

**Western Literature Association and Charles Redd Center  
Teaching Western American Literature K-12 Teaching Prize  
Instructional Plan Format**

**Note:** This instructional plan format is very flexible and just a guideline. You are welcome to develop a format and structure that applies to your teaching and classroom context and grade level.

Establishing Roots: Place-Based Learning in a Multicultural, Title I High School  
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| Duration, Grade Level, Number of Students | <p>I need 4 weeks in order to complete this small unit. This is the first unit, so we have <b>19 days</b> in which to finish this unit. ***</p> <p>Each class period is 50 minutes (bell-to-bell) and all of that time is essential in establishing this framework. It is important to establish a super structure framework, daily procedures, routines, and expectations from the first day of instruction. I work within a reading and writing workshop based super structure, meaning that specific days have certain activities reserved for that day. For example, Monday is whole group instruction, establishing our instructional goals for that week, and reading/annotating <i>mentor texts</i>, (texts that highlight key concepts covered that week). Tuesdays and Wednesdays are reading focused days. Thursdays and Fridays are writing focused days. This super structure is miraculous in that students know the instructional expectation for that day before they even walk into the room, but for this structure to work organically, it has to start on day one of the school year. In addition to class time, students work outside of class cooperatively and on their own in order to read, write, and complete a multimodal project. I teach five sections of English IV, twelfth grade. Each section typically houses 25-40 students.</p> <p>***Please note: many senior scheduling issues happen early on- i.e. panoramic senior photo, senior class photo, graduation meetings, graduation cap and gown fitting, etc. In actuality, we end up with <b>14 days</b> to complete this unit. Therefore, homework is a necessity.</p> |
| Instructional Materials                   | <p>For this unit to be successful students will need access to:</p> <ol style="list-style-type: none"><li>1. Reading Materials:<ol style="list-style-type: none"><li>a. <i>House on Mango Street</i> by Sandra Cisneros</li><li>b. "Sonrisas" by Pat Mora</li><li>c. <i>Borderlands / La Frontera: The New Mestiza</i> by Gloria Anzaldua</li><li>d. "Superman and Me" by Sherman Alexie</li><li>e. "That's my middle-west" excerpt from <i>The Great Gatsby</i> by F. Scott Fitzgerald</li></ol></li><li>2. Copies of Texas Common College Application Prompts</li><li>3. Journal</li></ol>   |

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|                             | <ol style="list-style-type: none"> <li>4. Chrome book (Palo Duro is Title I (federally funded) and has 1:1 chrome books) or personal smart device</li> <li>5. Pencil, pen and highlighter</li> <li>6. Colored paper</li> <li>7. Art supplies (markers, colored pencils, crayons)</li> <li>8. Magazines</li> <li>9. Glue Sticks/tape/stapler</li> <li>10. Panhandle Plains Historical Museum Field Trip</li> <li>11. Palo Duro Canyon Trip (**Extension)</li> </ol>   |
| Key Vocabulary and Concepts | <p>The terms that drive our instruction are:</p> <ul style="list-style-type: none"> <li>• Place</li> <li>• Blueprinting</li> <li>• Identification</li> <li>• Analysis</li> <li>• Synthesis</li> <li>• Emulate</li> <li>• Imitate</li> <li>• Culture</li> <li>• Evaluation</li> <li>• Revise</li> <li>• Organization</li> <li>• Sequential</li> <li>• Spatial</li> <li>• Classification</li> <li>• Listing</li> <li>• Cause – Effect</li> <li>• Order of Degree</li> <li>• Comparison – Contrast</li> <li>• Mixed</li> <li>• Paradox</li> <li>• Satire</li> <li>• Allegory</li> <li>• Culture</li> <li>• Center</li> <li>• Periphery</li> <li>• Marginalized</li> <li>• Xenophobia</li> </ul> |
| Enduring Understanding      | <p>A majority of the students who attend Palo Duro High School are immigrants. Some immigrated willingly, to seek the American Dream. Others were forcibly removed from their motherland because of war, famine, etc. Because PDHS is composed of such a diverse student population, it is important to discuss the role of place and how place shapes who we are as people. Refugee and immigrant students bring their birthplace with them to the panhandle through history, food, clothing, religion, and culture. In essence, they add to the rich tradition of this place</p>   |

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|                              | <p>and implement parts of the Texas Panhandle into their everyday lives. PDHS is located on Amarillo Boulevard, which is a mixing pot of cultures. A person can have a homemade chicken fried steak at Cattleman's Café, and then hop across the street to dine on a goat and rice dish in an authentic Somalian kitchen. That same person can then go to a local, Mexican owned paleton for a fresh Aqua Fresca or paleta. Then he/she could find any Asian food ingredient at Tri's market, a market specializing in Asian imports. The boulevard becomes the ultimate test in the meeting and mixing of cultures. In a time when xenophobia is treated as scripture, it is important to step back, look at our history, and understand that we are all immigrants to this country. Immigrants who brought their food, history, tradition, religion, and dress have made America what it is today—an amalgamation of peoples, ideas, and cultures. It is in this meeting and mixing of cultures that we can see the true spirit of America.</p>   |
| <p>Essential Question(s)</p> | <ol style="list-style-type: none"> <li>1. How does a writer develop purpose and viewpoint that expresses who they are?</li> <li>2. How can a writer use reflection and evaluation to polish an essay?</li> <li>3. How can a writer organize ideas to assist the reader in understanding?</li> <li>4. Is the place you are from important to who you are?</li> <li>5. Does the history of a place shape your understanding of that place?</li> <li>6. Do places change? Alternatively, does the original essence of a place stick around even after the place has evolved?</li> <li>7. If you emigrate from another place, do you bring parts of that place with you?</li> <li>8. Do literature and pop culture help shape and define place?</li> </ol>  |
| <p>Learning Objectives</p>   | <ol style="list-style-type: none"> <li>1. The student will be able to (TSWBAT) participate collaboratively, offering ideas or judgments that are purposeful in moving the team toward goals, asking relevant and insightful questions, tolerating a range of positions and ambiguity in decision making, and evaluating the work of the group based on agreed-upon criteria</li> <li>2. TSWBAT generate questions about text before, during, and after reading to deepen understanding and gain information.</li> <li>3. TSWBAT make connections to personal experiences, ideas in other texts, and society.</li> <li>4. TSWBAT describe personal connections to a variety of sources, including self-selected texts.</li> <li>5. TSWBAT interact with sources in meaningful ways such as note taking, annotating, free writing, or illustrating.</li> <li>6. TSWBAT analyze and evaluate characteristics and structural elements of informational texts such as: (i) clear thesis, effective supporting evidence, pertinent examples, commentary, summary, and conclusion; and (ii) the relationship between organizational design and author's purpose.</li> <li>7. TSWBAT evaluate the author's purpose, audience, and message within a text.</li> </ol> |

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|           | <ol style="list-style-type: none"> <li>8. TSWBAT evaluate use of text structure to achieve the author's purpose.</li> <li>9. TSWBAT analyze and evaluate how the author's use of language informs and shapes the perception of readers.</li> <li>10. TSWBAT evaluate the use of literary devices such as paradox, satire, and allegory to achieve specific purposes.</li> <li>11. TSWBAT evaluate how the author's diction and syntax contribute to the effectiveness of a text.</li> <li>12. TSWBAT compose informational texts such as personal essays using genre characteristics and craft.</li> <li>13. TSWBAT plan a piece of writing appropriate for various purposes and audiences by generating ideas through a range of strategies such as brainstorming, journaling, reading, or discussing.</li> <li>14. TSWBAT develop drafts into a focused, structured, and coherent piece of writing by: (i) using strategic organizational structures appropriate to purpose, audience, topic, and context; and (ii) developing an engaging idea reflecting depth of thought with effective use of rhetorical devices, details, examples, and commentary.</li> <li>15. TSWBAT revise drafts to improve clarity, development, organization, style, diction, and sentence fluency, both within and between sentences.</li> <li>16. TSWBAT edit drafts to demonstrate a command of Standard English conventions using a style guide as appropriate.</li> <li>17. TSWBAT publish written work for appropriate audiences.</li> <li>18. TSWBAT use an appropriate mode of delivery, whether written, oral, or multimodal, to present results.</li> </ol> |
| Standards | <p>The Following English IV TEKS (Texas Essential Knowledge and Skills) apply:</p> <ol style="list-style-type: none"> <li>1. <b>Developing and sustaining foundational language skills:</b> listening, speaking, discussion, and thinking--oral language. The student develops oral language through listening, speaking, and discussion.</li> <li>2. <b>Comprehension skills:</b> listening, speaking, reading, writing, and thinking using multiple texts. The student uses metacognitive skills to both develop and deepen comprehension of increasingly complex texts.</li> <li>3. <b>Response skills: listening, speaking, reading, writing, and thinking using multiple texts.</b> The student responds to an increasingly challenging variety of sources that are read, heard, or viewed.</li> <li>4. <b>Multiple genres: listening, speaking, reading, writing, and thinking using multiple texts--genres.</b> The student recognizes and analyzes genre-specific characteristics, structures, and purposes within and across increasingly complex traditional, contemporary, classical, and diverse texts.</li> <li>5. <b>Author's purpose and craft: listening, speaking, reading, writing, and thinking using multiple texts.</b> The student uses critical inquiry to analyze the authors' choices and how they influence and communicate meaning within a variety of texts. The student analyzes and applies author's craft</li> </ol>   |

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|                     | <p>purposefully in order to develop his or her own products and performances.</p> <p>6. <b>Composition: listening, speaking, reading, writing, and thinking using multiple texts--genres.</b> The student uses genre characteristics and craft to compose multiple texts that are meaningful.</p> <p>7. <b>Composition: listening, speaking, reading, writing, and thinking using multiple texts--writing process.</b> The student uses the writing process recursively to compose multiple texts that are legible and use appropriate conventions.</p> <p>8. <b>Inquiry and research: listening, speaking, reading, writing, and thinking using multiple texts.</b> The student engages in both short-term and sustained recursive inquiry processes for a variety of purposes.</p>  |
| Background          | <p>This unit centers on personal narrative and students grappling with and better understanding place. We read what authors from various backgrounds have to say about place and how that place affected them. We imitate different writing styles so students are able to experiment with style and structure to understand the effect different styles and structures have on interpretation and understanding of text. Students have two major end goals: 1.) Students write a personal narrative centered on place and how they inhabit that place. 2.) Students work collaboratively on a multimodal presentation to highlight a place for their peers in a creative way.</p> <p>Ultimately, students need to understand where we are going in this unit, so they can read with a purpose rather than just wandering through and trying to make something happen in the last week of the unit. Working with the end in mind is also helpful to me as the teacher, because it forces me to look at every lesson and ask how the lesson adds to the students understanding of the unit, and if the information helps them effectively approach the final paper or project they have to complete for that unit. Teachers need to be doubly aware to point out the difference between imitation and plagiarism, as imitation is a cornerstone of this unit.</p> <p>The last thing I would want students or teachers to know is the gradual release model of instruction – which works off the idea that a teacher needs to model all tasks he/she wants their students to complete. Teachers do not just throw a student in and hope (or assume) they know what the teacher would like them to do. Rather, educators start by modeling the strategy and then release students to group or partners, and then after teachers have checked in with groups to make sure students understand the concept, and then educators can release students to individual work time or homework.</p> |
| Suggested Procedure | <p>Day One-</p> <ul style="list-style-type: none"> <li>• <b>Unit overview/Marking due dates on class calendar-</b> I give out all pertinent information for this short unit. Students receive a calendar and each week we add important reading and writing due dates. Students are informed of the focus of this unit and the expected end goals of the unit (i.e. what we are working toward).</li> <li>• <b>Blueprinting-</b> Hand out copies of “House on Mango Street” (first chapter from the book <i>House on Mango Street</i>) by Sandra Cisneros. Students annotate their copy while I read aloud. (Students annotate</li> </ul>   |

for anything that sticks out to them in the reading). After reading aloud, I lead a *notice and note* strategy session. In this strategy, students point out what they noticed, and why they think the author would choose to write that way. Responses can include mechanics, structure, or content—nothing is off limits. I then lead the students in a prewriting strategy called *blueprinting*. I pick a place that holds memories for me. This could be a house, a room within a house, my childhood neighborhood, any of the schools I went to, etc. I draw the literal blueprint of the place. I then move around the blueprint and jot down memories that are rooted to that particular place. Students follow my model to come up with their own place.

Students need to have their blueprinting map completed for the next day of class—so if someone does not finish in class, it is homework.

#### Day Two-

- **Blueprinting Cont.** - Students show up with completed blueprint. I model how to pull one memory from the blueprint and write up a small narrative of that moment. Students select a memory and write their narrative accordingly. I remind them to think on how Cisneros grounds her memory in her childhood home. Have students share with their group, and then select one person from each table to share with the class. Students add this narrative to their working portfolio.

#### Day Three-

- **Open with a video/discussion** – I choose anything that highlights the idea of imitation in the arts or shows that people learn through imitation. I typically play Otis Redding’s live performance of “Try a Little Tenderness,” and then follow with Jay-Z and Kanye West’s music video “Otis” to show how hi-hop music is built on sampling (imitation). I allow time for students to brainstorm with class on other forms of imitation. (Kids learning to talk, reading/writing, etc.) This would be a nice place to stop and discuss the difference between imitation (sampling) and plagiarism. Teachers could prompt students with questions about what would happen if an artist stole other artists’ beats or lyrics? Over the next week, students will read different perspectives on place by authors from varying backgrounds. They will imitate each of these writers and add these quick-writes to their working portfolio.
- **Reading-** Hand out copies of Pat Mora’s poem “Sonrisas.” Have students decide what genre of writing it fits into based on how it looks. Students read and annotate exactly the same way they did with Cisneros. Students discuss what they noticed at their table first, and then we open up discussion to the entire group.
- **Writing-** Students then brainstorm two worlds they live in, and list feelings and imagery associated with each world. For example, son/boyfriend, Latina/American, African/Somali, Professional / Chola, etc. Students then imitate Mora’s style in writing about the two places they inhabit simultaneously. If time permits, students

who volunteer can read their poem. All students add writing to working portfolio.

#### Day Four-

- **Reading-** Start class with background information on Sherman Alexie. (Most students at PD read *The Absolutely True Diary of a Part Time Indian* during freshmen or sophomore year, so they know who Alexie is.) Hand out copies of Sherman Alexie's "Superman and Me." Lead students in a guided reading/discussing/annotating session.
- **Grammar Mini-lesson-**(cannot...nor, lists using commas). Push students to include one or both of these in their writing for the day.
- **Writing-** Students brainstorm activities or skills they learned to do with a family member or friend (i.e. cooking, fixing cars, painting, sewing, etc.). They write out their memory of that event and where it happened—how that memory is rooted to place, like Alexie's memory is rooted to the Reservation. Students then have time to write their imitation piece. If students run out of time, they need to have the writing completed by next class meeting. Students add this to their working portfolio.

#### Day Five-

- **Reading-** Handout excerpts from Gloria Anzaldua's *Borderlands*. Before reading, have an open discussion with students on what they think borderlands are. Discuss with students how Anzaldua mixes different styles of genres in one piece of writing. Have them specifically annotate for different styles of writing and different formats (i.e. geography and history mixed with personal history and oral tradition, poetry mixed with narrative prose). Read a small section with students, and then allow students to either work collaboratively to read through and annotate or work alone. Come back as whole class to discuss findings and point out interesting interpretations.
- **Preparing for field trip-** Inform students that we will take a field trip the next day to Panhandle Plains Historical Museum so that they may interact with the various histories of the Panhandle. Tell them that their writing imitation for Anzaldua will be to move in and out of historical retelling and personal narrative so they need to keep that end goal in mind while at the museum the next day. Remind students to bring their journals and something to write with, as they will have some prewriting to accomplish at the museum.

#### Day Six-

- **Field Trip to Panhandle Plains Historical Museum (Canyon, TX)** - Many of my students are introduced to PPHM for the first time on this trip. I plan to have either Dr. Alex Hunt introduce the museum to the group or the museum staff—either way students have a better understanding of all the different exhibits and how the museum documents the history of the Texas panhandle. I share end

goals for students, rules and expectations, or takeaways from the visit. Students then have time to explore all of the different exhibits. Eventually students decide on one exhibit that speaks to them. They investigate all parts of that exhibit and document this in their journal. Students should think of how they can connect whichever exhibit they land on back to their own personal history. Students need to have this journal entry done before coming into class the next day.

#### Day Seven-

- **Debrief Field Trip-** Start class with a discussion on how the field trip went for students. Students can complete a google form to share what they enjoyed (positive takeaways) and what they think could be modified for future classes (negative takeaways). Have students share with their group what exhibit they landed on and why they choose that exhibit. End debrief with students reading part of their journal entry (to their group) making the connection between the museum and their personal history in this place. If time permits, share out some responses to the whole group. Ask students to type up journal entry and add to working portfolio.
- **Reading-** Introduce the last author to imitate- a small selection from *The Great Gatsby* by F. Scott Fitzgerald (canon). Students read independently and annotate what stands out to them. Have students talk with tables and then share out ideas whole group.
- **Writing** – have students think about stereotypes that are associated with the Texas Panhandle (i.e. we all ride horses, we all love guns, we are ignorant hicks, etc.). Then have students come up with a list of actualities from living in the Texas panhandle—they imitate Fitzgerald’s juxtaposition of actuality vs. assumption when it comes to place. Students add writing to working portfolio. Assignments are homework if not finished in class.

#### Day Eight-

- **Introduce Multimodal Group Project-** Give students the basic information for the project (instructional handout, rubric for project, etc.). Have them form groups of three. Groups meet together the rest of the week.
- **Assign Roles** – Students need to assign roles within their groups. Some examples of group roles are *manager, artist, cutter/editor, production, sound/music integration, etc.*
- **Discussion of Place-** Groups then decide which place they are all familiar enough with to create their project around. Examples from past student groups are: *Amarillo, TX, Whataburger, Hamlet (neighborhood in Amarillo), North Heights, Amarillo Boulevard, Eastridge, Pleasant Valley, Palo Duro High School, Travis Middle School, Thompson park, Canadian River, Palo Duro Canyon, Lake Meredith, etc.*

- **Game plan-** Groups compose a loose schedule and checklist of what they need to do in order to be successful over the next week.

Day Nine-

- **Multimodal Project Continued- Writing-** As a group, students work through a quick list strategy. In this strategy, the students make three columns on a page. At the top of each column, they write one of the places they came up with the day before. The teacher sets the timer for whatever time they think is necessary (a minute to a minute and a half). Students brainstorm and write down all words that they associate with that specific place during the time. At the end of the designated time, students have a minute or two to discuss the list they came up with and then we move on to the next column (second place). Repeat the process until all three places have a list of words associated with them. At the end of the three rounds, students go back to the first column and highlight their three favorite words from that column. Out next to each highlight, they jot down ideas on how to capture or highlight this place/idea in order to share with the rest of their class. By the end of the class, they should not only have decided on ONE specific place they want to use, but also the three words they decided would represent that place to the rest of the class. Students have whatever time is left to finish planning for the next day (recording). Teacher can ask: How do students plan to capture their words to best represent their place?

Day Ten –

- **Recording Day-** Students have the day to record video for multimodal project. Since I teach seniors, I generally allow them to leave the classroom in order to record. Some choose to record on campus, and other students make a plan to meet outside of school to record at their designated areas. Students are only afforded the one day in class in which to record as many clips as possible so they can edit these together to make the best video. I typically have newspapers, magazines, construction paper, markers, glue, and various other art supplies for students to document their words for the video, but students are allowed to be as creative with the project as possible (i.e. one year I had students present Whataburger as their shared place. They filmed there and spelled out their descriptive words using Whataburger's sacks, French fries, and ketchup packets).

Day Eleven-

- **Editing/Cutting/Polishing Day –** Student groups have the day in class to work on and finish multimodal projects. Students need to practice presentation of video with their group, so it is not messy.

Day Twelve-

- **Presentation Day –** Student groups introduce their multimodal projects and who did what within each group. After all groups have

presented, classes vote on favorites (using a google form) on categories like most artistic, most creative, funny, real, etc.

#### Day Thirteen-

- **Writing Workshop begins-** Start the day by having students look back through all prewriting we did to decide on which imitation pieces' students want to use in their college essay. I advise students to pick one to model their college essays after, but I have had students successfully implement multiple aspects of different writer's toolboxes without the essays spinning out of control. After students have decided which pieces they are the most comfortable with, I hand out Texas Common Application Prompts. We read all three prompts together and students annotate each part of the prompt (i.e. what is the prompt asking you to do as a writer?). Students select one prompt, and then complete prewriting to connect their imitation writing to the prompt they have decided on. End class discussing what the point of a college essay is, and typical pitfalls we need to try to avoid.

Day Fourteen- (NOTE on days 14-17: I work off a writing workshop model. This means that every day I have a 10-minute mini-lesson geared toward some aspect of writing for that particular assignment. After I walk through the mini-lesson, students have the rest of class to draft their paper. While students are working I am moving to confer with students, answer questions, check in with students I know might struggle through the assignment (i.e. English language learners or Special Education populations). If I see a common problem (with format, style, etc.) this issue becomes the mini-lesson for the next day. It is an effective way to keep a steady pulse on who is doing what and where they are located within that particular writing process. Essentially, these days are short and to the point because that is what works for my students. As you can see below, I have a mini-lesson topic pulled, and then it follows the above outline.)

- **Writing Workshop Mini-lesson:** Switching up sentence complexity to build narrative voice / pronoun usage- Drafting Day – Conferring

#### Day Fifteen-

- **Writing Workshop Mini-lesson:** Using the 5 senses in your writing- Drafting Day – Conferring

#### Day Sixteen-

- **Writing Workshop Mini-lesson:** Is your story original? Avoiding clichés in personal narrative writing. Drafting Day – Conferring  
**\*Completed Rough Draft due tomorrow.**

#### Day Seventeen-

- **Writing Workshop- Peer Edit / revise – Clocking Exercise**  
Clocking is an exercise where students work as a group to give authentic feedback to their peers on essays. In this exercise, assign students a number within their group (1-3 for this assignment). Students look for a specific task (rather than reading and speaking to an entire essay). For example, students might look specifically for use of pronouns, or if the essay answers the desired prompt. The name clocking come from the passing and time constraint since students read peers' papers in the desired amount of time (3-5

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|  | <p>minutes) and then they pass the paper to the next person in their group. That person has a different task to look for. This continues until all students have read and identified their task. This strategy is helpful with any size of group, and sometimes it is better to mix up writing groups for this activity. Students have the weekend to think on and fix any problems shared with them from clocking group.</p> <p><b>Day Eighteen-</b></p> <ul style="list-style-type: none"> <li>• <b>Writing Workshop</b>- Last round of edits, revision, assistance from myself or peers. Students fill out a form elaborating on whom they chose to imitate for their personal narrative essay, which place they decided to use, etc. Students share out small answers with their groups the next day, and then whole group volunteers.</li> </ul> <p><b>Day Nineteen-</b></p> <ul style="list-style-type: none"> <li>• <b>Presentations</b>-Personal narrative share- (mini-conference like structure).</li> <li>• <b>Portfolio work</b> – Students add their final draft to their working portfolio. These portfolios are a huge part of our cumulative grade at end of semester one and again at the end of the year. We are moving toward a capstone based grading system and hopefully this next academic year will implement a conference style capstone presentation / portfolio presentation to the entire school, the community, members from higher education establishments (Amarillo College and WTAMU) and the whole of Amarillo Independent School District.</li> <li>• <b>Grading</b> – It is imperative to me as an educator to have final drafts back to students with notes ASAP—this way if students need to make changes, they are able to do so while the paper is still fresh on their minds, and before we have moved too far into our next unit of study.</li> </ul> |
| <p><b>Evaluations</b><br/>(Assessment)</p> | <p><b>See attached rubrics.</b></p> <p><b>Multimodal Project – Requirements-</b></p> <ul style="list-style-type: none"> <li>• Students must work collaboratively (groups of three)</li> <li>• Students must decide on a place (physical or abstract) unanimously that everyone in the group has experience with – (i.e. I would not pick Guymon, OK since I have never visited Guymon, OK).</li> <li>• Students must complete prewriting activities before they decide on the three words that describe that place.</li> <li>• All students must be involved in the creation of the video.</li> <li>• Students can record video on either Chromebook or smart device.</li> <li>• Video has to be within the allotted time frame (1 -3 minutes).</li> <li>• The entire group is responsible for presenting the video to class and letting peers know who did what.</li> <li>• Project must include video aspect, writing aspect, some sort of art, music aspect, and finally, an editing aspect.</li> </ul> <p><b>College Essay/Personal Narrative Essay-</b></p>  |

*Requirements:*

- Essay cannot exceed 500 words.
- Must be in proper MLA format.
- Double-spaced, Times New Roman font size 12.
- Must answer one of the essay topics below.
- Must incorporate one of the imitation prewriting we did in class together.
- Must be worked through the writing process—I will not accept final drafts from students who did not submit a rough draft through the proper channels.
- Must have editing done within writing group.
- Must implement place in some way.

**Essay Topics:**

1. Tell us your story. What unique opportunities or challenges have you experienced throughout your high school career that have shaped who you are today?
2. Most students have an identity, an interest, or a talent that defines them in an essential way. Tell us about yourself.
3. What was the environment in which you were raised? Describe your family, home, neighborhood, or community, and explain how it has shaped you as a person.

**Journal Work:**

*Requirements:*

- All student work is either done online (working portfolio) or in student owned journals.
- Journals comprise a large portion of in class work: notes, prewriting, brainstorming, daily activities, etc.
- Therefore journal grades are a huge chunk of students' six weeks grades.
- The week I take journals up for grading, I typically give students a list of items I will grade for.
- This is also the time for me to start to understand student voice. I am able to see what they write and leave them notes about their writing.

**Working Portfolio/Presentation Portfolio:**

*Requirements:*

- Working portfolios are students' online representations of work that they have completed since they started at Palo Duro High School.
- Students create a working portfolio specifically for my class, and share this folder to me so I am able to check in with them every unit of study to see what they have been working on.
- Presentation portfolios are built off their daily working portfolios.
- Students will submit presentation portfolios for winter and spring Semester Tests.

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|           | <ul style="list-style-type: none"> <li>• <u>Presentation portfolios</u> will be a comprehensive look into that students writing throughout the year (and previous years, if the students wish).</li> <li>• Students will have a list of writing that must be included in the <u>presentation portfolio</u> from across disciplines.</li> <li>• Students will also show off works that they are proud of through a menu like selection of additional works to be included.</li> <li>• All major unit writing must be included in <u>working portfolio</u>.</li> <li>• All units have either quick-writes, timed writes or group write activities that must be included in the <u>working portfolio</u>.</li> </ul>  |
| Extension | <p><b>PALO DURO CANYON TRIP – Journaling / Connection</b></p> <p><b>Rationale</b>-Students who would like to extend this learning would visit Palo Duro Canyon. Currently, I am working alongside Senior Science teachers at PDHS to plan an across discipline field trip to PDC for students. Students are not only able to read about this place in my class, but learn about the history of the place through the field trip to PPHM and finally connect all of this learning to the ecology and geology of the Texas Panhandle. It is my hope that even students who have immigrated here can start to see themselves as part of this place, much like the Comanche who used to roam here, or the homesteaders who immigrated from back east to stake their claims.</p> <p><b>Objectives</b>- The student will be able to define their place and their role within that place by observing what has happened over millions of years in this place historically, geologically, geographically and artistically speaking.</p> <p><b>Activities</b>-</p> <ul style="list-style-type: none"> <li>• Students may write creatively on something they saw or observed while in the canyon.</li> <li>• Students may take a concept they learned in science and connect that to what we have done in our place based writing so far.</li> <li>• Students create a project that highlights concepts they find to bridge English, Science and History.</li> </ul> |
| Resources | <p><b>Print Resources:</b></p> <p>Anderson, Jeff. <i>Everyday Editing: Inviting Students to Develop Skill and Craft in Writer's Workshop</i>. Stenhouse Publishers, 2007.</p> <p>Anderson, Jeff. <i>Mechanically Inclined: Building Grammar, Usage, and Style into Writer's Workshop</i>. Stenhouse Publishers, 2005.</p> <p>Anzaldua, Gloria. <i>Borderlands / La Frontera: The New Mestiza</i>. Aunt Lute Books, 1987.</p> <p>Carroll, Joyce Armstrong and Edward Wilson. <i>Acts of Teaching</i>. Libraries Unlimited, 2007.</p> <p>Christensen, Laird, and Hal Crimmel, editors. <i>Teaching About Place: Learning from the Land</i>. University of Nevada Press, 2008.</p> <p>Cisneros, Sandra. <i>The House on Mango Street</i>. Vintage Press, 1991.</p> <p>Fitzgerald, F. Scott. <i>The Great Gatsby</i>. Scribner, 1925.</p>  |

Mora, Pat. "Sonrisas." *My Own True Name*. Arte Publico Press, 2000.

**Electronic Resources:**

Alexie, Sherman, "Superman and Me: The Joy of Reading and Writing." *Los Angeles Times*, 19 April 1998. August 2016.  
<http://articles.latimes.com/1998/apr/19/books/bk-42979>

Amarillo Independent School District. *Eduphoria. AISD Staff Portal*, 2019.  
<https://eduphoria.amaisd.org/authdistrict/login>

"Jay-Z, Kanye West- Otis ft. Otis Redding." *YouTube*, uploaded by Kanye West, 11, Aug. 2011,  
<https://www.youtube.com/watch?v=BoEKWtgJQAU>.

*National Writing Project Website. Teachers Resources: NWP*, 2019.  
<https://www.nwp.org/cs/public/print/doc/resources.csp>

"Otis Redding: Try a Little Tenderness, Monterey 1967." *YouTube*, uploaded by AllKindSaints, 19 Sept. 2017.  
<https://www.youtube.com/watch?v=xcOfz21MbMA>

*Texas Education Agency*. "Texas Essential Knowledge and Skills." *TEA Website*, 2019. <https://tea.texas.gov/curriculum/teks/>

Please note: I also use shared work folders from my time at *UCLA Writing Project* and the work I do daily in collaboration with fellow teachers at Palo Duro and across my district (Amarillo Independent School District). This includes rubrics that I have attached to this instructional plan.

**You should use the evaluation rubric in conjunction with this instructional plan format as you develop your application.**

Instructional plan format adapted from the Western History Association/Charles Redd Center Teaching Western History Award.

# District Writing Rubric 2018/2019

## Writing Samples w/ Comments and Teaching Points

|   |   | Organization & Focus  | Development of Ideas   | Author's Craft  | Language & Conventions  |
|---|---|---|--|---|---|
| 4 | <b>Meets standards for career and college readiness</b> | <p>Form or structure is appropriate to genre and strategically promotes author's purpose.</p> <p>Establishes and sustains focus, which affects the unity and coherence of the piece.</p> <p>Controls focus and organization with transitions and sentence-to-sentence connections and establishes the relationship among ideas.</p> | <p>All of the evidence and examples are well chosen, specific, and relevant with fully developed commentary/description. Piece is thoughtful and engaging.</p> <p>Purposeful use of rhetorical/literary devices and/or elements.</p> <p>Demonstrates a deep understanding of the task.</p>       | <p>Work is well-tailored to the specific audience and purpose.</p> <p>Conscious stylistic choices enhance the effect of the piece.</p> <p>Displays insight or unique perspective.</p> <p>Word choice is thoughtful and appropriate to form, purpose, voice, and tone.</p> <p>Sentences are purposeful, varied, and controlled.</p>                          | Demonstrates a command of conventions; writing is clear and fluent.   |
| 3 | <b>Meets standards set for grade level</b>              | <p>Form or structure is mostly appropriate to the genre and promotes author's purpose.</p> <p>Establishes and sustains focus with few lapses.</p> <p>Makes an obvious effort to control focus and organization with transitions and sentence-to-sentence connections and to establish relationships among ideas.</p>                | <p>Most evidence and examples are specific and relevant with moderately developed commentary/description.</p> <p>Most of the piece is thoughtful and engaging.</p> <p>Effective use of rhetorical/literary devices and/or elements.</p> <p>Demonstrates a general understanding of the task.</p> | <p>Work is mostly directed to a specific audience.</p> <p>Control of stylistic elements meets standards.</p> <p>General understanding of the subject matter or task is apparent.</p> <p>Word choice is mostly appropriate to form, purpose, voice, and tone.</p> <p>Most sentences are well constructed and sentence structure is varied.</p>               | Few errors in grammar/spelling, not distracting from the content; writing is mostly clear and some writing is fluent.       |
| 2 | <b>Approaches standards for grade level</b>             | <p>Form or structure is somewhat appropriate to the genre and somewhat supports author's purpose.</p> <p>Establishes and sustains focus with multiple lapses.</p> <p>Effort to control focus and organization with transitions and sentence-to-sentence connections and to establish relationships among ideas is vague.</p>        | <p>Some evidence and examples are specific and relevant.</p> <p>Commentary/description present but not effective.</p> <p>Some of the piece is thoughtful and engaging.</p> <p>Includes rhetorical/literary devices and/or elements.</p> <p>Demonstrates a vague understanding of the task.</p>   | <p>Audience appears to be limited to peer group.</p> <p>Control of stylistic elements approaches standards.</p> <p>Limited understanding of the subject matter or task is apparent.</p> <p>Word choice is somewhat appropriate to form, purpose, voice, and tone.</p> <p>Some sentences are well constructed and sentence structure is somewhat varied.</p> | Some errors in grammar/spelling, not distracting from content; writing is clear enough to convey meaning but lacks fluency. |
| 1 | <b>Below standards set for grade level</b>              | <p>Specific form or structure for task is not evident with no support of author's purpose.</p> <p>Focus is lost or not adequately established and maintained.</p> <p>Transitions between ideas are unclear or nonexistent.</p>  | <p>Evidence and examples are not relevant and/or are nonexistent and is missing commentary/description.</p> <p>Little or no attempt to be thoughtful or engaging.</p> <p>Lacking rhetorical/literary devices and/or elements.</p> <p>Little or no understanding of task.</p>                     | <p>Target audience is unclear.</p> <p>Little evidence of stylistic control</p> <p>Superficial grasp of subject matter.</p> <p>Poor word choice; purpose and tone unclear; lacking in voice.</p> <p>Majority of sentences are not well-constructed or varied.</p>  | Weak command of conventions; writing is unclear, often choppy, and possibly confusing.                                      |

Comments:

## English IV - The due dates are as follows

- *Midterm Portfolio* (Six Weeks Test) - Due Friday, December 13, 2019 by midnight.
- *Final Portfolio* (Six Weeks Test) - Due, Friday, May 15, 2020 by midnight.
- *Presentation of Portfolio*- Tuesday, May 5, 2020 at 6:00

## Portfolio Requirements – Did the student include the following?

### Midterm (Dec. 13, 2019)

- **A Cover Letter** - A letter explaining the contents of your portfolio.
- **Reflective Essay** - *This will be a draft for midterm purposes.* Your reflective essay allows the readers of your portfolio insight into your thinking about your writing. You will have chosen the work and provided some information about the assignments, but only you can explain how your portfolio demonstrates your accomplishments as a writer.
  - How do you see yourself as a writer?
  - Is there anything that helped you from either ELA or another class?
- You will select **2-4** of the following options to include in your portfolio. \*\*\*Remember that you must have **at least one paper that was not an assignment from ELA**.
  - **Persuasive Essay (MUST for midterm portfolio)**
    - A paper that reports on something you have observed (for example, field notes for science or social science courses, a laboratory report, a description of art, a play/movie, or music, review of a book, speech, journalism, etc.).
    - A paper that demonstrates your ability to analyze complex information.
    - A paper that provides interpretation (of data, a text, a performance, etc.)
    - A creative assignment (journal entry, poem, short story, painting, etc).
    - A social critique--discussing something happening currently (i.e. immigration, kneeling during national anthem, poverty, drugs, social media, etc.)

Since you shared your portfolio with me already, please make sure that the following is done correctly. When you submit this checklist, I will know you are ready for me to grade your portfolio.

1. Titles - Make sure all of your documents are titled (they cannot be "untitled"). \_\_\_\_\_
2. Cover Letter - Detailing all the parts of your portfolio and why you included them. \_\_\_\_\_
3. Reflective Essay -  $\frac{1}{2}$  page minimum- how you see yourself as a writer. \_\_\_\_\_
4. Persuasive Essay- Revised- \_\_\_\_\_
5. 2-3 Assignments that fit descriptions. \_\_\_\_\_
6. At least ONE assignment not from an English Class. \_\_\_\_\_

## GROUP PRESENTATION EVALUATION/FEEDBACK FORM

Group Member's Names:

Your presentation will be evaluated using the following scale in each of the categories below.

| 1. Introduction   | 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| ▪ Got our attention<br>▪ Gave a preview of presentation   |   |   |   |   |   |
| 2. Preparation  | 1 | 2 | 3 | 4 | 5 |
| ▪ Preparation apparent<br>▪ Practice apparent<br>▪ Each member prepared equally   |   |   |   |   |   |
| 3. Organization   | 1 | 2 | 3 | 4 | 5 |
| ▪ Project well organized?<br>▪ Easy to follow?<br>▪ Did the overall presentation have an introduction, a stated objective, a body with supporting material, and a definite conclusion?            |   |   |   |   |   |
| 4. Creativity   | 1 | 2 | 3 | 4 | 5 |
| ▪ Did the group show creative thinking in the method of development and presentation?<br>▪ Did they get the audience involved in “learning” the material?<br>▪ Was the content audience centered? |   |   |   |   |   |
| 5. Meeting assignment objectives  | 1 | 2 | 3 | 4 | 5 |
| ▪ Did the presentation incorporate strong, effective supporting materials throughout?<br>▪ Did the presenters give clear and concrete explanations and examples?                                  |   |   |   |   |   |

|  |   |   |   |   |   |
|--|---|---|---|---|---|
| 6. Presentation style  | 1 | 2 | 3 | 4 | 5 |
| ▪ Was it delivered extemporaneously?<br>(members knew their material, used minor notes, and did not read it to us !) |   |   |   |   |   |
| ▪ Language used was appropriate and clear?   |   |   |   |   |   |
| 7. Delivery  | 1 | 2 | 3 | 4 | 5 |
| ▪ Eye contact  |   |   |   |   |   |
| ▪ Volume, vocal variety  |   |   |   |   |   |
| ▪ Nonverbal body language<br>(fidgeting, posture, gestures, etc.)  |   |   |   |   |   |
| ▪ Verbal fillers (ah, um)  |   |   |   |   |   |
| ▪ Did the speakers show sincerity or enthusiasm when they spoke?   |   |   |   |   |   |
| 8. Visual aid(s):  | 1 | 2 | 3 | 4 | 5 |
| ▪ Usefulness: helped to explain, clarify, create interest, etc.  |   |   |   |   |   |
| ▪ Appearance of visual aid:<br>aids credibility, large enough, professional looking                                  |   |   |   |   |   |
| ▪ Handling of visual: knew how to use equipment, everyone could see, didn't pass inappropriately around, etc.        |   |   |   |   |   |
| 9. Conclusion  | 1 | 2 | 3 | 4 | 5 |
| ▪ Ended with a summary   |   |   |   |   |   |
| ▪ Had finality to cap off presentation   |   |   |   |   |   |
| 10. Overall team cohesiveness:   | 1 | 2 | 3 | 4 | 5 |
| ▪ Connected to each other  |   |   |   |   |   |
| ▪ Other team members were attentive while individuals spoke  |   |   |   |   |   |
| ▪ Met time requirements  |   |   |   |   |   |
| 11. Overall rating of project  | 1 | 2 | 3 | 4 | 5 |
| ▪ Includes presentational style, content, organization, and creativity   |   |   |   |   |   |

GRADE OR ASSIGNED POINTS \_\_\_\_\_

COMMENTS: