery and comparisons of physical beauty is “crazy” (par. 11) to the Laguna. The Laguna see every living thing as unique and therefore beautiful.
- Silko writes that the “point of the [cosmetic surgery] procedures isn’t just cosmetic, it is social” (par. 12). This sentence suggests that the *egalitarian* society does not value these alterations in appearance because there is “no social ladder to fall from” (par. 12), and all people may live in harmony and be accepted for who they are and what they look like.

How was “beauty ... manifested” (par. 13) in the old-time Pueblo world?

Student responses may include:

- Silko writes, “beauty was manifested in behavior and in one’s relationships with other living beings” (par. 13). Beauty is *manifested* in one’s relationships, so a “spiteful person would not be considered beautiful” (par. 13).
- Beauty is *manifested* in health. Unhealthy people “inspired feelings of worry and anxiety” (par. 13). Silko indicates that both physical and spiritual health is part of beauty: “a healthy person ... is in harmony with the world around her; she is at peace with herself too” (par. 13). A beautiful person is healthy and at peace in both her body and her spirit.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread paragraphs 14–16 (from “In the old days, strong, sturdy women were most admired” to “a sprightly grandmother walking down the road”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *stigma* means “a mark of disgrace or infamy; a stain or reproach, as on one’s reputation” and *sprightly* means “full of life and energy.”

Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

Students write the definitions of *stigma* and *sprightly* on their copies of the text or in a vocabulary journal.

What does Silko imply about white American culture in the statement “gender is not used to control behavior” (par. 14)? How does this implication develop a central idea?

Silko implies that gender is used to control behavior outside of the Laguna society (i.e., white American culture), and that describing “a man’s job or a woman’s job” (par. 14) creates artificial separation, which contradicts the *egalitarian* spirit. Therefore, gender-specific roles compromise harmony.

How does the description of Grandma Lily relate to the idea of “women’s work” in paragraph 16?

Student responses may include:

- o Grandma Lily is “small and wiry” (par. 15), which would suggest that she would be more suited to what people in white culture call “women’s work” (par. 15). She did not appear to be strong or tall. However, she “could lift her weight in rolled roofing” (par. 15), which suggests that the idea of separating work for women and men is used more to “control behavior” (par. 14) than for physical reasons.
- o When Grandma Lily was 75, she was “still repairing washing machines in my uncle’s coin-operated laundry” (par. 15). The word “still” suggests that according to white American society, the work would be considered too hard for a woman of her age.

How does the lack of “social boundaries” (par. 16) affect the way people work and live in the old-time Pueblo culture?

Student responses may include:

- Without artificial social boundaries, such as gender and age, work was “there to be done by any able-bodied person who wanted to do it” (par. 16). People could know their own limits and did not have to apply age or gender restrictions, such as retirement age or gender-specific work.
- The lack of artificial social boundaries makes it appropriate for “young men to marry women as old as their mothers” (par. 16). Although this age difference in marriage relationships is unacceptable in white American culture, it was appropriate for the Pueblo because “there were no social boundaries drawn by the passage of years” (par. 16).

How does the story of Spider Woman explain how identity can be “in a flux” (par. 16)? What does “in a flux” mean?

Silko describes identity “in a flux” using the story of how Spider Woman was at once a spider and “a sprightly grandmother” (par. 16). This description shows that identity is changing constantly and not a fixed thing, so *flux* must mean in a changing state.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through context.

How does the story of Spider Woman develop a central idea in the passage?

The story of Spider Woman relates to the idea of harmony because people and animals are not separated based on their appearance. Spider Woman is at the same time “a little spider under a yucca plant” and “a sprightly grandmother” (par. 16). Because Spider Woman is both an animal (“a little spider under a yucca plant”) and a person (“a sprightly grandmother”), her story develops the idea of interconnectedness of all living things and then necessity for harmony between them. In Spider Woman’s being, both animal and human live in harmony.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Determine two central ideas in paragraphs 11–16 and analyze how they interact and build on one another.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Explain to students that to respond to the interview question, they should conduct brief online searches for information about a college that interests them. Inform students that they will practice responding to this interview question in the following lesson.

Why do you want to attend our college?

Also for homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone or outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Consider drawing students' attention to their work with W.11-12.3.c as they analyze how Silko uses structural techniques.

If necessary, remind students of the following definitions taught in 12.1.1 Lesson 17.

foreshadowing: device in which a writer gives a hint of what is to come later in the story

reflection: refers to consideration of a subject, idea, or past event

summarizing: briefly expressing the main and supporting ideas of a text

turning point: a point at which a decisive or important change takes place

flashback: a transition in a narrative to an earlier scene or event

circular narration: a narrative that ends in the same place it began; a narrative that has certain plot points repeated

juxtaposition: an act or instance of placing close together or side by side, especially for comparison or contrast

Ask students to use this lesson's vocabulary wherever possible in their written responses.

Additionally, remind students to continue to look for an appropriate text for their Accountable Independent Reading, which they will begin reading in 12.1.3.

Students follow along.

Homework

Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. To respond to the interview question, you should conduct brief online searches for information about a college that interests you. You will practice responding to this interview question in the following lesson.

Why do you want to attend our college?

Also, respond briefly in writing to the following prompt:

Analyze how Silko uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone or outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Use this lesson's vocabulary wherever possible in your written responses.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in 12.1.3.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko
--------------	--

Paragraph #	Central Ideas	Notes and Connections
Paragraph 11	Beauty	The Laguna people believed that comparing appearance to determine beauty was “silly because each being or thing is unique and therefore incomparably valuable” (par. 11).
Paragraph 11	Cultural inheritance	Silko describes “two distinct ways of interpreting the world” (par. 11): the Laguna way and the white people’s way. This difference between the ways of interpreting the world supports the idea of cultural inheritance because each way of interpretation is passed down through culture.
Paragraph 12	Beauty	Physical appearance is not related to beauty, as in Western culture, where “definitions of beauty ... are really codes for determining social status” (par. 12).
Paragraphs 13–14	Harmony	It is important to be “in harmony with the world around” (par. 13) and “at peace with [oneself] too” (par. 13).

		The description of the Laguna women working together to build the roof also shows harmony.
Paragraph 13	Beauty	Beauty cannot be achieved by cosmetic surgery because “beauty was manifested in behavior and in one’s relationships with other living beings” (par. 13).
Paragraphs 15–16	Identity	Silko writes, “[W]hen a person was ready to do something, she did it” (par. 15). This quote suggests that people were aware of their own abilities and did not rely on others or external factors to determine that for them.
Paragraph 16	Beauty	People did not worry about looking old because “there were no social boundaries drawn by the passage of years” (par. 16). Women might marry men much younger than they were, so the idea of beauty in white culture as youthful did not apply.

12.1.2

Lesson 4

Introduction

In this lesson, students continue to read and analyze “Yellow Woman and Beauty of the Spirit,” paragraphs 17–24 (from “When I was growing up, there was a young man” to “To show their gratitude, the old folks refused to kill any flies”). In this section of the text, Silko continues to describe the ways of the old-time Pueblo people, specifically focusing on gender identity and femininity in Pueblo society. Student learning is assessed via a Quick Write at the end the lesson: Analyze how a central idea in paragraphs 17–24 interacts with and builds on a central idea from paragraphs 11–16.

For homework, students write a list of ideas about how they would respond to the following college interview question: Why do you want to attend our college? Also for homework, students briefly analyze in writing how Silko uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development and how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.3. d	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
W.11-12.9. b	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	<p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., "Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]").</p>
L.11-12.4.a, b	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how a central idea in paragraphs 17–24 interacts with and builds on a central idea from paragraphs 11–16.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in paragraphs 17–24 that is also developed in paragraphs 11–16 (e.g., beauty, harmony, cultural inheritance). Analyze how a central idea from paragraphs 17–24 interacts with and builds on the central idea from paragraphs 11–16 (e.g., Silko develops the central idea of cultural inheritance in paragraphs 11–16. The central idea of cultural inheritance helps to explain how the Laguna people came to value the harmony of all living things through stories, such as the story of Spider Woman, and practices that communicate belief in harmonious relationships. In paragraph 17, Silko further develops the idea of cultural inheritance by describing the “interdependent” nature of the communities. Because “survival of the group means everyone has to cooperate,” the idea of harmony is transferred from the elders to the youth through their actions and “tolerant” behavior (par. 17). Silko demonstrates how the idea of cultural inheritance is related to harmony when traditions are transferred to the youth in ceremonies, in which the Pueblo “reaffirm the urgent

relationships that people have with the plant and animal world” (par. 22). For example, the sacred ceremonies performed for the community “demonstrate sisterhood and brotherhood with the plants and animals” through dance (par. 22). The viewer sees a human being “gradually changing into a woman/buffalo or a man/deer,” suggesting interconnectedness of all life and developing the idea of harmony between human, animal, and plant worlds (par. 22). Finally, Silko builds upon these examples of harmony and cultural inheritance by relating the stories told by the Pueblo, including the story of Green Bottle Fly in paragraph 24. Silko writes, “tribal cultures devised the stories about humans and animals intermarrying, and the clans that bind humans to animals and plants” (par. 23), which shows how the cultural stories the Pueblo people inherit and pass on teach about harmony among all creatures.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- missionaries (n.) – people sent by a church into an area to carry on evangelism or other activities, as educational or hospital work
- inhibition (n.) – an inner impediment to free activity, expression, or functioning
- bequeathed (v.) – handed down; passed on
- staunchly (adv.) – in a firm, steadfast, or loyal way

Vocabulary to teach (may include direct word work and/or questions)

- interdependent (adj.) – relying on each other for aid, support, etc.
- eccentricities (n.) – unconventional or irregular behaviors
- reaffirm (v.) – to state or assert positively; maintain as true

Additional vocabulary to support English Language Learners (to provide directly)

- fanfare (n.) – a lot of talk or activity showing that people are excited about something
- Puritans (n.) – a member of a Protestant group in England and New England in the 16th and 17th centuries that opposed many customs of the Church of England
- paternity (n.) – the state of being a father
- pay homage (v.) – to do something to honor someone or something
- urgent (adj.) – very important and needing immediate attention

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text:	
<ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.3.d, W.11-12.9.b, L.11-12.4.a, b Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 17–24 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Reading and Discussion	3. 50%
4. Quick Write	4. 20%
5. Closing	5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.1.2 Lesson 2) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
□	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students continue to read “Yellow Woman and the Beauty of Spirit,” paragraphs 17–24, and analyze how a central idea in paragraphs 17–24 interacts with and builds on a central idea from paragraphs 11–16.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. To respond to the interview question, you should conduct brief online searches for information about a college that interests you. Why do you want to attend our college?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on giving reasons to support their statements.

Students practice asking and answering the college interview question.

Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).)

Instruct students to talk in pairs about their responses to the homework.

Student responses may include:

- o Throughout the text, Silko uses flashback to reflect on different times in her own life and in the life of the Laguna Pueblo people. She begins the text with a flashback to her childhood: “From the time I was a small child” (par. 1). Then she moves even further back in time to when her great-grandfather came to Laguna: “In the 1880s, my great-grandfather ...” (par. 1). Silko then jumps forward to the time of her childhood again and narrates fairly linearly for

- several chapters: "I spent a great deal of time with my great-grandmother" (par. 4). Silko continues to use flashback throughout the text, narrating parts of her childhood that illustrate her points: "In the old days, strong, sturdy women were most admired. One of my most vivid preschool memories is of the crew of Laguna women ..." (par. 14). This continual flashing back serves not only to illustrate points and offer reflections on her life, but to emphasize how connected she is to her personal history and that of her people by explaining her own personal differences through the lens of the more accepting culture of the Pueblo.
- o Silko uses a circular narrative structure, opening the text with a statement of her difference: "I was aware that I was different. I looked different from my playmates" (par. 1). She continues to circle back to this concept of difference through the text in her experiences, interactions, and cultural stories, trying to explain why the difference in her skin color "was not acceptable to some people, white and Indian" (par. 2). She describes an interaction with a tourist who "motioned for [her] to step away from [her] classmates" because he was trying to photograph children from the Laguna Pueblo, and to him, she did not appear to belong because of her light skin (par. 8). At the end of the text, she returns again to her own difference and the "camera-toting tourist in the schoolyard" (par. 31) to demonstrate that her appearance, like Yellow Woman's, makes her unique and "beautiful" (par. 32).

Activity 3: Reading and Discussion

50%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to annotate their texts for central ideas, using the code CI. Remind students that annotating helps them keep track of evidence they use later in this lesson assessment, which focuses on the development of central ideas.

Consider instructing students to review central ideas that emerged in paragraphs 11–16. Students may use their Quick Writes or their Central Ideas Tracking Tools from 12.1.2 Lesson 3 to review the central ideas they identified in paragraphs 11–16.

Consider drawing students' attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout the lesson:

How does a central idea from paragraphs 11–16 change in paragraphs 17–24?

Instruct student pairs to read paragraphs 17–19 (from “When I was growing up, there was a young man from a nearby village” to “Women were just as likely as men to have a *si-ash*, or lover”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *missionaries* means “people sent by a church into an area to carry on evangelism or other activities, as educational or hospital work” and *inhibition* means “an inner impediment to free activity, expression, or functioning.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of *missionaries* and *inhibition* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *fanfare* means “a lot of talk or activity showing that people are excited about something” and *Puritans* means “a member of a Protestant group in England and New England in the 16th and 17th centuries that opposed many customs of the Church of England.”

Students write the definitions of *fanfare* and *Puritans* on their copies of the text or in a vocabulary journal.

To what *eccentricities* did the Pueblo people pay “little attention” (par. 17)? What does *eccentricities* mean in this context?

The text states that the Pueblo people were “tolerant” of “a young man from a nearby village who wore nail polish and women’s blouses and permed his hair” (par. 17). Because it is uncommon within contemporary American culture for a man to wear women’s blouses and nail polish and add curl to his hair, *eccentricities* means “unconventional or unusual behaviors.”

How does the *interdependent* nature of the Pueblo communities affect how they behave toward others’ *eccentricities*? What does *interdependent* mean in this context?

The villages were *interdependent* and the text states that “survival of the group means that everyone has to cooperate” (par. 17). *Interdependent* means relying on each other to survive. Even if one village disagrees with the *eccentricities* of individuals in another village, they still get along. They need the other villages in order to survive because they had to share resources and get along with one another.

Consider drawing students' attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through contexts.

Differentiation Consideration: If students struggle to make meaning of the word *interdependent*, consider asking them the following questions.

What is the meaning of the prefix *inter-* in other familiar words, such as *interact* and *international*? How does the prefix *inter* help you to make meaning of the word *interdependent*?

Inter has to do with a connection between two things. When two things *interact*, they each affect the other. An *international* treaty affects two nations. When two things are *interdependent*, they depend upon one another.

Consider drawing students' attention to their application of standard L.11-12.4.b through the process of determining the meaning of words through patterns of word changes.

How do the descriptions of “eccentricities” (par. 17) support an idea that emerged earlier in the text?

Student responses may include:

- The young man who wore nail polish and women's clothing was both masculine and feminine at the same time. Despite his fluid gender identity, “[n]o one ever made fun of him” (par. 17) in Pueblo culture because they believe “we are all a mixture of male and female” (par. 19). This example supports the idea of cultural inheritance because people in the culture inherited this perspective on gender.
- Silko writes that people with physical differences had “special positions as mediators between this world and the spirit world” (par. 18). Therefore a person could be both a human being and part of the spirit world at once, which supports the central idea of harmony from paragraphs 11–16.

How did Christian *missionaries* impact the Pueblo culture? How does this impact relate to a central idea introduced earlier in the text?

Student responses may include:

- Puritan values imposed a new understanding of marriage that meant “an end to sex with people other than your spouse” and Christian *missionaries* introduced “[s]exual inhibition” (par. 19). The author has described “two distinct ways of interpreting the world”—the white way and the Pueblo way—earlier in the text, and these Puritan values represented a disruption to cultural inheritance of the Laguna way (par. 12).

- o Christian missionaries also imposed gender roles. Once they arrived, it also was no longer true that a man could “marry a man without any fanfare” or that women could marry women (par. 19). These Christian gender roles challenged the idea of harmony that flows from the “communal and strictly egalitarian”) values of Pueblo society (par. 13). These gender roles also introduced the idea of “a man’s job or a woman’s job,” which challenged the Laguna way (par. 14).

How do the ideas about “differences” (par. 18) in this section refine the central idea of beauty?

Physical “differences” provided individuals “special positions as mediators between this world and the spirit world” and these individuals were “highly respected and honored” (par. 18). In paragraphs 11–16, beauty “was manifested in behavior” and in health (par. 13). Although each person has different and unique physical differences, the person can be beautiful to the Laguna even if contemporary American society would not consider him or her attractive.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Instruct student pairs to read paragraphs 20–22 (from “New life was so precious that pregnancy was always appropriate” to “urgent relationships that human beings have with the plant and animal world”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *bequeathed* means “handed down; passed on.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *bequeathed* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: *paternity* means “proof that a man is the father of a particular child,” *pay homage* means “to do something to honor someone or something,” and *urgent* means “very important and needing immediate attention.”

Students write the definitions of *paternity*, *pay homage*, and *urgent* on their copies of the text or in a vocabulary journal.

Explain marriage and family relationships within the Pueblo culture. How do these ideas support an idea introduced earlier in the text?

Student responses may include:

- In marriages, men could marry men and women could marry women before the Christian missionaries arrived because Pueblo people believed that “we are all a mixture of male and female and this sexual identity is changing constantly” (par. 19). A mixture of gender identities supports the idea of harmony because within each person the two gender identities are connected or mixed and both are celebrated.
- Children in families were the responsibility of the larger group and not just part of a family unit: “children belonged to the mother and her clan” (par. 20). “Children called their mother’s sisters ‘mother’ as well” (par. 20). Extending family connections beyond the small family unit demonstrates the idea of harmony because the Pueblo people considered many people as close, connected family members.
- Pregnancy was “always appropriate” because of the inherited cultural value that the Laguna placed on new life, but a determination of the identity of the father was not “critical” (par. 20). When women had unwanted pregnancies, they gave their babies away in open adoptions within the clan. Children were not owned or possessed by the parents, but they belong to the “mother and her clan,” and this group ownership supports the idea of harmony (par. 20).

How are women valued in the Pueblo culture?

Women are valued for their ability to generate “[n]ew life” (par. 20) and for their relationship to “the female energies of the spirit beings” (par. 21). Therefore, women are very valuable to the Pueblo culture.

How does the white culture’s practice of cosmetic surgery relate to an idea introduced earlier in the text?

Cosmetic surgery, or “surgery to change one’s face and body to resemble a model’s face and body” (par.21), is a permanent change that rejects the “Mother Creator’s grace” (par. 18). Cosmetic surgery rejects the natural course of life, and rejects inner beauty and beauty that arises from the person’s actions and harmony with other living things.

What “urgent relationships” do human beings have with the plant and animal world? (par. 22)

The “urgent relationships” are those that involve resources that lead to life and death: people eat animals, use animals for farming and clothing, and share resources with the animals (par. 22). These relationships are urgent because without them, people and animals will suffer and may die.

How do the Pueblo reaffirm these relationships?

The Pueblo people reaffirm these relationships by doing dances and dressing up like the animals, demonstrating through movement how people “gradually chang[e] into a woman/buffalo or a man/deer” (par. 22). These demonstrations reaffirm the relationships because they reaffirm the interconnected nature of people and animals.

Differentiation Consideration: If students struggle with the symbolism of the dances, ask the following questions:

What does it mean to “reaffirm” a relationship? (par. 22)

Affirm means to agree or to say yes. The prefix *re-* means “again,” so *reaffirming* is affirming again, or agreeing again, more strongly. To *reaffirm* a relationship would be to insist that it exists.

What do the Pueblo believe about the human, plant, and animal worlds?

They believe they are all connected.

How does the dance “reaffirm” or affirm what the Pueblo believe?

It shows that the animals can change into people, which symbolizes the connection or interconnectedness of the two worlds.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Instruct student pairs to reread paragraphs 23–24 (from “In the high desert plateau country, all vegetation, even weeds and thorns, becomes special” to “To show their gratitude, the old folks refused to kill any flies”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *staunchly* means “in a firm, steadfast, or loyal way.”

Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.

Students write the definition of *staunchly* on their copies of the text or in a vocabulary journal.

What does Silko suggest is the purpose of stories of humans and animals intermarrying in Pueblo culture?

Silko supposes that tribal cultures may have created stories about people marrying with animal species to reinforce the idea of “the devastating impact human activity can have on the plants and animals” (par. 23). These stories also “reaffirm the urgent relationships” (par. 22) between people and the plant and animal worlds.

How does the story of Green Bottle Fly in paragraph 24 develop a central idea?

Student responses may include:

- Green Bottle Fly is the hero in the story. He was the only one who could carry the “desperate messages” (par. 24) of people starving to Mother Creator in the Fourth World. This story supports the idea of harmony because people had “neglect[ed] the Mother Corn altar” (par. 24) and offended Mother Creator, so they had to rely on an animal they usually killed to save them.
- In the story, people learned to respect all creatures because they could not reach Mother Creator in the Fourth World to ask for forgiveness. They needed Green Bottle Fly, so as repayment they refused to kill the fly. This story is used to teach respect for all living things, even pests, developing an inherited cultural perspective about harmony in the younger generations.

Lead a brief whole-class discussion of student responses.

Differentiation Consideration: Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Activity 4: Quick Write

20%

Instruct students to respond briefly in writing to the following prompt:

Analyze how a central idea in paragraphs 17–24 interacts with and builds on a central idea from paragraphs 11–16.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt, using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Explain to students that to respond to the interview question, they should conduct brief online searches for information about a college that interests them. Inform students that they will practice responding to this interview question in the following lesson.

What can you contribute to our college campus?

Also for homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Consider drawing students’ attention to their work with W.11-12.3.d as they analyze how Silko uses precise words and phrases, telling details, and sensory language.

Additionally, remind students to continue to look for an appropriate text for their AIR, which they will begin reading in 12.1.3.

Students follow along.

Homework

Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. To respond to the interview question, you should conduct brief online searches for information about a college that interests you. You will practice responding to this interview question in the following lesson.

What can you contribute to our college campus?

Also, respond briefly in writing to the following prompt:

Analyze how Silko uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in 12.1.3.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko
--------------	--

Paragraph #	Central Ideas	Notes and Connections
Paragraph 17	Harmony	Silko writes, “survival of the group means everyone has to cooperate.” When people cooperate, they work in harmony.
Paragraph 18	Cultural inheritance and harmony	“Persons born with exceptional physical or sexual differences were highly respected and honored because their physical differences gave them special positions as mediators between this world and the spirit world.” This quote shows that people in the Pueblo culture learned to value differences so they could preserve harmony, and this value was inherited across generations.
Paragraph 19	Harmony and cultural inheritance	Silko describes how the clash of cultures showed the differences between them: “Before the arrival of Christian missionaries, a man could dress as a woman and work with the women and even marry a man without fanfare. Likewise, a woman was free to dress like a man, to hunt and go to war with the men, an to marry a woman.” The Pueblo inherited the value of harmony through their culture, while the Christian missionaries inherited the values about gender roles through their culture.

Paragraph 20	Harmony and cultural inheritance	Silko describes how the group worked together to raise the children: “It was not important to know the paternity of a father because “children belonged to the mother and her clan. She also explains the culturally inherited value about life and harmony: because new life was always valuable, “pregnancy was always appropriate.”
Paragraph 21	Harmony	In sacred kiva ceremonies, “men mask and dress as women to pay homage” to female energies. These ceremonies show harmony between the genders in Pueblo society.
Paragraph 22	Harmony and cultural inheritance	The sacred ceremonies are supposed to “demonstrate sisterhood and brotherhood with the plants and animals” through dance. The audience of the dance sees a human being “gradually changing into a woman/buffalo or a man/deer,” suggesting that identity is fluid. The old-time people created “masks and costumes that transform the human figures into the animal beings they portray.” These performances teach children about the interconnectedness of all life and the harmony of the human, animal, and plant worlds.
Paragraph 23	Cultural inheritance	The author writes, “[T]ribal cultures devised the stories about humans and animals intermarrying, and the clans that bind humans to animals and plants through a whole complex of duties” to teach their children about the values important to the Pueblo, including harmony.
Paragraph 24	Harmony and cultural inheritance	The story of Green Bottle Fly teaches children about the harmony that the Pueblo culture believes in.

12.1.2 Lesson 5

Introduction

In this lesson, students conclude their reading of “Yellow Woman and a Beauty of the Spirit.” Students read paragraphs 25–32 (from “The old stories demonstrate the interrelationships that the Pueblo people have maintained” to “Yellow Woman and all women are beautiful”), in which Silko discusses Kochininako, Yellow Woman, and how her beauty and courage saved her people in the old-time stories. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how Silko uses and refines the meaning of the term *beauty* over the course of the text.

For homework, students respond briefly in writing to the following prompt: Analyze how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. In addition, students look over their notes and annotations in preparation for the End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
Addressed Standard(s)	
W.11-12.3.e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
W.11-12.9. b	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how Silko uses and refines the meaning of the term <i>beauty</i> over the course of the text.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify how Silko defines beauty in this excerpt (e.g., Silko writes, “the old-time people were not so much thinking about physical appearances. In each story, the beauty that Yellow Woman possesses is the beauty of her passion, her daring, and her sheer strength to act when catastrophe is imminent” (par. 26).). Discuss how the meaning of this term is used, refined, and reinforced throughout the essay (e.g., This definition of beauty, as well as its portrayal in Yellow Woman, finally explains the title of the essay. It also reinforces what Silko asserts earlier in the text, when she writes, “Beauty was as much a feeling of harmony as it was a visual, aural, or sensual effect” (par. 13). In other words, beauty is not limited to physical beauty; it also includes inner beauty. Silko relates this definition of internal beauty to herself, and claims that it helped her “[learn] to be comfortable with [her] differences” (par. 30), which were largely physical.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● cosmology (n.) – a particular account of the origin or structure of the universe ● uninhibited (adj.) – not restrained by social convention or usage; unconstrained
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● spectrum (n.) – complete range of things ● sensuality (n.) – the enjoyment, expression, or pursuit of physical, esp. sexual, pleasure
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● deeds (n. pl.) – something that is done; an act or action ● courage (n.) – the ability to do something that you know is difficult or dangerous ● famine (n.) – a situation in which many people do not have enough food to eat ● drought (n.) – a long period of time during which there is very little or no rain

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> ● Standards: RI.11-12.4, W.11-12.3.e, W.11-12.9.b, L.11-12.4.a ● Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 25–32 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

Learning Sequence

How to Use the Learning Sequence	
Symbo l	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
	Indicates student action(s).
	Indicates possible student response(s) to teacher questions.
□	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.4. Inform students that in this lesson, they read the end of “Yellow Woman and a Beauty of the Spirit,” paragraphs 25–32, and focus on how Silko uses and refines the term beauty over the course of the text.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. To respond to the interview question, you should conduct brief online searches for information about a college that interests you. What can you contribute to our college campus?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on giving examples to support their statements about themselves.

Students practice asking and answering the college interview question.

Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.)

Instruct students to talk in pairs about their responses to the prompt.

Student responses may include:

- o Silko writes, “But I did not see any signs of that strain or anxiety in the face of my beloved Grandma A’mooh” (par. 2). Hearing that there are no “signs of that strain or anxiety in the face” helps to create a vivid picture of a child looking at her “beloved Grandma A’mooh” (par. 2).
- o Silko writes, “They handled the ladders with great ease, and while two women ground the adobe mud on stones and added straw, another woman loaded the hod with mud and passed it up to the two women on ladders, who were smoothing the plaster on the wall with their hands” (par. 13). Here, we can see that the memory is “vivid,” as Silko states, because she remembers even the smallest details and conveys them in precise words and phrases, such as the “stones” and “straw,” and how the “two women ... smooth[ed] the plaster on the wall with their hands” (par. 13).

Activity 3: Reading and Discussion

55%

Instruct students to form pairs and review the entire text, identifying and annotating Silko’s references to *beauty* throughout the text. Remind students that annotating helps them keep track of evidence they use later in this lesson assessment, which focuses on the use and refinement of a term.

Consider drawing students’ attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students throughout the lesson:

What does Silko write about beauty?

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Lead a brief whole-class discussion about the ways Silko defines *beauty* and the examples she uses to support her definition.

Post or project the following questions for students to discuss. Remind students to continue to annotate their texts as they read.

Instruct students to read paragraphs 25–32 (from “The old stories demonstrate the interrelationships” to “Yellow Woman and all women are beautiful”).

Provide students with the following definitions: *cosmology* means “a particular account of the origin or structure of the universe” and *uninhibited* means “not restrained by social convention or usage; unconstrained.”

Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

Students write the definitions of *cosmology* and *uninhibited* on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing the following definitions for students: *deeds* means “something that is done; an act or action,” *courage* means “the ability to do something that you know is difficult or dangerous,” *famine* means “a situation in which many people do not have enough food to eat,” and *drought* means “a long period of time during which there is very little or no rain.”

Students write the definition of *deeds*, *courage*, *famine*, and *drought* on their copies of the text or in a vocabulary journal.

What does the fact that “women appear as often as men in the old stories as hero figures” suggest about Pueblo culture (par. 25)?

It is important that “women appear as often as men ... as hero figures” because in the old stories, “the status of women is equal with the status of men” (par. 25). Their equality in the stories represents their equality in reality.

In what way do Yellow Woman’s deeds “span the spectrum of human behavior” (par. 25)? What is the meaning of *spectrum* in this context?

Yellow Woman's deeds are "mostly heroic acts," but in one story, "she chooses to join the secret Destroyer Clan," which is not heroic (par. 25); it is destructive and irresponsible. Because these two things are so different, and because "span" means to extend across, *spectrum* means the entire range of something.

Consider drawing students' attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

Why do the old-time stories "celebrate" "uninhibited sexuality" (par. 25)?

The old-time stories celebrate Yellow Woman's "courage" and her "uninhibited sexuality" because "fertility was so highly valued" (par. 25). Sexual freedom and fertility are important to the Pueblo people because they believe that "[n]ew life [is] so precious" (par. 20).

How is Yellow Woman "beautiful" (par. 26)? How does the example of Yellow Woman refine what Silko means by beauty?

According to Silko, "the old-time people" considered Yellow Woman beautiful, but they "were not so much thinking about physical appearances" (par. 26). Instead, they were thinking of "the beauty of her passion, her daring, and her sheer strength to act when catastrophe is imminent" (par. 26). In this way, Yellow Woman is beautiful because of her spirit, not her physical appearance. By telling this story, Silko further refines the meaning of *beauty* by emphasizing once again that beauty, for the Pueblo people, is an inner beauty, not an external appearance.

In the story Silko recounts in paragraph 27, how does beauty influence Yellow Woman? What is the outcome of her actions?

Student responses should include:

- In this story, Yellow Woman's people are suffering from "drought and accompanying famine," so she is out to "find fresh water for her husband and children" when she encounters "a strong, sexy man in buffalo-skin leggings" (par. 27).
- She is taken by his physical beauty, and when she acts on this attraction, it ultimately saves her people because the Buffalo People "agree to give their bodies to the hunters to feed the starving Pueblo" (par. 27).

How does the story of Yellow Woman and Buffalo Man exemplify Yellow Woman's beauty?

Yellow Woman is taken by Buffalo Man and "falls in love with [him]" (par. 27) even though she has a husband. The relationship she has with him helps her provide meat for her family and the

“starving Pueblo” (par. 27). This example shows that sensuality is also an important part of her internal beauty: “the beauty of [Yellow Woman’s] passion, her daring” can save people when “catastrophe is imminent” (par. 26).

Differentiation Consideration: If students struggle with this question, consider asking the following questions:

How does Yellow Woman’s “fearless sensuality result[] in the salvation of the people of her village” (par. 27)?

Yellow Woman’s “fearless sensuality” is the reason she unites with Buffalo Man, which in turn leads to the “Buffalo People agree[ing] to give their bodies to the hunters to feed the starving Pueblo” (par. 27). Had she not been fearlessly sensual, the Pueblo would have starved.

What is the meaning of *sensuality* in this context?

Because Silko is referring to Yellow Woman’s union with Buffalo Man, *sensuality* means the pursuit of sexual pleasure.

Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context and word parts to make meaning of a word.

How does the story of Yellow Woman’s “fling” with “Whirlwind Man” relate to the story of her interaction with “Buffalo Man” (par. 27–29)?

In both these stories, Yellow Woman’s “vibrant sexuality benefits her people” (par. 29). Her relationship with Buffalo Man allows her to provide food for her starving people. Similarly, her relationship with Whirlwind Man produces twin boys who become “great heroes of the people” (par. 29).

How does Silko relate Yellow Woman’s adventures to her own story (par. 30)?

Silko writes that “sometimes an individual must act despite disapproval, or concern for appearances or what others may say” (par. 30). The stories of Yellow Woman helped Silko become comfortable with herself and her own strength and beauty.

How does Yellow Woman’s beauty relate to the beauty of “all women” (par. 32)?

Yellow Woman “is beautiful because she has the courage to act in times of great peril, and her triumph is achieved by her sensuality” (par. 32). Silko states that courage, harmony, and

Analyze how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Consider drawing students' attention to their work with W.11-12.3.e as they analyze Silko's conclusion.

In addition, instruct students to look over their notes and annotations in preparation for the End-of-Unit Assessment.

Students follow along.

Homework

For homework, respond briefly in writing to the following prompt:

Analyze how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

In addition, look over your notes and annotations in preparation for the End-of-Unit Assessment.

sensuality are beautiful qualities “of the spirit,” and implies that all women have them, and are all therefore beautiful (par 32).

How does the title of this essay relate to paragraphs 26–32?

The title of this essay, “Yellow Woman and a Beauty of the Spirit,” is given complete meaning in the final paragraphs. Silko states that beauty has to do with internal qualities as well as the actions one takes. She uses Yellow Woman as an example of how this beauty looks in the world and, therefore, completes her definition of beauty: a beauty “of passion” and “strength” (par. 26), as well as “fearless sensuality” (par. 27) and “courage” (par. 32). In the end, Silko is primarily concerned not with physical beauty but with “a beauty of the spirit”: passion, strength, courage, and sensuality.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses and refines the meaning of the term *beauty* over the course of the text.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Students listen and read the Quick Write prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

Students independently answer the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

12.1.2

Lesson 6

Introduction

In this final lesson of the unit, the End-of-Unit Assessment, students compose a multi-paragraph response to the following prompt: Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

For homework, students respond briefly in writing to the following prompt: Analyze how Silko uses voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text. Students will begin reading their AIR text in the following lessons homework.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts,</p>

	<p>extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a style and tone appropriate to the audience and purpose (e.g. formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding paragraph or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.b	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>b. Spell correctly.</p>
Addressed Standard(s)	
W.11-12.3.f	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a</p>

	variety of cultural contexts.
--	-------------------------------

Assessment

Assessment(s)
<p>Student learning is assessed via a multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> ● Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging. □ Student responses will be assessed using the 12.1.2 End-of-Unit Text Analysis Rubric.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify 3–5 structural elements of “Yellow Woman and a Beauty of the Spirit” (e.g., The essay is written in first person, and is reflective. The essay relies heavily on memory and flashbacks, and continually contrasts “old-time” stories and people with dominant contemporary American values. Silko does not directly address the title of her essay until the final paragraphs, which creates a circular structure.). <p>A High Performance Response may include the following evidence in support of a multi-paragraph analysis:</p> <ul style="list-style-type: none"> ● The essay is written in the first person and uses flashbacks to relate personal experiences (e.g., “One day, when I was in the first grade, we all crowded around the smiling white tourists” (par. 8)). Silko’s use of first person and flashbacks is engaging because it feels as if Silko is speaking directly to the reader, engaging with her past in an inviting way. ● Silko titles her essay “Yellow Woman and a Beauty of the Spirit,” but does not reference “Yellow Woman,” or Kochininako, until the final paragraphs of her essay, creating a circular structure. Silko begins focusing on herself with the statement “From the time I was a small child, I was aware that I was different” (par. 1). She recalls how her racial differences made her stand out, but how the “old-time people” never saw her as worth less than anyone else (par. 3). She then recounts several “old stories,” some of them personal and some of them mythical, ending finally

with stories about “Yellow Woman.” She clarifies for the reader that in these stories, beauty is seen as an inward manifestation more so than an outward one: “remember that the old-time people were not so much thinking about physical appearances. In each story, the beauty that Yellow Woman possesses is the beauty of her passion, her daring, and her sheer strength to act when catastrophe is imminent” (par. 26). After describing Yellow Woman, Silko writes that she “even imagined that Yellow Woman had yellow skin, brown hair, and green eyes like mine” (par. 30). Here, she conflates Yellow Woman’s beauty and her own, giving the title of the essay more than one meaning. “Yellow Woman” refers both to Kochininako and Silko herself, and the “beauty of the spirit” belongs to both of them—indeed, to “all women” (par. 32). The circular structure makes her claims about inner beauty more clear because the reader can trace the idea consistently through all the stories of the text. The circular structure also makes Silko’s claims about beauty more engaging because the stories of beauty vary from personal family experiences to interesting mythical stories, ultimately including all women in the definition of beauty.

- Silko relies heavily on reflection, often referencing her Grandma A’mooh, and the “old-time people.” Like memory, her account is very fluid, often moving onto a new story or claim by simple association. However, at times, Silko’s memory shifts are jarring in their juxtaposition. For example, she discusses “Tse’itsi’nako” and then abruptly shifts to discussing the appearance of her great-grandmother (par. 10–11). Also, when she is recounting stories of Yellow Woman, she inserts a jarring memory: At first Silko writes, “Thus Kochininako’s fearless sensuality results in the salvation of the people of her village, who are saved by the meat the Buffalo People ‘give’ to them” (par. 27). Silko then immediately follows this story with the following sentences: “My father taught me and my sisters to shoot .22 rifles when we were seven; I went hunting with my father when I was eight, and I killed my first mule deer buck when I was thirteen. The Kochininako stories were always my favorite because Yellow Woman had so many adventures” (par. 28). This memory is relevant, but Silko makes no effort to transition in or out of it; it simply appears. Silko uses juxtaposition to imitate how memory works in people’s minds—seemingly unconnected scenes appear one after the other. This structural choice engages the reader because it feels as if the reader is invited into Silko’s memory. The juxtaposition of stories also engages the reader because it is jarring, and the reader must make sense of how the two stories fit together.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.5, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b, W.11-12.3.f Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 12.1.2 End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 15% 75% 5%

Materials

- Copies of the 12.1.2 End-of-Unit Assessment for each student

- Copies of 12.1.2 End-of-Unit Text Analysis Rubric and Checklist for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RI.11-12.5, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, and L.11-12.2.b. Inform students that in this lesson, students complete the End-of-Unit Assessment in which they write a multi-paragraph response analyzing the effectiveness of the structure Silko uses in her exposition.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out the previous lesson’s homework. (Respond briefly in writing to the following prompt: Analyze how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.)

Instruct students to form pairs and discuss their responses to the homework prompt.

- Student responses may include:
 - Silko concludes her essay by telling a story about “Kochininako,” or “Yellow Woman” (par. 25–32). She explains that Yellow Woman’s “fearless sensuality results in the salvation of the people of her village” (par. 27). She also explains that “Kochininako is beautiful because she has the courage to act in times of great peril, and her triumph is achieved by her sensuality” (par. 32). By discussing Kochininako, Silko concludes what she has been discussing over the course of the text—that beauty is not limited to physical appearance, and that white cultural gender categories do not apply to “the old-time people” (par. 31).
 - Silko begins her essay: “I was aware that I was different” (par. 1). She experiences the effects of this difference over the course of her life. At the end of this essay, Silko concludes that the old-time stories provide an inner strength and resolve, and that inner strength and resolve is true beauty: “Kochininako is beautiful because she has the courage to act in times of great peril, and her triumph is achieved by her sensuality ... For these qualities of the spirit, Yellow Woman and all women are beautiful” (par. 32). Even though Silko is physically different than the peers of her youth, she is beautiful, just as all women are beautiful.

Activity 3: 12.1.2 End-of-Unit Assessment

75%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement, well-organized ideas supported by the most significant and relevant textual evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas, and use precise language and domain-specific vocabulary. Remind students to use this unit’s vocabulary, as well as proper grammar, capitalization, punctuation, and spelling in their responses to establish a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

- Display the prompt for students to see, or provide the prompt in hard copy.

Ask students if they have remaining questions about the assessment prompt.

Distribute and review the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist to guide their written responses, and to revisit the rubric once they are finished to ensure they have fulfilled all the criteria.

- Students review the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist.

Instruct students to use the remaining class period to write their End-of-Unit Assessment. Remind students as they write to refer to their notes, tools, and annotated text from previous lessons.

- Students independently craft a multi-paragraph essay in response to the prompt, using evidence from the text.
- See the High Performance response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

Also, instruct students to review their statements of purpose and narrative writing from 12.1.1 and identify ideas, phrases, or passages they would like to include in their final narrative essays. Also, instruct students to determine which Common Application prompt they think best allows them to fulfill their statements of purpose.

- Students follow along.

Additionally, remind students to continue to look for an appropriate text for their AIR, which they will begin reading in the following lesson.

Homework

Respond briefly in writing to the following prompt:

Analyze how Silko uses voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

Also, review your statement of purpose and narrative writing from 12.1.1 and identify ideas, phrases, or passages you would like to include in your final narrative essay. Determine which Common Application prompt you think best allows you to fulfill your statement of purpose.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in the following lesson.

12.1.2 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your close reading of “Yellow Woman and a Beauty of the Spirit” to write a well-crafted multi-paragraph response to the following prompt.

Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

Your writing will be assessed using the 12.1.2 End-of-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Paraphrase, quote, and reference relevant evidence to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Use precise language appropriate for your task
- Follow the conventions of standard written English

CCSS: RI.11-12.5, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b

Commentary on the Task:

This task measures RI.11-12.5 because it demands that students:

- Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

This task measures W.11-12.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings),

graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.b because it demands that students:

- Draw evidence from informational texts to support analysis, reflection, and research.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2.b because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

12.1.2 End-of-Unit Text Analysis Rubric

_____/____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Content and Analysis</p> <p>The extent to which the response analyzes and evaluates the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p> <p>CCSS.ELA-Literacy.RI.11-12.5</p> <p>Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>Skillfully analyze and thoroughly evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>Accurately analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>With partial accuracy, analyze and partially evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>	<p>Inaccurately analyze and minimally evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts,</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)</p>



File: 12.1.2 Lesson 6, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
 © 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License
<https://creativecommons.org/licenses/by-nc-sa/3.0/>

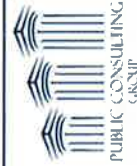
<p>extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Command of Evidence and Reasoning The extent to which the response draws evidence from informational texts to support analysis, reflection, or research.</p>	<p>Skillfully utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>



<p>CCSS.ELA-Literacy.W.11-12.9.b</p> <p>Draw evidence from informational texts to support analysis, reflection, and research; apply <i>grades 11-12 Reading standards</i> to literary nonfiction.</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline.</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline.</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p>				



<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the</p>	<p>conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>(W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>
--	--	--	--	---



<p>topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
--	--	--	--	--



<p>CCSS.ELA-Literacy.W.11-12.2.f Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</p>	<p>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</p>
<p>Control of Conventions The extent to which the response is spelled correctly. CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the</p>	<p>Spell correctly with no errors. (L.11-12.2.b)</p>	<p>Often spell correctly with occasional errors that do not hinder comprehension. (L.11-12.2.b)</p>	<p>Occasionally spell correctly with several errors that hinder comprehension. (L.11-12.2.b)</p>	<p>Rarely spell correctly with frequent errors that make comprehension difficult. (L.11-12.2.b)</p>



<p>conventions of standard English capitalization, punctuation, and spelling when writing. CCSS.ELA-Literacy.L.11-12.2.b Spell correctly.</p>				
--	--	--	--	--

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.1.2 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging? (RI.11-12.5)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Utilize textual evidence to support analysis, reflection, or research? (W.11-12.9.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.11-12.2.b)	<input type="checkbox"/>

ENGLISH LANGUAGE ARTS

GRADE 12
Curriculum Guide
Module 1.3

12.1.3 Unit Overview

Crafting a Personal Narrative Essay

Text	None.
Number of Lessons in Unit	7

Introduction

In the third unit of Module 12.1, students continue the process of drafting a narrative essay drawing on the material they developed during the writing lessons of 12.1.1. Students identify a variety of techniques they explored while reading *The Autobiography of Malcolm X* and “Yellow Woman and a Beauty of the Spirit,” ranging from pacing and dialogue to sensory language and telling details, and incorporate select narrative techniques into their own writing. Student essays are a response to one of the Common Application prompts and will be suitable for the college application process.

Writing is an iterative process, so students draft and revise extensively over the course of these 7 lessons. Students work in pairs during peer-review and engage in discussions about the attributes of an effective narrative essay.

There is one formal assessment in this unit. The End-of-Unit Assessment asks students to complete the final drafts of their narrative essays. Students incorporate basic grammar, proper hyphenation conventions, and correct spelling and ensure that their drafts incorporate all of the components of W.11-12.3, taking into account the task, purpose, and audience of a college essay.

Literacy Skills and Habits

- Write an effective introduction to a narrative essay
- Write an effective conclusion to a narrative essay
- Incorporate a range of narrative techniques, such as dialogue, pacing, description, and reflection

- Sequence events so that they build on one another to create a whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution)
- Use precise words and phrases, telling details, and sensory language
- Engage in constructive peer-review of narrative essays
- Produce writing that is appropriate to task, purpose, and audience
- Practice speaking and listening skills in preparation for a college interview

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
NJSLS Standards: Reading — Literature	
None.	
NJSLS Standards: Writing	
W.11-12.3.a-f	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ol style="list-style-type: none"> Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
NJSLS Standards: Speaking & Listening	
SL.11-12.4	Present information, findings, and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)
NJSLS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.a, b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Observe hyphenation conventions. b. Spell correctly.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	W.11-12.3.a-f
Description of Assessment	Students are assessed on frequent revisions to their narrative essays, as well as on their use of narrative techniques ranging from pacing and dialogue to sensory language and telling details.

End-of-Unit Assessment	
Standards Assessed	W.11-12.3.a-f, W.11-12.4, L.11-12.1, L.11-12.2.a, b
Description of Assessment	In the End-of-Unit Assessment, students complete the final drafts of their narrative essays. Students incorporate basic grammar, proper hyphenation conventions, and correct spelling. Students also ensure that their drafts incorporate everything they have learned about writing narrative essays.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	None.	In this first lesson of the unit, students continue the process of drafting a narrative essay. Students draw upon the material they wrote during 12.1.1 to develop their narrative essays using the techniques they explored in <i>The Autobiography of Malcolm X</i> and “Yellow Woman and a Beauty of the Spirit.” The lesson begins with a review of the 12.1 Narrative Writing Rubric. Students compose a draft of their essays.
2	None.	In this lesson, students begin to revise the drafts of their narrative essays, focusing on their introductions and conclusions. Students first review the purpose and components of an effective introduction. Then students review the purpose and components of an effective conclusion through discussion and examination of an exemplar and non-exemplar conclusion.
3	None.	In this lesson, students continue to revise their narrative essay drafts, paying attention to their use of narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Students first review the purpose and use of narrative techniques. Students then have an opportunity to independently revise their essays.

4	None.	In this lesson, students continue revising the drafts of their narrative essays, focusing on how they use a variety of techniques to sequence events so that they create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Students first review the purpose and use of structural techniques. Students then revise their essays independently.
5	None.	In this lesson, students continue to revise their narrative essays. Students review the importance of using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Students also learn how to adapt their voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. Students then revise their narrative essays paying attention to their use of language and voice.
6	None.	In this lesson, students peer review each other’s narrative essays to ensure alignment to W.11-13.3.a-f. Students then revise their drafts based on peer feedback.
7	None.	In this End-of-Unit Assessment, students complete the final drafts of their narrative essays. Students incorporate basic grammar, proper hyphenation conventions, and correct spelling. Students also ensure that their drafts incorporate everything they have learned about writing narrative essays.

Preparation, Materials, and Resources

Preparation

- Review the 12.1 Narrative Writing Rubric and Checklist.
- Review the 12.1.3 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.

Materials and Resources

- Student copies of their personal narratives from 12.1.1
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 12.1 Narrative Writing Rubric and Checklist
- Copies of the 12.1 Common Core Learning Standards Tool (optional)
- Copies of the 12.1 Performance Assessment Rubric and Checklist
- Copies of the 12.1.3 End-of-Unit Text Analysis Rubric and Checklist

12.1.3 Lesson 1

Introduction

In this first lesson of the unit, students continue the process of drafting a narrative essay. Students draw upon the material they wrote during 12.1.1 Lessons 2, 6, 12, 18, 24, and 28 to develop their personal narratives using the techniques they explored in *The Autobiography of Malcolm X* and “Yellow Woman and a Beauty of the Spirit.” If applicable, students should also use the ideas and drafts they developed during Accountable Independent Writing in Module 12.1.1.

The lesson begins with a review of the 12.1 Narrative Writing Rubric. Students discuss how the components of W.11-12.3.a-f will be addressed in an essay in response to one of the Common Application prompts. Finally, students compose a draft of their essays. Student learning is assessed via the first draft of the essay.

For homework, students continue to practice for the Performance Assessment task, a practice college interview at the end of the module. Students review their notes from their brief online searches about a particular college and draft questions that they could ask a college interviewer. Also for homework, students begin reading their Accountable Independent Reading (AIR) texts through the focus lens of W.11-12.3.a in preparation for the following lesson.

- Students who are just beginning their work on their narrative essays may consider completing the writing activities in 12.1.1 Lessons 1 and 2 to deconstruct the Common Application prompts and draft statements of purpose before beginning work on their essays in this lesson.

Standards

Assessed Standard(s)	
W.11-12.3.a-f	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and</p>

	<p>multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>
Addressed Standard(s)	
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Assessment

Assessment(s)	
<p>Student learning is assessed via a finished draft of the narrative essay. Students write a multi-paragraph response to the following prompt.</p> <ul style="list-style-type: none"> ● In response to one of the Common Application prompts, draft a narrative that develops real experiences or events using effective technique, well-chosen details, and well-structured event sequences. □ Students practice implementing W.11-12.3.a-f in this lesson as they draft complete essays. Then, in Lessons 2–6 of this unit, students will revise their drafts in stages, focusing on each individual substandard. □ The narrative essay will be assessed using the 12.1 Narrative Writing Rubric. 	
High Performance Response(s)	
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. (See attached Model Narrative Essay.) ● Adhere to the criteria in the 12.1 Narrative Writing Rubric and Checklist. (See attached Model Narrative Essay.) 	

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards: <ul style="list-style-type: none"> Standards: W.11-12.3.a-f, W.11-12.4 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Narrative Essays Drafting Closing 	<ol style="list-style-type: none"> 10% 15% 20% 45% 10%

Materials

- Student copies of their personal narratives from 12.1.1 Lessons 6, 12, 18, 24, and 28
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence

Symbo	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the lesson agenda and the assessed standard for this lesson: W.11-12.3.a-f In this lesson, students learn how to draft a narrative essay that describes a real experience or event using narrative techniques, deliberately-sequenced events, and well-chosen details. This work also supports W.11-12.4, which asks students to produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to form pairs and take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko uses voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.)

- Student responses may include:
 - Silko demonstrates an awareness of a multicultural audience and does not make accusatory statements even when she does not agree with their values or actions. She writes that there is “something about [my] appearance [that] was not acceptable to some people, white and Indian” (par. 2). She describes differences between cultures in contrasts rather than by asserting right and wrong ways to live.
 - Silko’s voice in this essay is reflective and thoughtful. She uses words like “sensed” (par. 2), “seemed” (par. 3), and “believed” (par. 3) to describe her observations about people, rather than using more definitive terms such as “were” or “are.” Her word choice softens the tone, cushioning the difficult contrasts she draws between the values and perspectives in the cultures.

Instruct students to form new pairs to share their responses to the second homework assignment. (Review your statement of purpose and narrative writing from 12.1.1 and identify ideas, phrases, or sequences you would like to include in your final narrative essay. Also determine which Common Application prompt you think best allows you to fulfill your statement of purpose.)

- Students share the ideas, phrases, and sequences they identified and the Common Application prompt they have chosen.

Explain to students that as they draft their narrative essays in this lesson, they should draw upon and revise the ideas, phrases, and passages they identified from their work in 12.1.1, rather than just copying the drafts into one narrative. Inform students that they will continue revising their essays in the following lessons.

Activity 3: Writing Instruction: Narrative Essays

20%

Explain to students that writers develop narratives with a specific task, purpose, and audience in mind. The task of a college application narrative essay is contained in the prompt (e.g., “Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?”).

Instruct students to briefly review standards W.11-12.3.a-f on the 12.1 Narrative Writing Rubric, focusing on the components that apply to the Common Application prompts.

- Students briefly review the elements of the standards and the Common Application prompts.

Select one of the 2014–2015 Common Application prompts. How would the components of standard W.11-12.3.a-f apply to that prompt?

- Student responses may include:
 - For the prompt: “Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story,” the standards apply directly because the prompt asks the applicant to identify real experiences that changed him or her. Even a powerful background or story would be boring if the writer did not choose the right details. If the events were out of sequence, the story would be hard to follow.
 - For the prompt: “Reflect on a time when you challenged a belief or idea. What prompted you to act? Would you make the same decision again?” the details must be well-chosen because the writer does not want to look like a troublemaker or even a bully, so the story has to be structured in such a way that the choice to challenge the belief or idea is a difficult and significant one. The writer needs to answer the whole prompt by describing what happened as well as whether he or she would make the same choice and why.

- Consider reading through the remaining Common Application prompts with students and repeating the activity for each, if necessary.

Lead a brief whole-class discussion of student responses.

- If necessary, display the 12.1 Narrative Writing Rubric and Checklist for students. Instruct students to read the rubric and note any questions they have about it.

Activity 4: Drafting

45%

Instruct students to write a multi-paragraph response to the following prompt:

In response to one of the Common Application prompts, draft a narrative that develops real experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Distribute and review the 12.1 Narrative Writing Rubric and Checklist. Remind students to use the rubric and checklist to guide their written responses.

- Display the prompt for students to see, or provide the prompt in hard copy.
- Remind students to draw upon the narrative writing they did in 12.1.1 as they draft their essays.

Instruct students to use the remaining class period to write their essays.

- Students independently answer the prompt.
- See the High Performance Response at the end of the lesson.
- The process of writing a narrative essay involves drafting, peer review, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (MS Word, Google Drive, etc.) that allows each student to write and track changes using a word processing program. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies.
- **Differentiation Consideration:** Students who require more time can complete their drafts for homework. These drafts can be assessed in 12.1.3 Lesson 2.

Activity 5: Closing 10%

Display and distribute the homework assignment. For homework, instruct students to review their notes from their brief online searches about a particular college and draft questions that they could ask a college interviewer.

Also for homework, instruct students to complete their narrative essay drafts if necessary.

Additionally, students should continue to read their AIR texts through the lens of standard W.11-12.3.a. Introduce this as the focus standard, and model what applying a focus standard looks like.

For example, W.11-12.3.a asks students to focus on how writers “engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.” Students who read Leslie Marmon Silko’s “Yellow Woman and a Beauty of the Spirit” might say, “Silko engages the reader in the first paragraph by sharing a personal and intriguing statement: ‘From the time I was a small child, I was aware that I was different.’ This statement not only gets the reader’s attention, but also introduces the narrator and the problem: the narrator is a person who is different from those around her. The statement also reveals the significance of the problem: she has been aware of this difference since she ‘was a small child,’ so clearly it is important to her to still be discussing it now.”

Instruct students to prepare for a 3–5 minute discussion of the text based on standard W.11-12.3.a.

- Students follow along.

Homework

Review your notes from your brief online search about a particular college and draft questions that you could ask a college interviewer.

Also, complete your narrative essay draft.

Additionally, begin reading your Accountable Independent Reading text through the lens of the assigned focus standard (W.11-12.3.a) and prepare for a 3–5 minute discussion of your text based on that standard.

Model Narrative Essay

Prompt: Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.

If my life to date were a novel, the motif would be *shoes*. Shoes have made a huge impact on my life in ways varied and unexpected. In fact, a passion for shoes is a family trait. My father was a long-distance runner and an early athletic shoe aficionado. He later became the CFO of an athletic shoe manufacturer where he helped develop some of the first high-tech running shoes. Following in my father's footsteps, I acquired a great passion for learning about athletic shoes and I now have an impressive collection to match. Shoes have shaped my college and career plans, but their impact goes even deeper.

Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: "Dad and I have been looking at the bills, and we have decided that unless you would like to eat shoes, you will have to get a job."

I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. "I see your point," I replied.

So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as "What the Dunk" all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly-coveted sneakers. I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer. The challenges, rewards, and thrills of running a small business have fueled my decision to major in business.

A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential education barrier. When I first learned about the nonprofit organization, In Ian's Boots, I knew I found a way to unite my shoe passion with my mission to contribute positively to the world around me. Founded by the grieving parents of a fellow soccer goalie killed in a sledding accident, In Ian's Boots collects used shoes for people in need around the world. Doctors found a biblical message in his boots urging "perseverance," and this story and message spoke

to me. Last year, I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.

I am eager to continue my life's journey at a college where my passion, entrepreneurial spirit, and desire to effect social change can be ignited by a powerful educational experience. I can only imagine all the places my shoes will take me next.

12.1.3 Lesson 2

Introduction

In this lesson, students begin to revise the drafts of their narrative essays. Students first review the purpose and components of an effective introduction. Through discussion and examination of an exemplar and non-exemplar introduction, students further develop their understanding of an effective introduction. Then students review the purpose and components of an effective conclusion through discussion and examination of an exemplar and non-exemplar conclusion. Student learning is assessed via revision of the introduction and conclusion of the narrative essay.

For homework, students review their notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions: What three adjectives best describe you? What are your strengths and weaknesses? Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of the focus standard for the following day’s lesson (W.11-12.3.b), and prepare for a brief discussion of their texts based on that standard.

Standards

Assessed Standard(s)	
W.11-12.3.a, e	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards: <ul style="list-style-type: none"> Standards: W.11-12.3.a, e, W.11-12.5 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Effective Introductions and Conclusions Revising Closing 	<ol style="list-style-type: none"> 10% 15% 30% 30% 15%

Materials

- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Instruct students to form pairs to ask the questions they developed.

- Students practice asking the college interview questions they developed.
- Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Begin reading your Accountable Independent Reading text through the lens of the assigned focus standard (W.11-12.3.a) and prepare for a 3–5 minute discussion of your text based on that standard.)

Instruct students to talk in pairs about how they applied the focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

- Student pairs discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Writing Instruction: Effective Introductions and Conclusions 30%

Explain to students that they can begin to revise their drafts, starting with the introduction, now that they have a full, working draft of their narrative essays.

Display the exemplar introduction. Instruct students to read the substandard W.11-12.3.a on their 12.1 Narrative Writing Rubric and consider its components: Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

- Remind students of their work with W.11-12.3.a in 12.1.1 Lesson 2 and 12.1.2 Lesson 1.

Ask students to Think, Pair, Share about the following question:

How is an introduction different than the body of an essay?

- Student responses may include:

away. Loving shoes runs in my family. My father works for a shoe company, and my brother also loves to buy shoes. In fact, my father made very technical innovations to shoes over the years and now people everywhere wear shoes that have those innovations in them.

Instruct students to briefly discuss the two introductions, focusing on what makes the first one effective and the second one less effective.

- Students briefly contrast the introductions.

Lead a whole-class discussion of the following questions.

What makes the first introduction effective?

- Student responses may include:
 - The first one orients the reader by using an analogy to explain how important shoes are to the writer's life. Then the writer goes on to describe the significance of that observation to the task at hand: "Shoes have shaped my college and career plans, but their impact goes even deeper."
 - The first example is engaging because the reader wants to know how "shoes" can be a "motif" in someone's life, so the reader reads on to find out.
 - The introduction ends on a suspenseful note so the reader wants to read on to find out how shoes could have affected his or her "college and career plans, and ... impact[ed him or her]." The reader has a good idea of what kind of information will follow in the body paragraphs.

Contrast the effective introduction with the second introduction. What makes the second introduction less effective?

- Student responses may include:
 - The second introduction brags a bit about the shoe collection and does not spend time on the significance of shoes in the writer's life and how it relates to his or her identity. The writer comes off as shallow.
 - The writer tries to include the prompt in the answer, but this inclusion makes the introduction less engaging and will not set the essay apart as unique.

I am eager to continue my life's journey at a college where my passion, entrepreneurial spirit, and desire to effect social change can be ignited by a powerful educational experience. I can only imagine all the places my shoes will take me next.

Ineffective Conclusion:

As you can see, my future career will probably include shoes. I still love shoes and I cannot imagine a life without them. As a business major, I hope that I can continue to make enough money to buy and sell shoes for the rest of my life, and give them away to those in need. Maybe I will even start a shoe manufacturing company and bring manufacturing back to the United States because everything these days is made overseas. I would never run a business that used child labor to make shoes.

Instruct students to briefly discuss the two conclusions, focusing on what makes the first one effective and the second one less effective.

- Students briefly contrast the conclusions.

Lead a whole-class discussion of the following questions:

What makes the first conclusion effective for the purpose of the college admission essay?

- Student responses may include:
 - It shows that shoes are not the only important aspect of the writer's life, but that the writer has other desirable traits, such as "passion, entrepreneurial spirit, and [a] desire to effect social change," and that shoes are just one way to express these traits.
 - It gives a compliment to the college, suggesting that the writer's choice of college was deliberate and appropriate in light of his or her life goals.
 - It extends the writer's interest in shoes as a guiding path into the future, leaving open the possibility for business and social justice opportunities at the school and beyond. The college admissions board may be attracted by this tenacity and drive to succeed.

Contrast the effective conclusion with the second conclusion. What makes the second conclusion less effective?

- Student responses may include:
 - The writer introduces new ideas in the conclusion that do not follow from what was already discussed in the body of the essay, and does not draw the essay to a close.

prepare for the Performance Assessment, a practice college interview. Lead a brief discussion of the rubric and checklist.

Display and distribute the homework assignment. For homework, instruct students to review their notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. Inform students that they will practice responding to these interview questions in the following lesson.

What three adjectives best describe you?

What are your strengths and weaknesses?

Also for homework, instruct students to continue to read their AIR texts through the lens of a focus standard. Introduce standard W.11-12.3.b as the focus standard and model what applying a focus standard looks like.

For example, W.11-12.3.b asks students to focus on how writers “use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.” Students who read Leslie Marmon Silko’s “Yellow Woman and a Beauty of the Spirit” might say, “Silko uses the narrative techniques of reflection and multiple plot lines to develop her experiences and her characters. For example, she introduces not only her great grandmother’s life stories and her aunt’s but also the stories of the ancient people of her tribe like Yellow Woman and Thought Woman. Silko weaves these different plot lines together showing how the people in her family and in her traditional stories affect her throughout her life and ‘help [her] be strong’ (par. 31). This and other reflections such as ‘Yellow Woman and all women are beautiful’ (par. 32) also serve to develop Silko’s characters as strong, beautiful, and vibrant people.”

Instruct students to prepare for a 3–5 minute discussion that will ask them to apply the language of the standard to their text.

- Students follow along.

12.1 Performance Assessment Rubric

/ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Collaboration and Presentation The extent to which the response presents information, findings, and evidence, conveying a clear perspective, such that listeners can follow the line of reasoning; and address alternative or opposing perspectives. The extent to which the response demonstrates organization, development, substance, and style appropriate to the purpose, audience, and task.</p> <p>CCSS.ELA-Literacy.SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	<p>Skillfully present information, findings, and evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning; skillfully address alternative or opposing perspectives. Demonstrate skillful organization, development, substance, and style appropriate to the purpose, audience, and task.</p>	<p>Present information, findings, and evidence, conveying a clear perspective, such that listeners can follow the line of reasoning; address alternative or opposing perspectives. Demonstrate organization, development, substance, and style appropriate to the purpose, audience, and task.</p>	<p>Somewhat effectively present information, findings, and evidence, conveying an indistinct perspective, such that listeners struggle to follow the line of reasoning; insufficiently address alternative or opposing perspectives. Demonstrate organization, development, substance, and style somewhat appropriate to the purpose, audience, and task.</p>	<p>Ineffectively present information, findings, and evidence with an unclear perspective, failing to establish a clear line of reasoning or address alternative or opposing perspectives. Rarely demonstrate organization, development, substance, and style appropriate to the purpose, audience, and task.</p>

File: 12.1.3 Lesson 2, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
 © 2015 Public Consulting Group. This work is licensed under a
 Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License
<http://creativecommons.org/licenses/by-nc-sa/3.0/>

1



Our Students. Their Moment.

12.1 Performance Assessment Checklist

Assessed Standards: _____

	Does my response...	✓
Collaboration and Presentation	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning? (SL.11-12.4)	<input type="checkbox"/>
	Demonstrate organization, development, substance, and style appropriate to the specific purpose, audience, and task? (SL.11-12.4)	<input type="checkbox"/>
	Adapt speech to the specific context and task, demonstrating command of formal English? (SL.11-12.6)	<input type="checkbox"/>
	Demonstrate command of formal English? (SL.11-12.6)	<input type="checkbox"/>

12.1.3 Lesson 3

Introduction

In this lesson, students continue revising the drafts of their narrative essays. Students first review the purpose and use of narrative techniques. Through discussion and examination of one effective and one less effective paragraph, students further develop their understanding of an effective use of narrative technique. Students then have an opportunity to independently revise their essays. Student learning is assessed via the effective use of narrative techniques to develop experiences, events, and/or characters within the draft.

For homework, students review their notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions: What activities do you find most rewarding? What is your favorite book? Also for homework, students continue to read their Accountable Independent Reading texts through the lens of the focus standard for the following lesson (W.11-12.3.c), and prepare for a brief discussion of their texts based on that standard.

Standards

Assessed Standard(s)	
W.11-12.3. b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
Addressed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style) focusing on addressing what is most significant for a specific purpose and audience.

Assessment

Assessment(s)
<p>Student learning is assessed via the effective use of narrative techniques to develop experiences, events, and/or characters within the draft.</p> <p style="padding-left: 20px;">Student learning will be assessed using the W.11-12.3.b portion of the 12.1 Narrative Writing Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Identify narrative techniques (e.g., reflection, description, dialogue). ● Use narrative techniques such as dialogue, pacing, description and reflection to develop experiences, events, and/or characters (e.g., Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: “Dad and I have been looking at the bills, and we have decided that unless you would like to eat shoes, you will have to get a job.” I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. “I see your point,” I replied.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
-----------------------	-------------

Standards:	
<ul style="list-style-type: none"> Standards: W.11-12.3.b, W.11-12.5 	
Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 20%
3. Writing Instruction: Narrative Techniques	3. 20%
4. Revising	4. 45%
5. Closing	5. 10%

Materials

- Student copies of the 12.1 Performance Assessment Rubric and Checklist (refer to 12.1.3 Lesson 2)
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.3.b. Explain to students that in this lesson they continue the drafting process by further revising the draft of their narrative essays, which supports their work with standards W.11-12.3.b and W.11-12.5. Students focus

on the development of narrative techniques such as dialogue, pacing, description, and reflection to further refine and improve their narrative writing.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their notes from the previous lesson's homework assignment. (Review your notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. What three adjectives best describe you? What are your strengths and weaknesses?)

Instruct students to form pairs to ask and answer the college interview questions. Remind students to keep in mind the 12.1 Performance Assessment Rubric as they respond to the questions.

Students practice asking and answering the college interview questions.

Instruct students to form pairs and take out their responses to the second homework assignment. (Continue to read your Accountable Independent Reading text through the lens of the assigned focus standard (W.11-12.3.b) and prepare for a 3–5 minute discussion of your text based on that standard.)

Instruct students to talk in pairs about how they applied the focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

Student pairs discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Writing Instruction: Narrative Techniques

20%

Explain to students that narrative techniques such as dialogue or pacing are an integral part of building effective narrative. Effective use of these techniques helps to develop experiences, events, and/or characters within the narrative.

Instruct students to take out their copies of the 12.1 Narrative Writing Rubric and read substandard W.11-12.3.b and consider its components: Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

Students examine the substandard.

Remind students of their work with W.11-12.3.b in 12.1.1 Lesson 6 and 12.1.2 Lesson 2.

Explain to students that in this activity they review two paragraphs with similar content: one effective and one less effective paragraph. Instruct students to examine the two paragraphs comparing the use of narrative techniques such as dialogue, pacing, and description within each. Remind students to keep the components of W.11-12.3.b in mind as they compare the paragraphs.

Students read and contrast both paragraphs.

Effective:

Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: “Dad and I have been looking at the bills, and we have decided that unless you would like to eat shoes, you will have to get a job.”

I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. “I see your point,” I replied.

Less effective:

Studying and collecting athletic shoes has taught me how much a dollar was. When I was fourteen, my mom gave me a warning. She said that if I wanted to continue buying shoes, I would need to get my own work. We talked about it for a while. All the tall stacked shoeboxes all over the rest of my room let me know that she was correct.

Instruct students to briefly discuss the two paragraphs, focusing on what makes the first one effective and the second one less effective.

Students briefly contrast the introductions.

Lead a whole-class discussion of the following questions:

How does the first paragraph develop experiences, events, and/or characters?

Student responses may include:

- The author places the reader in the event as it’s happening. By using the phrase “I looked” and including dialogue, the author allows the reader to connect with the event that is being depicted.
- The reader learns more about the characters in the story by hearing them speak in their own voices. The phrase “I see your point” gives the reader a sense of how the narrator actually

speaks. The inclusion of this dialogue informs the reader that the author is thoughtful and polite in the face of his or her parents' ultimatum.

Contrast the first paragraph with the second paragraph. What makes the second paragraph less effective at developing experiences, events, and/or characters?

Student responses may include:

- The author uses dialogue in the first paragraph to bring to life the characters of the mother and the narrator. Without the dialogue it is not as easy to relate to the characters presented. In the second paragraph there is no sense of character for the mother, as we do not see the display of her humor in the “eat shoes” part of the dialogue.
- The use of dialogue in the first paragraph allows the reader to be present in the moment of the conversation. The second paragraph feels disconnected from the conversation, which doesn't allow the reader to feel involved with the story.

Explain to students that in this activity they review two paragraphs with similar content: one effective and one less effective paragraph. Instruct students to examine the two paragraphs, comparing the use of narrative techniques such as description and reflection within each. Remind students to keep the components of W.11-12.3.b in mind as they compare the paragraphs.

Students read and contrast both paragraphs.

Effective:

A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential education barrier. When I first learned about the nonprofit organization, In Ian's Boots, I knew I found a way to unite my shoe passion with my mission to contribute positively to the world around me. Founded by the grieving parents of a fellow soccer goalie killed in a sledding accident, In Ian's Boots collects used shoes for people in need around the world. Doctors found a biblical message in his boots urging “perseverance,” and this story and message spoke to me. Last year, I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.

Less effective:

Liking shoes creates an instant connection with people I meet. In some places, shoes are not a fashion statement or a status symbol. Shoes enable a child to travel to school and avoid a barrier to an education. In Ian's Boots collects used shoes around the world and was founded by the parents of a fellow soccer goalie killed in a sledding accident. Doctors found a Bible message in his boots urging "perseverance." Last year, I hosted a drive and collected shoes, some of which have been distributed to places around the world.

Instruct students to briefly discuss the two paragraphs, focusing on what makes the first one effective and the second one less effective.

Students briefly contrast the introductions.

Lead a whole-class discussion of the following questions:

How does the first paragraph develop experiences, events, and/or characters?

Student responses may include:

- The author includes description to connect the reader to events in his or her life. Phrases like "trendy neon-lit" create an effective image of the setting for the reader allowing the reader to see and experience what the narrator has seen and experienced.
- The author uses reflection to connect the topic of the story with his or her own personal growth. Informing the reader that the story of In Ian's Boots "spoke to me" tells the reader that the narrator has an emotional connection to the non-profit. The author further connects Ian's Boots to the narrator by calling Ian a "fellow soccer goalie" which emphasizes the connection between the narrator and Ian by mentioning a shared experience.

Contrast the first paragraph with the second paragraph; what makes the second paragraph less effective at developing experiences, events, and/or characters?

Student responses may include:

- The second paragraph only presents the reader with information and lacks engaging description or language that might involve the reader.
- The language used in the second paragraph does not provide any additional information about the narrator. The reader may not understand what the author thinks about In Ian's Boots or the stores in which he or she buys shoes because there is little description.

Activity 4: Revising

45%

Instruct students to independently revise their narrative essays. Remind students to pay close attention to how the use of narrative techniques serves to develop characters and experiences within the text. Inform students that they will be assessed on their use of dialogue, pacing, description, and reflection in their final draft.

Direct students to turn again to the substandard W.11-12.3.b portion of the 12.1 Narrative Writing Rubric and Checklist. Inform students that their revisions will be assessed using substandard W.11-12.3.b on the 12.1 Narrative Writing Rubric.

Students read substandard W.11-12.3.b on the 12.1 Narrative Writing Rubric.

Transition students to independent revising.

Students independently revise their essays to ensure the use of narrative techniques to develop characters and experiences.

See the High Performance Response at the beginning of this lesson.

The process of writing a narrative essay involves drafting, peer review, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (MS Word, Google Drive, etc.) that allows each student to write and track changes using a word-processing program. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies.

Activity 5: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to review their notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. Inform students that they will practice responding to these interview questions in the following lesson.

What activities do you find most rewarding?

What is your favorite book?

Also for homework, instruct students to continue to read their AIR texts through the lens of a focus standard. Introduce standard W.11-12.3.c as the focus standard and model what applying a focus standard looks like.

For example, W.11-12.3.c asks students to focus on how writers use “a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).” Students who read Leslie Marmon Silko’s “Yellow Woman and a Beauty of the Spirit” might say, “Silko sequences the events of her narrative so the events build on one another and create a coherent whole that builds toward growth and resolution. For example, Silko uses circular narration, returning to her experience in the school yard where the white camera man told her to step out of the picture because she ‘looked different’ because she ‘was part white’ (par. 8). By returning to this event several times in the narrative, Silko demonstrates how she has grown to view the event and herself differently over the course of her life: ‘There have been many other moments like the one with the camera-toting tourist in the schoolyard. But the old-time people always say, remember the stories, the stories will help you be strong,’ (par. 31). Silko’s circular narration demonstrates that she, through the stories of the ‘old-time people’ has learned to value her difference, demonstrating her growth and the resolution to the narrative.”

Instruct students that they should prepare for a 3–5 minute discussion that will ask them to apply the language of the standard to their reading.

Students follow along.

Homework

Review your notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. You will practice responding to these interview questions in the following lesson.

What activities do you find most rewarding?

What is your favorite book?

Also, continue to read your Accountable Independent Reading text through the lens of the assigned focus standard (W.11-12.3.c) and prepare for a 3–5 minute discussion of your text based on that standard.

12.1.3 Lesson 4

Introduction

In this lesson, students continue revising the drafts of their narrative essays. Students first review the purpose and use of structural techniques. Through discussion and examination of one effective and one less effective paragraph, students further develop their understanding of an effective use of structural techniques to sequence events within the text. Students then have an opportunity to revise their essay independently. Student learning is assessed via the effective use of narrative techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome within the draft.

For homework, students review their notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions: What do you want to do after graduating from college? What do you expect to be doing ten years from now? Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of the focus standard for the following day’s lesson (W.11-12.3.d, f) and prepare for a brief discussion of their texts based on that standard.

Standards

Assessed Standard(s)	
W.11-12.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
Addressed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

Assessment

Assessment(s)
<p>Student learning is assessed via the effective use of structural techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome within the draft.</p> <p>Student learning will be assessed using the W.11-12.3.c portion of the 12.1 Narrative Writing Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Use a variety of structural techniques (e.g., flashback, foreshadowing, linear narration, etc.). • Use these structural techniques to sequence events within the text to create a coherent whole (e.g., So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as “What the Dunk” all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly-coveted sneakers.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards: <ul style="list-style-type: none"> Standards: W.11-12.3.c, W.11-12.5 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Writing Instruction: Structural Techniques Revising Closing 	<ol style="list-style-type: none"> 5% 20% 20% 45% 10%

Materials

- Student copies of the 12.1 Performance Assessment Rubric and Checklist (refer to 12.1.3 Lesson 2)
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.



Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.3.c. In this lesson, students continue to work with narrative techniques that sequence events to create a coherent whole, which supports students' work with both W.11-12.3.c and W.11-12.5. Students first examine a model text to deepen their understanding of these techniques. Students then have an opportunity to improve their narrative essay draft by incorporating these techniques. The draft of the narrative essay serves as the assessment for this lesson.

Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their notes from the previous lesson's homework assignment. (Review your notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. What activities do you find most rewarding? What is your favorite book?)

Instruct students to form pairs to ask and answer the college interview questions. Remind students to keep in mind the 12.1 Performance Assessment Rubric as they respond to the questions.

Students practice asking and answering the college interview questions.

Instruct students to take out their responses to the second homework assignment. (Continue to read your Accountable Independent Reading text through the lens of the assigned focus standard (W.11-12.3.c) and prepare for a 3–5 minute discussion of your text based on that standard.)

Instruct students to talk in pairs about how they applied the focus standard W.11-12.3.c to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standard to their AIR texts.

Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Writing Instruction: Structural Techniques

20%

Explain to students that the proper use of structural techniques can help to communicate the purpose and meaning of their personal narrative by allowing the reader to clearly comprehend the sequence of events and the relationships between ideas.

Instruct students to take out their 12.1 Narrative Writing Rubrics and read substandard W.11-12.3.c and consider its components: Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Students examine the substandard.

Remind students of their work with W.11-12.3.c in 12.1.1 Lesson 12 and 12.1.2 Lesson 3.

Explain to students that in this activity, they review two paragraphs with similar content: one effective and one less effective paragraph. Instruct students to examine the two paragraphs comparing the use of structural techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome within each. Remind students to keep the components of W.11-12.3.c in mind as they compare the paragraphs.

Students read and contrast both paragraphs.

Effective:

So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as "What the Dunk" all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly-coveted sneakers. I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer. The challenges, rewards, and thrills of running a small business have fueled my decision to major in business.

Less effective:

I worked at the pool's snack bar standing over a deep fryer slinging fries and onion rings. I kept my paycheck for college, and just as faithfully spent half on shoes. I bought Air Max, Foamposites, and what the dunks. A bunch of awesome shoes made their way into my collection. I had enough in my collection that I decided to become a shoe entrepreneur, buying and selling shoes online to make money. Because I was successful there I thought I might major in business.

Instruct students to briefly discuss the two paragraphs, focusing on what makes the first one effective and the second one less effective.

Students briefly contrast the introductions.

Lead a whole-class discussion of the following questions:

How does the first paragraph sequence events for coherence?

Student responses may include:

- The author uses phrases like “I spent the summer” and “By the end of that summer” in order to provide the reader with a timeline of events. These phrases help to improve the clarity of the paragraph and allow readers to follow along with what’s happening within the text.
- The author provides a comparison of the jobs he or she did that show his or her evolution from a person “slinging fries” at a snack stand to a “shoe entrepreneur.” This comparison provides the reader with an understanding of the author’s growth.

Contrast the first paragraph with the second paragraph. How does the second paragraph fail to establish coherence?

Student responses may include:

- The author does not provide a clear timeline of events. Almost all of the sentences start with “I” but do not provide any additional information about when things happen. This lack of information makes it harder to understand how the author grows and develops, because it suggests that all of the events happen at once, which does not demonstrate growth over time.
- The additional information that the author gives the reader in the first paragraph is missing. The addition of this information about his or her struggle by reflecting on specific events, such as camping out overnight to obtain a pair of sneakers, shows growth within the narrative essay. Without that information the second paragraph seems like a random set of events rather than a progression.

Activity 4: Revising

45%

Instruct students to revise their narrative essays independently. Remind students to pay close attention to how the use of transitional words and phrases can signal shifts in time or setting, as well as show

relationships between events. Inform students that they will be assessed on their use of transitional words and phrases within their draft.

Direct students to turn again to the substandard W.11-12.3.c portion of the 12.1 Narrative Writing Rubric and Checklist. Inform students their revisions will be assessed using substandard W.11-12.3.c on the 12.1 Narrative Writing Rubric.

Students read substandard W.11-12.3.c on the 12.1 Narrative Writing Rubric.

Transition to independent revising.

Students work independently on their drafts to ensure the use of transitional words and phrases.

See the High Performance Response at the beginning of this lesson.

The process of writing a narrative essay involves drafting, peer review, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (MS Word, Google Drive, etc.) that allows each student to write and track changes using a word-processing program. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies.

Activity 5: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to review their notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. Inform students that they will practice responding to these interview questions in the following lesson.

What do you want to do after graduating from college?

What do you expect to be doing ten years from now?

Also for homework, instruct students to continue to read their AIR texts through the lens of two focus standards. Introduce standards W.11-12.3.d and f as the focus standards and model what applying these focus standards looks like.

For example, W.11-12.3.d and f ask students to focus on how writers “use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters and adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.” Students who read Leslie Marmon Silko’s “Yellow Woman and a Beauty of the Spirit” might say, “Silko uses precise words and phrases, telling details, and sensory language to convey a vivid

picture of the Yellow Woman's (Kochininako's) interaction with Buffalo Man. When Kochininako 'reaches the pool, the water is churning violently as if something large had just gotten out of the pool. Kochininako does not want to see what huge creature had been at the pool, but just as she fills her water jar and turns to hurry away, a strong, sexy man in buffalo-skin leggings appears by the pool. Little drops of water glisten on his chest' (par. 27). The water churning in the pool and the water glistening on Buffalo Man's chest are vivid sensory images the reader can picture."

Instruct students to prepare for a brief 3–5 minute discussion that asks them to apply the language of these standards to their reading.

Students follow along.

Homework

Review your notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. You will practice responding to these interview questions in the following lesson.

What do you want to do after graduating from college?

What do you expect to be doing ten years from now?

Also, continue to read your Accountable Independent Reading text through the lens of the assigned focus standards (W.11-12.3.d, f) and prepare for a 3–5 minute discussion of your text based on those standards.

12.1.3 Lesson 5

Introduction

In this lesson, students continue to revise their narrative essays. Students review the importance of using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Students also learn how to adapt their voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. Student learning is assessed via the incorporation of precise words and phrases, telling details, and sensory language and effective adaptation of voice to accommodate the intended audience.

For homework, students review their notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions: Why do you want to attend our college? What can you contribute to our college campus? Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a W.11-12.3 substandard of their choice, and prepare for a brief discussion of their texts based on that standard.

Standards

Assessed Standard(s)	
W.11-12.3. d, f	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>
Addressed Standard(s)	
W.11-12.5	<p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style) focusing on addressing what is most significant for a specific purpose and audience.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via effective incorporation of precise words and phrases, telling details, and sensory language, in addition to the use of an effective and appropriate voice for the intended audience.</p> <p style="color: #4F81BD;">Student learning will be assessed using the W.11-12.3.d, f portions of the 12.1 Narrative Writing Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> ● Incorporate precise words and phrases and telling details (e.g., A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall or a trendy neon-lit Los Angeles sneaker store.). ● Incorporate sensory language where appropriate (e.g., So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar.). ● Adapt voice to intended audience (e.g., I am eager to continue my life's journey at a college where my passion, entrepreneurial spirit, and desire to effect social change can be ignited by a powerful educational experience.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> ● None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ● None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> ● None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <p>Standards: W.11-12.3.d, f, W.11-12.5</p> <p>Learning Sequence:</p> <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Writing Instruction: Using Precise Words and Adapting Voice 4. Revising 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 30% 4. 50% 5. 5%

Materials

- Student copies of the 12.1 Performance Assessment Rubric and Checklist (refer to 12.1.3 Lesson 2)
- Student copies of the 12.1 Narrative Writing Rubric and Checklist (refer to 12.1.1 Lesson 2)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: W.11-12.3.d, f. In this lesson, students revise their essays, paying close attention to how they use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters, as well as how they adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their notes from the previous lesson's homework assignment. (Review your notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. What do you want to do after graduating from college? What do you expect to be doing ten years from now?)

Instruct students to form pairs to ask and answer the college interview questions. Remind students to keep in mind the 12.1 Performance Assessment Rubric as they respond to the questions.

Students practice asking and answering the college interview questions.

Instruct students to take out their responses to the second homework assignment. (Continue to read your Accountable Independent Reading text through the lens of the assigned focus standards (W.11-12.3.d, f) and prepare for a 3–5 minute discussion of your text based on these standards.)

Instruct students to talk in pairs about how they applied the focus standards to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied the focus standards to their AIR texts.

Student pairs discuss and share how they applied the focus standards to their AIR texts from the previous lesson's homework.

Activity 3: Writing Instruction: Using Precise Words and Adapting Voice

30%

Inform students that in this lesson they revise their narrative essays to include the use of precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Additionally, students revise their essays for voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

Remind students of their work with W.11-12.3.d and f in 12.1.1 Lessons 18 and 23 and 12.1.2 Lessons 4 and 5.

Remind students that to use “precise words and phrases” means to use specific language that most accurately describes experiences, events, setting, and/or characters. Provide students with the following two examples:

- I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer.
- I bought some good shoes, but also one time I made a mistake and got kind of ripped off on Craigslist.

Ask students:

Which of these two examples uses more precise words and phrases? What is the impact of these precise words and phrases on the reader’s perception of the writer?

Student responses should include:

- The first example uses more precise words and phrases. For example, the narrator writes, “I made some savvy investments,” as opposed to “I bought some good shoes.”
- By using the word “investments” and “savvy” as opposed to “good shoes,” the reader sees that the writer is more intelligent about purchasing shoes than the average person.

Remind students that in addition to being precise, it is important to provide “telling details,” or details that are descriptive or revealing, in order to engage the reader. Provide students with the following examples:

- I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations.
- I looked at all my shoes, and realized how much money I spent.

Which of these two examples uses telling details? What is the effect of these details on the reader’s perception of the writer?

Student responses may include:

- In the first example, the reader sees that the shoes are “meticulously stacked” and “towering over the rest of [the] room”; in the second example, the reader knows nothing about the shoes except that the author is looking at them and thinking about them.

Finally, inform students that “sensory language” helps engage the reader even further. Explain that sensory language is language that appeals to the senses. Provide students with the following example:

- So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar.

What effect do the sensory details in this example have on the narrative?

Student responses may include:

- In this example, the sensory details provide a contrast between a cool, relaxing summer vacation by a pool and a hot, busy summer spent working.

Inform students that in addition to paying attention to precise words and phrases, telling details, and sensory language, they should also pay attention to their audience. Inform students that when writing a personal narrative, it is important to be aware of one’s audience.

Ask students:

What are three examples of how a writer might revise his/her essay to accommodate a variety of cultural contexts?

Student responses may include:

- Explain cultural moments that not everyone will understand.
- Ensure that any world language words are explained or common enough that many readers will understand their meaning (e.g., “hola”).
- Explain geography that may not be familiar to every reader.
- Explain references that may be unfamiliar to the intended audience (e.g., describing a place, brand, or organization so others understand it).

Activity 4: Revising

50%

Instruct students to revise their narrative essays independently. Remind students to pay close attention to using precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Additionally, students should focus on adapting their voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

Direct students to turn again to the substandards W.11-12.3.d, f portions of the 12.1 Narrative Writing Rubric and Checklist. Inform students that their revisions will be assessed using substandards W.11-12.3.d, f of the 12.1 Narrative Writing Rubric and Checklist.

Students read substandards W.11-12.3.d and f on the 12.1 Narrative Writing Rubric.

Transition to the independent writing.

Students work independently to revise their essays for precise words, telling details, sensory language, voice, and awareness of audience.

See the High Performance Response at the beginning of this lesson.

The process of writing a narrative essay involves drafting, peer review, editing, and revising. If access to technology is available, consider using a cloud or electronic storage system (MS Word, Google Drive, etc.) that allows each student to write and track changes using a word-processing program. If technological resources are not available, use the established classroom protocols for drafting, editing, and revising hard copies.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review their notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. Remind students that to respond to the interview questions, they should conduct brief online searches for information about a college that interests them. Inform students that they will practice responding to these interview questions in the following lesson.

Consider instructing students to research a different college than the one they researched in 12.1.2 Lessons 3 and 4.

Why do you want to attend our college?

What can you contribute to our college campus?

Also for homework, instruct students to continue to read their AIR texts through the lens of a W.11-12.3 substandard of their choice, and prepare for a 3–5 minute discussion of their texts based on that standard.

Students follow along.

Homework

Review your notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. Remember that to respond to the interview questions, you should conduct brief online searches for information about a college that interests you. You will practice responding to these interview questions in the following lesson.

Why do you want to attend our college?

What can you contribute to our college campus?

Also, continue to read your Accountable Independent Reading text through the lens of a W.11-12.3 substandard of your choice, and prepare for a 3–5 minute discussion of your text based on that substandard.

12.1.3 Lesson 6

Introduction

In this lesson, students peer review each other’s narrative essays to ensure alignment to W.11-13.3.a-f, and revise their drafts based on the feedback. Students learning is assessed via the incorporation of peer feedback into their drafts.

For homework, students continue to read their Accountable Independent Reading (AIR) texts though the lens of a W.11-12.3 focus substandard of their choice and prepare for a brief discussion of their texts based on that substandard.

Standards

Assessed Standard(s)	
W.11-12.3. a-f	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

Addressed Standard(s)	
W.11-12.6	Use technology, including the Internet, to produce, share and update writing products in response to ongoing feedback, including new arguments or information.

Assessment

Assessment(s)
<p>Student learning in this lesson is assessed via the incorporation of peer feedback.</p> <p>Peer revisions will be assessed using the W.11-12.3.a-f portions of the 12.1 Narrative Writing Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> • Include thoughtful responses on the Peer Review Tool (Final Decision and Explanation Column) that describe how the student chose to address their peers’ concerns and suggestions (e.g., I added two sentences in the beginning to help grab the reader’s attention and orient the reader.). • Effectively integrate at least one suggestion or revision, as appropriate, into the draft of the narrative essay (e.g., I added two sentences in the beginning to help grab the reader’s attention and orient the reader: “If my life to date were a novel, the motif would be shoes. Shoes have made a huge impact on my life in ways varied and unexpected.”). <p>See the Model Peer Review Tool for more examples.</p>

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards:</p> <ul style="list-style-type: none"> Standards: W.11-12.3.a-f, W.11-12.6 	
<p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Peer Review and Revising Closing 	<ol style="list-style-type: none"> 10% 20% 65% 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Student copies of the 12.1 Performance Assessment Rubric and Checklist (refer to 12.1.3 Lesson 2)
- Student copies of the 12.1 Narrative Rubric and Checklist (refer to 12.1.1 Lesson 2)
- Copies of the Peer Review Tool for each student

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
<input type="checkbox"/>	Indicates student action(s).
<input type="checkbox"/>	Indicates possible student response(s) to teacher questions.
<input type="checkbox"/>	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

10%

Begin by reviewing the lesson agenda and assessed standard for this lesson: W.11-12.3.a-f. Inform students that in this lesson, they will peer review each other's narrative essays and incorporate the feedback into their drafts.

Students look at the agenda.

If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Instruct students to talk in pairs about how they think standard W.11-12.6 applies to their narrative writing work.

Student responses should include:

- o Use the computer to share written work, suggest edits, and incorporate suggestions.
- o Track changes to help see old and revised versions.

Lead a brief whole-class discussion of student responses.

Activity 2: Homework Accountability

20%

Instruct students to take out their notes from the previous lesson's homework assignment. (Review your notes and use the 12.1 Performance Assessment Rubric to practice responding to the following college interview questions. Why do you want to attend our college? What can you contribute to our college campus?)

Instruct students to form pairs to ask and answer the college interview questions. Remind students to keep in mind the 12.1 Performance Assessment Rubric as they respond to the questions.

Students practice asking and answering the college interview questions.

Instruct students to form pairs and take out their responses to the second homework assignment. (Continue to read your Accountable Independent Reading text through the lens of a W.11-12.3 substandard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.)

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

Student pairs discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Activity 3: Peer Review and Revising

65%

Instruct students to work in pairs to peer review their drafts for alignment to standard W.11-12.3.a-f. Remind students to use the 12.1 Narrative Writing Rubric and Checklist to make suggestions on how their peers can improve their drafts. Explain that suggestions should be specific and in the language of the standards as much as possible so their suggestions are clear and easy to apply.

Students listen.

Distribute the Peer Review Tool and instruct students to record suggestions on the tool. Instruct students to be clear and concise in their suggestions. Explain to students that the first column should be used to quote the original sentence under review. The second column should include a suggestion about the original version quoted in the first column. The third column is for the writer of the essay. Explain to students that the third column will help them think about the recommendation, as well as track what changes they have made to their essay if they decide to go back to a previous version in the future. Additionally, the third column will help the teacher retrace the steps of revision.

A similar tool was used in 11.3.3 Lesson 11 to facilitate learning; here it is used primarily to facilitate documentation of feedback.

If possible, direct students to review their peers' drafts using Microsoft Word or Google Docs, so they can use the comments and track changes functions. This supports student work with standard W.11-12.6. See examples at the end of this lesson.

Students form pairs and exchange narrative essays to review their peers' narrative essays.

Remind students that they do not have to use all of their peer's suggestions. However, if they decide not to use one of the suggestions, they should write a comment in the third column of the Peer Review Tool explaining why they did not incorporate it.

Students review and incorporate their peers' suggestions.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of a W.11-12.3 focus substandard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

Students follow along.

Homework

Continue to read your Accountable Independent Reading text through the lens of a W.11-12.3 focus substandard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Peer Review Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to record suggestions for revisions from your peer’s review of your narrative essay. Provide the original text, peer suggestion, and explanation of your decision about the final revision.

Original	Peer Suggestion	Final Decision and Explanation

Model Peer Review Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to record suggestions for revisions from your peer’s review of your narrative essay. Provide the original text, peer suggestion, and explanation of your decision about the final revision.

Original	Peer Suggestion	Final Decision and Explanation
Paragraph 1: “A passion for shoes is a family trait.”	Try to engage and orient the reader a bit more. Begin with a stronger lead sentence and ensure the reader knows what you are talking about.	I added two sentences in the beginning to help grab the reader’s attention and orient him/her: “If my life to date were a novel, the motif would be shoes. Shoes have made a huge impact on my life in ways varied and unexpected.”
Paragraph 2: “Get a job.”	Try using dialogue here to give your mother a voice and make her more of a character in your narrative essay.	I added dialogue to make the paragraph more clear and engaging: “Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: “Dad and I have been looking at the bills, and we have decided that unless you would like to eat shoes, you will have to get a job.” I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. “I see your point,” I replied.”
Paragraph 4, “So I spent the summer by the pool working.”	Try adding some more precise and telling details to this sentence.	I revised this sentence. It now reads, “So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool’s snack bar.”

Model Narrative Essay

Prompt: Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.

A passion for shoes is a family trait. My father was a long-distance runner and an early athletic shoe aficionado who later became CFO of an athletic shoe manufacturer, where he helped develop some of the first high-tech running shoes. He later became the CFO of an athletic shoe manufacturer where he helped develop some of the first high-tech running shoes. Following in my father's footsteps, I acquired a great passion for learning about athletic shoes and I now have an impressive collection to match. Shoes have shaped my college and career plans, but their impact goes even deeper.

Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: Get a job.

I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. And I was like, you know what, she's right.

So I spent my summer by the pool working. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as "What the Dunk" all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly-coveted sneakers. I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer. The challenges, rewards, and thrills of running a small business have fueled my decision to major in business.

A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential education barrier. When I first learned about the nonprofit organization, In Ian's Boots, I knew I found a way to unite my shoe passion with my mission to contribute positively to the world around me. Founded by the grieving parents of a fellow soccer goalie killed in a sledding accident, In Ian's Boots collects used shoes for people in need around the world. Doctors found a biblical message in his boots urging "perseverance," and this story and message spoke to me. Last year,

I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.

I love shoes. I can only imagine all the places my shoes will take me next.

12.1.3 Lesson 7

Introduction

In this End-of-Unit Assessment, students complete the final drafts of their narrative essays. Students incorporate basic grammar, proper hyphenation conventions, and correct spelling. Students also ensure that their drafts incorporate everything they have learned about writing narratives.

For homework, students review their notes and use the 12.1 Performance Assessment Rubric to be prepared to answer the college interview questions in a small group setting in the following lesson. Also for homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a W.11-12.3 focus substandard of their choice and prepare for a brief discussion of their text based on that standard.

Standards

Assessed Standard(s)	
W.11-12.3.a-f	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <ul style="list-style-type: none"> a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). d. Use precise words and phrases, telling details, and sensory language to convey a

	<p>vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>
W.11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.a, b	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Observe hyphenation conventions.</p> <p>b. Spell correctly.</p>
Addressed Standard(s)	
W.11-12.5	Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.
W.11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

Assessment

Assessment(s)	
<p>Student learning is assessed via the final draft of a narrative essay. Students write a multi-paragraph response to the following prompt.</p> <ul style="list-style-type: none"> In response to one of the Common Application prompts, draft a narrative to develop real experiences or events using effective technique, well-chosen details, and well-structured event 	

sequences.

The narrative essay will be assessed using the 12.1.3 End-of-Unit Rubric.

High Performance Response(s)

A High Performance Response should:

- Adhere to the criteria in the 12.1.3 End-of-Unit Rubric.
- See the attached Model Narrative Essay.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
● None.*
Vocabulary to teach (may include direct word work and/or questions)
● None.*
Additional vocabulary to support English Language Learners (to provide directly)
● None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards:</p> <ul style="list-style-type: none"> ● Standards: W.11-12.3.a-f, W.11-12.4, L.11-12.1, L.11-12.2.a-b, W.11-12.5, W.11-12.6 <p>Learning Sequence:</p> <p>1. Introduction of Lesson Agenda</p>	<p>1. 5%</p>

2. Homework Accountability	2. 10%
3. Writing Instruction: Hyphens	3. 15%
4. 12.1.3 End-of-Unit Assessment	4. 65%
5. Closing	5. 5%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Copies of the Hyphenation Conventions Handout for each student (optional)
- Copies of the 12.1.3 End-of-Unit-Assessment for each student
- Copies of the 12.1.3 End-of-Unit Rubric and Checklist

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: W.11-12.3.a-f, W.11-12.4, L.11-12.1, and L.11-12.2.a-b. In this lesson, students complete their narrative essays.

- Students look at the agenda.
- **Differentiation Consideration:** If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard L.11-12.2.a. Instruct students to talk in pairs about how they think the standard applies to their writing. Lead a brief whole-class discussion of student responses.

- The standard requires students to use hyphens properly.
- Students engage further with proper hyphenation in Activity 3 of this lesson.

Activity 2: Homework Accountability

10%

Instruct students to form pairs and take out their responses to the previous lesson’s homework assignment. (Continue to read your Accountable Independent Reading text through the lens of a W.11-12.3 focus substandard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.)

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- Student pairs discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Writing Instruction: Hyphens

15%

Explain that students should always use proper capitalization, spelling, and punctuation in their writing. Remind them that these conventions have been addressed in previous grades.

- **Differentiation Consideration:** If individual students need more focused support on specific capitalization, punctuation, and spelling conventions, consider providing web resources for student reference such as <https://owl.english.purdue.edu/> (search terms: *capitalization*; *spelling conventions*).

- **Differentiation Consideration:** If individual students need additional assistance with the proper use of colons and semi-colons, consider distributing and providing instruction on the Colon and Semi-Colon Handout, which was used in research modules 9.3 and 10.3, as well as in Module 10.4.

Distribute the Hyphenation Conventions Handout to students. Explain that students can strengthen their writing, communication skills, and their credibility as writers by using proper language conventions.

- Students examine the Hyphenation Conventions Handout.

Explain to students that hyphens are a specific type of punctuation used to connect two words. Display the following example for students:

- My father was a long distance runner and an early athletic shoe aficionado. He later became the CFO of an athletic shoe manufacturer where he helped develop some of the first high tech running shoes.

Now display the sentence with proper use of hyphens:

- My father was a long-distance runner and an early athletic shoe aficionado. He later became the CFO of an athletic shoe manufacturer where he helped develop some of the first high-tech running shoes.

- Students follow along.

Explain to students that another use of hyphens is to ensure clarity of meaning in writing and to avoid potentially confusing sentences. Display the following example from the handout for students:

- I made some savvy investments, but I was also conned in an ill advised Craigslist deal with an unscrupulous buyer.

A hyphen must be added in order to provide clarity and achieve the appropriate word meaning. The Craigslist deal is not “ill” as well as “advised.” It is “ill-advised.”

- I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer.

- Students follow along.

Finally, explain to students that another hyphenation convention is to include hyphens when using certain prefixes with words such as: self-, all-, anti-, mid-, and ex-. Remind students to consult a

reference if they are unsure whether the use of a hyphen would be appropriate. Display the following example for students:

- By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit.
 - Students follow along.

Activity 4: 12.1.3 End-of-Unit Assessment

65%

Explain to students that because it is a formal writing task, the 12.1.3 End-of-Unit Assessment should include an engaging introduction; narrative techniques to develop their experiences, events, and characters; structural techniques to sequence events so they create a coherent whole; and a conclusion that reflects on the narrative. Students should use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and characters. Remind students to use proper grammar, capitalization, punctuation, and spelling in their responses.

Instruct students to write a multi-paragraph response to the following prompt:

In response to one of the Common Application prompts, draft a narrative to develop real experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Remind students to use the 12.1.3 End-of-Unit Rubric and Checklist to guide their written responses.

- Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their End-of-Unit Assessment.

- Students independently finalize their narrative essays.
- See the High Performance Response at the end of this lesson.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review their notes and use the 12.1 Performance Assessment Rubric to be prepared to answer the college interview questions in a small group setting in the following lesson.

Also for homework, instruct students to continue to read their AIR texts through the lens of a W.11-12.3 focus substandard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.

Homework

Review your notes and use the 12.1 Performance Assessment Rubric to be prepared to answer the college interview questions in a small group setting in the following lesson.

Also, continue to read your Accountable Independent Reading text through the lens of a W.11-12.3 focus substandard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Hyphenation Conventions Handout

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Common and Proper Uses of Hyphens:

- Use a hyphen to join two words (particularly adjectives) into a single thought.
 - My father was a long-distance runner and an early athletic shoe aficionado who later became CFO of an athletic shoe manufacturer, where he helped develop some of the first high-tech running shoes.
- Use a hyphen when writing out a compound number.
 - There are sixty-six different types of running shoes that I enjoy.
- Use a hyphen with certain prefixes such as: self-, all-, anti-, and mid-.
 - self-sustaining
 - self-motivation
 - mid-summer

Further reference: The Purdue University Online Writing Lab (OWL): <http://owl.english.purdue.edu> (search terms: *hyphen, hyphenation convention*).

12.1.3 End-of-Unit Assessment

Text-Based Response

Your Task: Respond to the following prompt:

In response to one of the Common Application prompts, draft a narrative to develop real experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Your writing will be assessed using the 12.1.3 End-of Unit Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Organize your ideas in a cohesive and coherent manner
- Use precise language appropriate for your task
- Follow the conventions of standard written English

CCSS: W.11-12.3.a-f, W.11-12.4, L.11-12.1, L.11-12.2.a-b

Commentary on the Task:

This task measures W.11-12.3.a-f because it demands that students:

- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
 - Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - Use a variety of techniques to sequence events so that they build on one another to create a

coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

- o Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- o Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
- o Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

This task measures W.11-12.4 because it demands that students:

- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2.a,b because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - o Observe hyphenation conventions.
 - o Spell correctly.

12.1.3 End-of-Unit Rubric

/ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Coherence, Organization, and Style</p> <p>The extent to which the response engages and orients the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; and creates a smooth progression of experiences or events.</p> <p>CCSS.ELA-Literacy.W.11-12.3</p> <p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>CCSS.ELA-Literacy.W.11-12.3.a</p> <p>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.</p> <p>The extent to which the response uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>CCSS.ELA-Literacy.W.11-12.3.b</p> <p>Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>The extent to which the response uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome.</p>	<p>Skillfully engage and orient the reader by thoroughly and clearly setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; skillfully create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Skillfully use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, and thoroughly developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Skillfully use a variety of techniques to sequence events so that they build on one another to create a coherent whole and clearly build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Skillfully use precise words and phrases, telling details, and sensory language, conveying a complete and vivid picture of</p>	<p>Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events. (W.11-12.3.a)</p> <p>Use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome. (W.11-12.3.c)</p> <p>Use precise words and phrases, telling details, and sensory language, conveying a vivid picture of the experiences, events, setting, and/or characters. (W.11-12.3.d)</p> <p>Provide a conclusion that follows from and reflects on</p>	<p>Somewhat effectively engage or orient the reader by partially setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create an unclear progression of experiences or events. (W.11-12.3.a)</p> <p>Somewhat effectively use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, partially developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Somewhat effectively use techniques, or use unvaried techniques, to sequence events so that they insufficiently build on one another to create a loosely connected whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Somewhat effectively use precise words and phrases, telling details, and sensory language, conveying a clear picture of the experiences, events, setting,</p>	<p>Ineffectively engage or orient the reader by insufficiently setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a disorganized collection of experiences or events. (W.11-12.3.a)</p> <p>Ineffectively or rarely use narrative techniques such as dialogue, pacing, description, reflection, and multiple plot lines, insufficiently developing experiences, events, and/or characters. (W.11-12.3.b)</p> <p>Ineffectively use techniques, creating a disorganized collection of events that fail to build on one another to create a coherent whole or a particular tone and outcome. (W.11-12.3.c)</p> <p>Ineffectively use precise words and phrases, telling details, and sensory</p>



NJSLS ELA & Literacy

Grade 12 • Module 1 • Unit 3 • Lesson 7

<p>another to create a coherent whole and build toward a particular tone and outcome. CCSS.ELA-Literacy.W.11-12.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. CCSS.ELA-Literacy.W.11-12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. The extent to which the response provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. CCSS.ELA-Literacy.W.11-12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that clearly follows from and skillfully reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e) Skillfully adapt voice, awareness of audience, and use of language to thoughtfully accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e) Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>and/or characters. (W.11-12.3.d) Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e) Somewhat effectively adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that does not follow from or reflect on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e) Ineffectively adapt voice, awareness of audience, and use of language, rarely accommodating a variety of cultural contexts. (W.11-12.3.f)</p>
<p>another to create a coherent whole and build toward a particular tone and outcome. CCSS.ELA-Literacy.W.11-12.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. CCSS.ELA-Literacy.W.11-12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. The extent to which the response provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. CCSS.ELA-Literacy.W.11-12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that clearly follows from and skillfully reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e) Skillfully adapt voice, awareness of audience, and use of language to thoughtfully accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e) Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>and/or characters. (W.11-12.3.d) Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e) Somewhat effectively adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that does not follow from or reflect on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e) Ineffectively adapt voice, awareness of audience, and use of language, rarely accommodating a variety of cultural contexts. (W.11-12.3.f)</p>
<p>another to create a coherent whole and build toward a particular tone and outcome. CCSS.ELA-Literacy.W.11-12.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). The extent to which the response uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. CCSS.ELA-Literacy.W.11-12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. The extent to which the response provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. CCSS.ELA-Literacy.W.11-12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p>	<p>the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that clearly follows from and skillfully reflects on what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e) Skillfully adapt voice, awareness of audience, and use of language to thoughtfully accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>what is experienced, observed, or resolved over the course of the narrative. (W.11-12.3.e) Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>and/or characters. (W.11-12.3.d) Provide a conclusion that loosely follows from and partially reflects on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e) Somewhat effectively adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. (W.11-12.3.f)</p>	<p>language, conveying an unclear picture of the experiences, events, setting, and/or characters. (W.11-12.3.d) Provide a conclusion that does not follow from or reflect on what is experienced, observed, or resolved over the course of the text. (W.11-12.3.e) Ineffectively adapt voice, awareness of audience, and use of language, rarely accommodating a variety of cultural contexts. (W.11-12.3.f)</p>



<p>Coherence, Organization, and Style The extent to which the response demonstrates clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	<p>Consistently demonstrate clear and coherent writing in which the development, organization, and style thoroughly and skillfully address the task, purpose, and audience.</p>	<p>Demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>	<p>Inconsistently demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>	<p>Rarely demonstrate clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.</p>
<p>Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.</p>	<p>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</p>	<p>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</p>	<p>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</p>	<p>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</p>
<p>Control of Conventions The extent to which the response observes hyphenation conventions. CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. CCSS.ELA-Literacy.L.11-12.2.a Observe hyphenation conventions.</p>	<p>Observe hyphenation conventions with no errors. (L.11-12.2.a)</p>	<p>Often observe hyphenation conventions with occasional errors that do not hinder comprehension. (L.11-12.2.a)</p>	<p>Occasionally observe hyphenation conventions with several errors that hinder comprehension. (L.11-12.2.a)</p>	<p>Rarely observe hyphenation conventions with frequent errors that make comprehension difficult. (L.11-12.2.a)</p>



<p>Control of Conventions The extent to which the response is spelled correctly. CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. CCSS.ELA-Literacy.L.11-12.2.b Spell correctly.</p>	<p>Spell correctly with no errors. (L.11-12.2.b)</p>	<p>Often spell correctly with occasional errors that do not hinder comprehension. (L.11-12.2.b)</p>	<p>Occasionally spell correctly with several errors that hinder comprehension. (L.11-12.2.b)</p>	<p>Rarely spell correctly with frequent errors that make comprehension difficult. (L.11-12.2.b)</p>
---	---	---	--	--

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.1.3 End-of-Unit Checklist

Assessed Standards: _____

	Does my response...	✓
Coherence, Organization, and Style	Engage and orient the reader by setting out a problem, situation, or observation and its significance? (W.11-12.3.a)	<input type="checkbox"/>
	Establish one or multiple point(s) of view? (W.11-12.3.a)	<input type="checkbox"/>
	Introduce a narrator and/or characters? (W.11-12.3.a)	<input type="checkbox"/>
	Create a smooth progression of experiences or events? (W.11-12.3.a)	<input type="checkbox"/>
	Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters? (W.11-12.3.b)	<input type="checkbox"/>
	Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome? (W.11-12.3.c)	<input type="checkbox"/>
	Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters? (W.11-12.3.d)	<input type="checkbox"/>
	Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative? (W.11-12.3.e)	<input type="checkbox"/>
	Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts? (W.11-12.3.f)	<input type="checkbox"/>
	Demonstrate clear and coherent writing in which the development, organization, and style that are appropriate to task, purpose, and audience? (W.11-12.4)	<input type="checkbox"/>
	Develop and strengthen writing during the writing process, addressing what is most significant for the specific purpose and audience? (W.11-12.5)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>
	Demonstrate command of hyphenation conventions? (L.11-12.2.a)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.11-12.2.b)	<input type="checkbox"/>

Model Narrative Essay

Prompt: Some students have a background or story that is so central to their identity that they believe their application would be incomplete without it. If this sounds like you, then please share your story.

If my life to date were a novel, the motif would be *shoes*. Shoes have made a huge impact on my life in ways varied and unexpected. In fact, a passion for shoes is a family trait. My father was a long-distance runner and an early athletic shoe aficionado. He later became the CFO of an athletic shoe manufacturer where he helped develop some of the first high-tech running shoes. Following in my father’s footsteps, I acquired a great passion for learning about athletic shoes and I now have an impressive collection to match. Shoes have shaped my college and career plans, but their impact goes even deeper.

Studying and collecting athletic shoes has taught me the value of a hard-earned dollar. When I was fourteen, my mom gave me an ultimatum: “Dad and I have been looking at the bills, and we have decided that unless you would like to eat shoes, you will have to get a job.”

I looked at the meticulously stacked shoeboxes towering over the rest of my room and made some quick calculations. “I see your point,” I replied.

So I spent my summer poolside, not lounging around with a tall glass of lemonade, but standing over a deep fryer slinging fries and onion rings at my community pool's snack bar. I faithfully saved half of every paycheck for college, and just as faithfully spent the other half on shoes. Pairs of slim metallic gold Air Max, orange filigree-embossed Foamposites, and a rare tie-dyed mash up of fabrics branded as “What the Dunk” all made their way into my collection. By the end of that summer, I had enough stock in my collection that I decided to become a self-employed shoe entrepreneur, buying and selling shoes online at a handsome profit. I camped overnight in Center City Philadelphia to get a prime place in line to purchase highly-coveted sneakers. I made some savvy investments, but I was also conned in an ill-advised Craigslist deal with an unscrupulous buyer. The challenges, rewards, and thrills of running a small business have fueled my decision to major in business.

A shared passion for shoes creates an instant connection with people I meet, whether in a suburban shopping mall or a trendy neon-lit Los Angeles sneaker store. I have learned that in some places, shoes are not a fashion statement or a status symbol. Rather, shoes enable a child to make an arduous trek to school and surmount a potential education barrier. When I first learned about the nonprofit organization, In Ian’s Boots, I knew I found a way to unite my shoe passion with my mission to contribute positively to the world around me. Founded by the grieving parents of a fellow soccer goalie killed in a sledding accident, In Ian’s Boots collects used shoes for people in need around the world. Doctors found a biblical message in his boots urging “perseverance,” and this story and message spoke

to me. Last year, I hosted a drive and collected over 600 pairs of shoes, some of which have been distributed to Honduras, Ghana, and Haiti.

I am eager to continue my life's journey at a college where my passion, entrepreneurial spirit, and desire to effect social change can be ignited by a powerful educational experience. I can only imagine all the places my shoes will take me next.

ENGLISH LANGUAGE ARTS

GRADE 12
Curriculum Guide
Module 1

Performance Assessment

12.1 Performance Assessment

Introduction

In this two-lesson Performance Assessment, students respond orally to questions that may be asked during an interview as part of the college admissions process. This assessment requires students to present themselves professionally and answer a series of questions that demand personal and thoughtful responses. Students practice answering the questions in peer groups and assess their peers on several aspects of their answers including the organization, development, substance, and style of their responses. Students are held accountable for peer review through the feedback they provide on their peers’ responses. Finally, students participate in a fishbowl activity in which they respond to one of the questions they have practiced and are assessed on their response.

Each lesson in this Performance Assessment is likely to last one class period. However, timing may vary depending on individual class schedules and student needs.

This Performance Assessment is evaluated using the 12.1 Performance Assessment Rubric.

Standards

Assessed Standard(s)	
SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)
Addressed Standard(s)	

SL.11-12.1.c	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.</p>
--------------	---

Prompt

Over the course of this module, you have read *The Autobiography of Malcolm X* as told to Alex Haley and “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko. You have also developed a narrative essay that responds to one of the Common Application prompts that many colleges require. Finally, you have explored and practiced developing a response to eight questions that colleges may ask during an interview:

- What three adjectives best describe you?
- What are your strengths and weaknesses?
- What activities do you find most rewarding?
- What is your favorite book?
- What do you want to do after graduating from college?
- What do you expect to be doing ten years from now?
- Why do you want to attend our college?
- What can you contribute to our college campus?

Prepare to respond thoroughly and appropriately to each question. Without advance knowledge of which question you will be asked, you are expected to respond to one of these questions during an activity that simulates the interview process.

- Areas of focus for this Performance Assessment are: timing and pacing of the response; organization of the response; content and substance of the ideas in the response; use of formal language; and body language.
- This Performance Assessment requires students to complete homework in order to provide adequate time for preparation for all questions. Homework that prepares students for the Performance Assessment is given in 12.1.1 Lessons 5, 11, 17, and 23; 12.1.2 Lessons 1–4; and 12.1.3 Lessons 1–5 and 7.

File: 12.1 Performance Assessment, v2 Date: 4/30/15

Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

High Performance Response

High Performance Response(s)

A High Performance Response should:

- Respond thoroughly to the selected question using effective organization, development, substance, and style.
 - Convey information and events using a clear and distinct perspective.
 - Adapt formality and language to the task, purpose, and audience.
- Student responses will be assessed using the 12.1 Performance Assessment Rubric.

Standard-Specific Demands of the Performance Assessment

This Module Performance Assessment requires students to meet numerous demands required by the ELA/Literacy Standards for grades 11–12.

Through engagement with texts and development of their own narrative responses to the Common Application prompts used by many colleges and universities, students have explored how authors frame, organize, and structure compelling narratives about their own lives. Students have also considered the questions to be posed during this Performance Assessment, enabling them to work independently and efficiently to develop and perfect appropriate and purposeful responses to the questions in this Performance Assessment.

This Performance Assessment demands that students respond appropriately and thoroughly to a given question, and present themselves in a positive light, conveying a clear and distinct perspective. Student responses must demonstrate organization, development, substance, and style that are appropriate to purpose, audience, and task of an oral presentation (SL.11-12.4). Additionally, this assessment requires students to adapt speech to align with the task and audience of a college interview while demonstrating command of formal English (SL.11-12.6).

Process

The Module Performance Assessment requires students to provide practiced oral responses to eight different interview questions that may be posed during an interview as part of the college admissions process. Additionally, students take into account any teacher and peer feedback they may have received during the preparation of their responses during earlier lessons in the module, such that the organization, development, substance, and style of the response are appropriate for the audience, purpose, and task. Students prepare their responses to be delivered first to a group of peers who provide relevant feedback.

File: 12.1 Performance Assessment, v2 Date: 4/30/15

Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

Students then apply the feedback to their responses in preparation for the last lesson in this assessment in which students are asked one of the questions and are assessed on their responses.

Lesson 1

Students work in groups of 3–4. Each group receives eight index cards, each with one of the eight questions written on it, and each student receives six 12.1 Peer Feedback Checklists (which are included at the end of this document). One at a time, each student draws an index card and orally answers the question, while the peers listen and then complete a 12.1 Peer Feedback Checklist for each student. This process repeats until as many questions as possible are answered completely, but each student should answer at least 2 questions fully. Students may then share feedback verbally, as well as provide each student his or her 12.1 Peer Feedback Checklists for review.

Interview Questions:

- What three adjectives best describe you?
- What are your strengths and weaknesses?
- What activities do you find most rewarding?
- What is your favorite book?
- What do you want to do after graduating from college?
- What do you expect to be doing ten years from now?
- Why do you want to attend our college?
- What can you contribute to our college campus?

Instruct students to prepare 2–3 minute responses to at least four of the questions. Explain to students these presentations cannot be a written assignment that is read aloud but should use a narrative or explanatory format to convey the most compelling and relevant aspects of their responses.

- For the first two questions listed above, students should indicate which college they are focusing on and should use information specific to that college to inform their responses.
- Remind students of their homework throughout the module, during which they prepared responses to each of the listed questions.

For homework, instruct students to review their peers' comments and apply the feedback to their prepared responses.

Lesson 2

Students come to class prepared to respond to any of the interview questions. Students arrange their desks in a fishbowl format with 3–4 desks in the center of the class and the others arranged in a circle around them. Groups of 3–4 students are called to the center. The teacher asks each student one of the eight interview questions and assesses students' responses.

- Allow each student to respond completely before moving on to the next student.
- Teachers may ask clarifying questions of the students to elicit a complete response, as may naturally happen during a college interview. Students may be assessed on their responses to those questions in the context of the original question.
- Teachers may also choose to arrange the desks so that the focus group is at the front of the class.
- Teachers may use a random process for selecting the questions they pose students. The process is meant to simulate a true interview process, for which the questions the interviewer will ask are unknown to the interviewee.
- Video equipment may be used to capture student answers for later, more careful review and assessment.

12.1 Module Performance Assessment

Oral Response

Your Task: Over the course of this module, you have read *The Autobiography of Malcolm X* as told to Alex Haley and “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko. You have also developed a narrative essay that responds to one of the Common Application prompts that many colleges require. Finally, you have explored and practiced developing a response to eight questions that colleges may ask during a college interview:

- What three adjectives best describe you?
- What are your strengths and weaknesses?
- What activities do you find most rewarding?
- What is your favorite book?
- What do you want to do after graduating from college?
- What do you expect to be doing ten years from now?
- Why do you want to attend our college?
- What can you contribute to our college campus?

Prepare to respond thoroughly and appropriately to each question. Without advance knowledge of which question you will be asked, you are expected to respond to one of these questions during an activity that simulates the interview process.

Your response will be assessed using the 12.1 Performance Assessment Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Prepare a general outline for how you would respond to each question
- Respond to all parts of each question
- Demonstrate command of formal English when presenting

File: 12.1 Performance Assessment, v2 Date: 4/30/15

Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License <http://creativecommons.org/licenses/by-nc-sa/3.0/>

CCSS: SL.11-12.4, SL.11-12.6

Commentary on the Task:

This task measures SL.11-12.4 because it demands that students:

- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning. Present their own perspective and alternative or opposing perspectives and ensure the organization, development, substance, and style are appropriate to purpose, specific audience, and task.

This task measures SL.11-12.6 because it demands that students:

- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

12.1 Performance Assessment Rubric

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Collaboration and Presentation The extent to which the response presents information, findings, and evidence, conveying a clear perspective, such that listeners can follow the line of reasoning; and address alternative or opposing perspectives. The extent to which the response demonstrates organization, development, substance, and style appropriate to the purpose, audience, and task.</p> <p>CCSS.ELA-Literacy.SL.11-12.4</p> <p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>	<p>Skillfully present information, findings, and evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning; skillfully address alternative or opposing perspectives. Demonstrate skillful organization, development, substance, and style appropriate to the purpose, audience, and task.</p>	<p>Present information, findings, and evidence, conveying a clear perspective, such that listeners can follow the line of reasoning; address alternative or opposing perspectives. Demonstrate organization, development, substance, and style appropriate to the purpose, audience, and task.</p>	<p>Somewhat effectively present information, findings, and evidence, conveying an indistinct perspective, such that listeners struggle to follow the line of reasoning; insufficiently address alternative or opposing perspectives. Demonstrate organization, development, substance, and style somewhat appropriate to the purpose, audience, and task.</p>	<p>Ineffectively present information, findings, and evidence with an unclear perspective, failing to establish a clear line of reasoning or address alternative or opposing perspectives. Rarely demonstrate organization, development, substance, and style appropriate to the purpose, audience, and task.</p>
<p>Collaboration and Presentation The extent to which the response adapts speech to the specific context and task, demonstrating a command of formal English.</p> <p>CCSS.ELA-Literacy.SL.11-12.6</p> <p>Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</p>	<p>Skillfully adapt speech to the specific context and task, demonstrating skillful command of formal English.</p>	<p>Adapt speech to the specific context and task, demonstrating command of formal English with occasional errors.</p>	<p>Somewhat effectively adapt speech to the specific context and task, demonstrating partial command of formal English with several errors.</p>	<p>Ineffectively adapt speech to the specific context and task, demonstrating insufficient command of formal English with frequent errors.</p>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

File: 12.1 Performance Assessment, v2 Date: 4/30/15

Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License <https://creativecommons.org/licenses/by-nc-sa/3.0/>



12.1 Performance Assessment Checklist

Assessed Standards: _____

	Does my response...	✓
Collaboration and Presentation	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning? (SL.11-12.4)	<input type="checkbox"/>
	Demonstrate organization, development, substance, and style appropriate to the specific purpose, audience, and task? (SL.11-12.4)	<input type="checkbox"/>
	Adapt speech to the specific context and task, demonstrating command of formal English? (SL.11-12.6)	<input type="checkbox"/>
	Demonstrate command of formal English? (SL.11-12.6)	<input type="checkbox"/>

File: 12.1 Performance Assessment, v2 Date: 4/30/15

Classroom Use: Starting 5/2015

© 2015 Public Consulting Group. This work is licensed under a

Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License

<http://creativecommons.org/licenses/by-nc-sa/3.0/>



12.1 Peer Feedback Checklist

Addressed Standard: SL.11-12.1.c

Comprehension and Collaboration

Feedback	Did I...	✓
<input type="checkbox"/>	Pose questions to my peer about information that is not clear to me?	
	Pose questions to my peer about my peer's evidence and support for his/her answer?	
	Clarify, verify, or challenge ideas in the conclusions of my peer's response?	
<input type="checkbox"/>	Encourage my peer to consider how the response may sound to those who hold different perspectives?	
	Provide feedback related to my peer's tone or word choice?	

