Battle Creek Public Schools

High School Creative Writing Curriculum

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2007
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National Standards for Arts Education

Summary Statement: Education Reform, Standards, and the Arts

Dance, Music, Theatre, Visual Arts

What Students Should Know and Be Able to Do in the Arts

There are many routes to competence in the arts disciplines. Students may work in different arts at different times. Their study may take a variety of approaches. Their abilities may develop at different rates. Competence means the ability to use an array of knowledge and skills. Terms often used to describe these include creation, performance, production, history, culture, perception, analysis, criticism, aesthetics, technology, and appreciation. Competence means capabilities with these elements themselves and an understanding of their interdependence; it also means the ability to combine the content, perspectives, and techniques associated with the various elements to achieve specific artistic and analytical goals. Students work toward comprehensive competence from the very beginning, preparing in the lower grades for deeper and more rigorous work each succeeding year. As a result, the joy of experiencing the arts is enriched and matured by the discipline of learning and the pride of accomplishment. Essentially, the Standards ask that students should know and be able to do the following by the time they have completed secondary school:

- They should be able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.
- They should be able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.
- They should be able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.
- They should have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.
- They should be able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

As a result of developing these capabilities, students can arrive at their own knowledge, beliefs, and values for making personal and artistic decisions. In other terms, they can arrive
at a broad-based, well-grounded understanding of the nature, value, and meaning of the arts as a part of their own humanity.

Summary Statement

These National Standards for Arts Education are a statement of what every young American should know and be able to do in four arts disciplines—dance, music, theatre, and the visual arts. Their scope is grades K-12, and they speak to both content and achievement.

The Reform Context The Standards are one outcome of the education reform effort generated in the 1980s, which emerged in several states and attained nationwide visibility with the publication of A Nation at Risk in 1983. This national wake-up call was powerfully effective. Six national education goals were announced in 1990. Now there is a broad effort to describe, specifically, the knowledge and skills students must have in all subjects to fulfill their personal potential, to become productive and competitive workers in a global economy, and to take their places as adult citizens. With the passage of the Goals 2000: Educate America Act, the national goals are written into law, naming the arts as a core, academic subject—as important to education as English, mathematics, history, civics and government, geography, science, and foreign language.

At the same time, the Act calls for education standards in these subject areas, both to encourage high achievement by our young people and to provide benchmarks to determine how well they are learning and performing. In 1992, anticipating that education standards would emerge as a focal point of the reform legislation, the Consortium of National Arts Education Associations successfully approached the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities for a grant to determine what the nation’s school children should know and be able to do in the arts. This document is the result of an extended process of consensus-building that drew on the broadest possible range of expertise and participation. The process involved the review of state-level arts education frameworks, standards from other nations, and consideration at a series of national forums.

The Importance of Standards Agreement on what students should know and be able to do is essential if education is to be consistent, efficient, and effective. In this context, Standards for arts education are important for two basic reasons. First, they help define what a good education in the arts should provide: a thorough grounding in a basic body of knowledge and the skills required both to make sense and make use of the arts disciplines. Second, when states and school districts adopt these Standards, they are taking a stand for rigor in a part of education that has too often, and wrongly, been treated as optional. This document says, in effect, "an education in the arts means that students should know what is spelled out here, and they should reach clear levels of attainment at these grade levels."

These Standards provide a vision of competence and educational effectiveness, but without creating a mold into which all arts programs must fit. The Standards are concerned with the results (in the form of student learning) that come from a basic education in the arts, not with how those results ought to be delivered. Those matters are for states, localities, and classroom teachers to decide. In other words, while the Standards provide educational goals and not a curriculum, they can help improve all types of arts instruction.

The Importance of Arts Education Knowing and practicing the arts disciplines are fundamental to the healthy development of children's minds and spirits. That is why, in any
civilization—ours included—the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts. There are many reasons for this assertion:

- The arts are worth studying simply because of what they are. Their impact cannot be denied. Throughout history, all the arts have served to connect our imaginations with the deepest questions of human existence: Who am I? What must I do? Where am I going? Studying responses to those questions through time and across cultures—as well as acquiring the tools and knowledge to create one's own responses—is essential not only to understanding life but to living it fully.
- The arts are used to achieve a multitude of human purposes: to present issues and ideas, to teach or persuade, to entertain, to decorate or please. Becoming literate in the arts helps students understand and do these things better.
- The arts are integral to every person's daily life. Our personal, social, economic, and cultural environments are shaped by the arts at every turn—from the design of the child's breakfast placemat, to the songs on the commuter's car radio, to the family's night-time TV drama, to the teenager's Saturday dance, to the enduring influences of the classics.
- The arts offer unique sources of enjoyment and refreshment for the imagination. They explore relationships between ideas and objects and serve as links between thought and action. Their continuing gift is to help us see and grasp life in new ways.
- There is ample evidence that the arts help students develop the attitudes, characteristics, and intellectual skills required to participate effectively in today's society and economy. The arts teach self-discipline, reinforce self-esteem, and foster the thinking skills and creativity so valued in the workplace. They teach the importance of teamwork and cooperation. They demonstrate the direct connection between study, hard work, and high levels of achievement.

The Benefits of Arts Education Arts education benefits the student because it cultivates the whole child, gradually building many kinds of literacy while developing intuition, reasoning, imagination, and dexterity into unique forms of expression and communication. This process requires not merely an active mind but a trained one. An education in the arts benefits society because students of the arts gain powerful tools for understanding human experiences, both past and present. They learn to respect the often very different ways others have of thinking, working, and expressing themselves. They learn to make decisions in situations where there are no standard answers. By studying the arts, students stimulate their natural creativity and learn to develop it to meet the needs of a complex and competitive society. And, as study and competence in the arts reinforce one other, the joy of learning becomes real, tangible, and powerful.

The Arts and Other Core Subjects The Standards address competence in the arts disciplines first of all. But that competence provides a firm foundation for connecting arts-related concepts and facts across the art forms, and from them to the sciences and humanities. For example, the intellectual methods of the arts are precisely those used to transform scientific disciplines and discoveries into everyday technology.

What Must We Do? The educational success of our children depends on creating a society that is both literate and imaginative, both competent and creative. That goal depends, in turn, on providing children with tools not only for understanding that world but for contributing to it and making their own way. Without the arts to help shape students' perceptions and
imaginations, our children stand every chance of growing into adulthood as culturally disabled. We must not allow that to happen.
Without question, the Standards presented here will need supporters and allies to improve how arts education is organized and delivered. They have the potential to change education policy at all levels, and to make a transforming impact across the entire spectrum of education.

But only if they are implemented.

Teachers, of course, will be the leaders in this process. In many places, more teachers with credentials in the arts, as well as better-trained teachers in general, will be needed. Site-based management teams, school boards, state education agencies, state and local arts agencies, and teacher education institutions will all have a part to play, as will local mentors, artists, local arts organizations, and members of the community. Their support is crucial for the Standards to succeed. But the primary issue is the ability to bring together and deliver a broad range of competent instruction. All else is secondary.
In the end, truly successful implementation can come about only when students and their learning are at the center, which means motivating and enabling them to meet the Standards. With a steady gaze on that target, these Standards can empower America’s schools to make changes consistent with the best any of us can envision, for our children and for our society.
Endorsers

The following professional organizations join with the Consortium of National Arts Education Associations in promoting the vision of K-12 arts education as described in the National Standards for Arts Education:

- Alliance for Curriculum Reform
- American Arts Alliance
- American Association of School Administrators
- American Choral Directors Association
- American Council for the Arts
- American Federation of Musicians of the U.S. and Canada
- American Guild of English Handbell Ringers
- American Music Conference
- American Symphony Orchestra League
- Association of Art Museum Directors
- Association of Teacher Educators
- Capezio/Ballet Makers Dance Foundation
- Chorus America
- College Band Directors National Association
- The College Board
- Council for Basic Education
- Educational Theatre Association
- Future Business Leaders of America--Phi Beta Lambda, Inc.
- Getty Center for Education in the Arts
- Guitar and Accessories Marketing Association
- Industrial Designers Society of America
- International Association of Electronic Keyboard Manufacturers
- The International Network of Performing and Visual Arts Schools
- John F. Kennedy Center for the Performing Arts
- Meet the Composer, Inc.
- Music Distributors Association
- Music Industry Conference
- National Academy of Recording Arts & Sciences, Inc.
- National Assembly of Local Arts Agencies (NALAA)
- National Assembly of State Arts Agencies (NASAA)
- National Association of Band Instrument Manufacturers
- National Association of Elementary School Principals
- National Association of Music Merchants
- National Association for Music Therapy, Inc.
- National Association of Pastoral Musicians, Music Education Division
- National Association of School Music Dealers
- National Council of Music Importers and Exporters
- National Education Association
- National Federation of Music Clubs
- National Movement Theatre Association
- National Piano Foundation
- National School Orchestra Association
- North American Montessori Teachers' Association
North American Steel Band Association
OPERA America
Percussive Arts Society
Piano Manufacturers Association International
Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.
Sweet Adelines International
United States Amateur Ballroom Dancers Association
The Voice Care Network
Young Audiences, Inc.

Supporters

The following professional organizations have added their support for the goals and ideals implied in the National Standards for Arts Education:
American Association of Museums
American Bandmasters Association
American Orff-Schulwerk Association
Arts & Business Council, Inc.
ASSITEJ/USA (International Association of Theatre for Children and Young People/United States Center)
Center for Civic Education
College Art Association of America
Corporation for Public Broadcasting
Dance Notation Bureau
Dance/USA
International Council of Fine Arts Deans
International Reading Association
Music Publishers’ Association
Music Teachers National Association
National Alliance for Media Arts & Culture
National Alliance for Musical Theatre
National Association of College Wind and Percussion Instructors
National Association of Schools of Art and Design
National Association of Schools of Dance
National Association of Schools of Music
National Association of Schools of Theatre
National Band Association
National Council for the Social Studies
National Council of Teachers of Mathematics
National League of Cities
National School Boards Association
Very Special Arts
Michigan

English Language Proficiency Standards
for K-12 Schools

Michigan State Board of Education

April 2004
Introduction

The Michigan English Language Proficiency Standards (Michigan ELP Standards) provide a foundation for English language acquisition and the academic development of students who are identified as limited English proficient. The goal of these standards is to establish criteria to support students who are learning English as an additional language. The implementation of ELP standards is essential for educators and learners so that their teaching and learning aligns with the expectations of the Michigan English Language Arts Standards and further ensures English language learners access to the full content area curriculum. Since current research has shown that language proficiency is further developed through academic application, core curriculum subjects such as social studies, science, and mathematics serve as the wider context for English language development, progress toward language proficiency, and overall academic achievement.

Michigan’s Vision for K-12 Education

The Michigan Curriculum Framework Introduction and English Language Arts Vision Statement set forth that “Michigan’s K-12 education will ensure that all students will develop their potential in order to lead productive and satisfying lives. All students will engage in challenging and purposeful learning that blends their experiences with content knowledge and real-world applications in preparation for their adult roles....” (Michigan Curriculum Framework Introduction, p. i)

The ultimate goal for all English language arts learners is personal, social, occupational, and civic literacy....English language arts education in Michigan incorporates the teaching and learning of reading, writing, speaking, listening, and viewing. Integration of English language arts occurs in multiple ways. First, English language arts curriculum, instruction, and assessment reflect the integration of listening, speaking, viewing, reading, and writing. The English language arts are not perceived as individual content areas, but as one unified subject in which each of the five areas supports the others and enhances thinking and learning. Secondly, there is integration of the teaching and learning of content and process within the English language arts. The common human experiences and the ideas, conflicts, and themes embodied in literature and all oral, written, and visual texts provide a context for the teaching of the processes, skills, and strategies of listening, speaking, viewing, reading, and writing. Finally, literacy educators believe that the knowledge, skills, and strategies of the English language arts are integrated throughout the curriculum, enabling students to solve problems and think critically and creatively in all subject areas. (Michigan Curriculum Framework English Language Arts, pp. 3-4)

The Michigan ELP Standards support this vision by providing standards and benchmarks for local school districts, administrators, curriculum specialists, and teachers in K-12 schools as they develop effective and equitable education inclusive of English language learners.
Context for the English Language Proficiency Standards

All elementary and secondary school students currently in the United States will be living in and contributing to an increasingly diverse society and interdependent community of nations in the 21st century. To realize their personal, social, and long-term career goals, individuals will need to be able to communicate with others skillfully, appropriately, and effectively. The challenge of contemporary education is to prepare all students for life in this new world, including those learners who enter schools with a language other than English.

Schools and communities throughout the United States, including Michigan, are facing increased linguistic and cultural diversity. Every year, more and more students who speak languages other than English and who come from homes and communities with diverse histories, traditions, world views, and educational experiences, populate classrooms in urban, suburban, and rural settings. Some ESL students are recent immigrants, brought to the United States by families seeking refuge from political repression or persecution or by families seeking economic opportunity. Others are members of ethno-linguistic groups that have lived on this continent for generations, some for longer than the United States has existed as a nation. Some have had prior education, including literacy, in their native languages. Others have had limited formal schooling. Some have had normal developmental histories, while others have identified disabilities that challenge their learning. The primary concerns in the TESOL ESL Standards are with students in elementary and secondary schools who are not native speakers of English. (Adapted from the TESOL ESL Standards for Pre-K-12 Students, pp. 1-3, 6-8)

The Michigan English Language Proficiency Standards specify the language competencies ESL students in elementary and secondary schools need to become fully proficient in English, to have unrestricted access to grade appropriate instruction in challenging academic subjects, and ultimately to lead rich and productive lives.

The Michigan English Language Proficiency Standards have been informed by the TESOL ESL Standards for Pre-K-12 Students and the work other national standards groups, particularly by English language arts and foreign language standards. The groups share an emphasis on the importance of:

- language as communication
- language learning through meaningful and significant use
- the individual and societal value of bilingualism and multilingualism
- the role of ESL students' native languages in their English language and general academic development
- cultural, social, and cognitive processes in language and academic development
- assessment that respects language and cultural diversity
General Principles of Second Language Acquisition

Current linguistic, psychological and educational research offers insight into the process of learning additional languages and the pedagogy that supports second language learning. Language learning takes place in the community and in classrooms. In the school setting several general principles underlie successful language teaching and learning for all students. The TESOL ESL Standards for Pre-K-12 Students provide an understanding of these principles of language acquisition:

• Language is functional.
  o Developing accurate and fluent, listening, speaking, reading and writing skills in English is essential for students to function proficiently in social situations as well as learn challenging academic content throughout the curriculum.

• Language processes develop interdependently.
  o The acquisition of language skills (listening, speaking, reading, and writing) occurs simultaneously and interdependently as learners use English effectively in a variety of social and academic settings. This means that English Language Learners (ELLs) need to actively participate in an ESL curriculum that provides learning opportunities that are purposefully designed for the acquisition of English skills.

• Language acquisition occurs through meaningful use and interaction.
  o English Language Learners (ELLs) must have multiple authentic opportunities to use language, to interact with others as they study meaningful and intellectually challenging content, and to receive feedback on their language use. Qualified teachers in the area of second language acquisition accelerate the process of language learning. English Language Learners (ELLs) need high quality ESL/bilingual instructional programs that are coherent and purposeful, with instruction provided by teachers professionally prepared to teach English to speakers of other languages as well as other subject area content.

• Language acquisition is a long-term process.
  o Language acquisition occurs over time with learners moving through developmental stages and gradually growing in proficiency. Individual learners, however, move through these stages at variable rates. Rates of acquisition are influenced by multiple factors including an individual’s background, first language background, learning style, cognitive style, motivation, and personality. In addition, socio-cultural factors such as the influence of the English or native language community in the learner’s life may play a role in acquisition. In many instances, learners learn conversation skills related to social language more quickly than they acquire academic skills. Education programs must recognize the length of time it takes to acquire the English language skills necessary for success in school.
• Language learning is cultural learning.
  o To learn a new language is to learn a new culture. Patterns of language usage vary across cultures and reflect differences in values, norms, and beliefs about social roles and relationships in each culture. General education in U.S. schools often reflects a culture different from that of the ELL. Within a well-designed ESL/bilingual instructional program, ELLs learn to understand cultural differences and expectations for successful participation in the school. For ELLs from diverse cultural backgrounds, the goal is to attain the same high standards as native English-speaking students.

• Native language proficiency contributes to second language acquisition
  o Literacy in the native language correlates positively with literacy in the second language. The level of a student's native language proficiency varies. Some ELLs come to the task of learning English and content through English already literate in their native language. Native language literacy can assist these ELLs to construct meaning from academic materials and experiences in classrooms where English is the medium of instruction. However, other ELLs may have had interrupted schooling or limited literacy development in the native language. These students need instruction focused on sustained literacy development to fully participate in school.
Michigan English Language Proficiency Standards and Benchmarks

The Michigan English Language Proficiency Standards are correlated with the national Teachers of English to Speakers of Other Languages (TESOL) English as a Second Language (ESL) Standards for Pre-K-12 Students and the Michigan Curriculum Framework: English Language Arts Standards. The Michigan English Language Proficiency Standards are "applied standards" relevant to the language acquisition process for English language learners and are presented in the language acquisition domains of listening, speaking, reading, and writing. The benchmarks suggest the sequence of expected learning outcomes for English language learners at different levels of English proficiency and by progressive grade clusters. The benchmarks provided are specific descriptors also recognizable to grade-level teachers who have English language learners in general education classrooms. Local school districts are encouraged to use the standards as a framework for developing programs designed to meet the needs of English language learners.

Although the skill domains (listening, speaking, reading, and writing) are presented separately, they are integrated in classroom instruction. Within each domain, standards apply to each level of proficiency. The benchmarks clarifying each standard are designed to outline the progression of achievement within the standard. Proficiency in listening, speaking, reading, and writing as outlined in these standards will allow English language learners to make a successful transition to full participation in the English language arts curriculum and achievement of the English Language Arts Standards.

The four proficiency levels used in the document describe the characteristics of students at each level and are related to the federal requirements for basic, intermediate and proficient levels. Level 1 is divided into two sub-levels to account for the varied educational backgrounds of students entering school in the United States.

The following codes are used in this document. These codes suggest appropriate application of the benchmarks in the areas of proficiency levels and grade level clusters.

\( \checkmark \) - shows that the indicator applies across the proficiency level and grade level cluster.

X - shows that the indicator does not apply across the proficiency level and grade level cluster.

The standards and benchmarks are coded as follows:

Example: L.1.2.a

Letter indicates domain: L=Listening  S=Speaking  R=Reading  W=Writing

First number indicates: English language proficiency standard within the domain

Second number indicates: Level of English language proficiency

Lower case letter indicates: Benchmark within standard describing what students should know and be able to do at a particular level of English language proficiency
Michigan English Language Proficiency Standards

<table>
<thead>
<tr>
<th>Domain</th>
<th>ELP Standard #</th>
<th>English Language Proficiency Standards</th>
<th>TESOL Pre-K-12 ESL Standards</th>
<th>Michigan ELA Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listening</td>
<td>L.1</td>
<td>Follow simple and complex directions</td>
<td>2.1; 3.1; 3.3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>L.2</td>
<td>Understand spoken English to participate in social contexts</td>
<td>1.1; 1.2</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>L.3</td>
<td>Identify main ideas and supporting details from spoken English</td>
<td>2.1; 2.2; 2.3</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td>L.4</td>
<td>Identify the meaning of vocabulary in the content areas</td>
<td>2.2; 2.3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>L.5</td>
<td>Identify speaker attitude and point of view</td>
<td>2.2; 3.3</td>
<td>3, 6</td>
</tr>
<tr>
<td></td>
<td>L.6</td>
<td>Make inferences and predictions</td>
<td>2.2</td>
<td>9</td>
</tr>
<tr>
<td>Speaking</td>
<td>S.1</td>
<td>Use spoken language for daily activities within and beyond the school setting</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>S.2</td>
<td>Engage in conversations for personal expression and enjoyment</td>
<td>1.1; 1.2</td>
<td>6, 10</td>
</tr>
<tr>
<td></td>
<td>S.3</td>
<td>Use spoken English and nonverbal communication in socially and culturally appropriate ways</td>
<td>3.1; 3.2; 3.3</td>
<td>3, 4, 12</td>
</tr>
<tr>
<td></td>
<td>S.4</td>
<td>Use English to interact in the classroom</td>
<td>2.1</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>S.5</td>
<td>Provide and obtain information; express and exchange opinions</td>
<td>1.1; 1.2; 2.1; 2.2</td>
<td>3, 5, 6</td>
</tr>
<tr>
<td></td>
<td>S.6</td>
<td>Demonstrate comprehensible pronunciation and intonation for clarity in oral communication</td>
<td>1.1; 1.2</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>S.7</td>
<td>Present information, concepts, and ideas to an audience of listeners on a variety of topics</td>
<td>2.2</td>
<td>3, 6, 11</td>
</tr>
<tr>
<td></td>
<td>S.8</td>
<td>Use strategies to extend communicative competence</td>
<td>1.3; 2.3</td>
<td>3</td>
</tr>
<tr>
<td>Reading</td>
<td>R.1</td>
<td>Recognize concepts of print literacy</td>
<td>2.2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>R.2</td>
<td>Demonstrate phonological awareness and the relationship of listening/speaking to decoding</td>
<td>2.2</td>
<td>1, 7</td>
</tr>
<tr>
<td></td>
<td>R.3</td>
<td>Build vocabulary to develop concepts</td>
<td>2.2</td>
<td>1, 4</td>
</tr>
<tr>
<td></td>
<td>R.4</td>
<td>Understand and use grammatical rules of English to improve comprehension</td>
<td>2.2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>R.5</td>
<td>Read and demonstrate comprehension of main ideas and supporting details</td>
<td>2.2</td>
<td>5, 9</td>
</tr>
<tr>
<td></td>
<td>R.6</td>
<td>Apply reading skills in social and academic contexts</td>
<td>1.2; 2.2; 2.3</td>
<td>3, 4, 10, 12</td>
</tr>
<tr>
<td></td>
<td>R.7</td>
<td>Read for research purposes</td>
<td>2.2; 2.3</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>R.8</td>
<td>Make inferences, predictions, and conclusions from reading</td>
<td>2.2; 2.3</td>
<td>7, 9</td>
</tr>
<tr>
<td></td>
<td>R.9</td>
<td>Analyze style and form of various genre</td>
<td>2.2</td>
<td>5, 8</td>
</tr>
<tr>
<td></td>
<td>R.10</td>
<td>Identify author's voice, attitude, and point of view</td>
<td>2.2; 3.1</td>
<td>3, 6</td>
</tr>
<tr>
<td>Writing</td>
<td>W.1</td>
<td>Use conventions and formats of written English</td>
<td>1.2; 2.2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>W.2</td>
<td>Use grammatical conventions of English</td>
<td>1.2; 2.2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>W.3</td>
<td>Write using appropriate vocabulary choice and variation</td>
<td>2.2; 3.1</td>
<td>3, 6, 8, 12</td>
</tr>
<tr>
<td></td>
<td>W.4</td>
<td>Construct sentences and develop paragraphs to organize writing supporting a central idea</td>
<td>1.1; 2.2</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>W.5</td>
<td>Use the writing process to produce written products</td>
<td>2.2; 2.3</td>
<td>2, 7, 11, 12</td>
</tr>
<tr>
<td></td>
<td>W.6</td>
<td>Use various types of writing for specific purposes</td>
<td>1.2; 2.2; 3.1</td>
<td>2, 4, 8, 12</td>
</tr>
<tr>
<td></td>
<td>W.7</td>
<td>Use multiple sources to extend writing</td>
<td>2.2; 2.3</td>
<td>2, 3, 8, 11</td>
</tr>
<tr>
<td></td>
<td>W.8</td>
<td>Use tone and voice to engage specific audiences</td>
<td>3.1</td>
<td>2, 6</td>
</tr>
</tbody>
</table>
Student Descriptions at English Language Proficiency Levels

To meet the instructional needs of English language learners in Michigan, six (6) levels of English language proficiency are used to describe student proficiency in listening, speaking, reading (& comprehension), and writing skills. Included in the table below is a general description of the characteristics of English language learners at each level of proficiency.

<table>
<thead>
<tr>
<th>Federal NCLB Categories of English Proficiency</th>
<th>Michigan English Proficiency Levels</th>
<th>Description of English Language Learners (ELLs)</th>
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<tbody>
<tr>
<td>BASIC</td>
<td>Level 1A</td>
<td>Students with limited formal schooling</td>
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</table>
|                                               |                                     | Level 1A includes students whose schooling has been interrupted for a variety of reasons, including war, poverty or patterns of migration, as well as students coming from remote rural settings with little prior opportunity for sequential schooling. These students may exhibit some of the following characteristics: pre- or semi-literacy in their native language; minimal understanding of the function of literacy; performance significantly below grade level; lack of awareness of the organization and culture of school. (TESOL, 1997, p.21) Because these students may need more time to acquire academic background knowledge as they adjust to the school and cultural environment, English language development may also take longer than ELL beginning students at Level 1B. Level 1A students lack sufficient English literacy for meaningful participation in testing even at the most minimal level.

Recently arrived student (less than 30 days) These students have not been assessed with the Michigan English Language Proficiency Test or other tests used for placement. |
<p>| BASIC                                         | Level 1B                            | Beginning (Pre-production and early production) |
|                                               |                                     | Students initially have limited or no understanding of English. They rarely use English for communication. They respond non-verbally to simple commands, statements and questions. As their oral comprehension increases, they begin to imitate the verbalization of others by using single words or simple phrases, and begin to use English spontaneously. |
|                                               |                                     | At this earliest stage these students start to construct meaning from text with non-print features (e.g., illustrations, graphs, maps, tables). They gradually construct more meaning from the words themselves, but the construction is often incomplete. |
|                                               |                                     | They are able to generate simple written texts that reflect their knowledge level of syntax. These texts may include a significant amount of non-conventional features, invented spelling, some grammatical inaccuracies, pictorial representations, surface features and rhetorical features of the native language (i.e., ways of structuring text from native language and culture) (TESOL, 1999, p.20). |</p>
<table>
<thead>
<tr>
<th>INTERMEDIATE</th>
<th>Level 2</th>
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<tbody>
<tr>
<td><strong>Early intermediate (Speech emergent)</strong></td>
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<tr>
<td>Students can comprehend short conversations on simple topics. They rely on familiar structures and utterances. They use repetition, gestures, and other non-verbal cues to sustain conversation.</td>
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<tr>
<td>When reading, students at this level can understand basic narrative text and authentic materials. They can use contextual and visual cues to derive meaning from texts that contain unfamiliar words, expressions and structures. They can comprehend passages written in basic sentence patterns, but frequently have to guess at the meaning of more complex materials. They begin to make informed guesses about meaning from context. They can begin to identify the main idea and supporting details of passages.</td>
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<tr>
<td>Students can write simple notes, make brief journal entries, and write short reports using basic vocabulary, and common language structures. Frequent errors are characteristic at this level especially when student try to express thoughts that require more complex language structures. (State of Virginia, pp. 4-9)</td>
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<tr>
<th>INTERMEDIATE</th>
<th>Level 3</th>
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<tbody>
<tr>
<td><strong>Intermediate</strong></td>
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<tr>
<td>At this level students can understand standard speech delivered in most settings with some repetition and rewording. They can understand the main ideas and relevant details of extended discussions or presentations. They draw on a wide range of language forms, vocabulary, idioms, and structures. They can comprehend many subtle nuances with repetition and/or rephrasing. Students at this level are beginning to detect affective undertones and they understand inferences in spoken language. They can communicate orally in most settings.</td>
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<tr>
<td>Students can comprehend the content of many texts independently. They still require support in understanding texts in the academic content areas. They have a high degree of success with factual information in non-technical prose. They can read many literature selections for pleasure. They can separate main ideas from supporting ones. They can use the context of a passage and prior knowledge to increase their comprehension. They can detect the overall tone and intent of the text.</td>
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<tr>
<td>Students can write multi-paragraph compositions, journal entries, personal and business letters, and creative passages. They can present their thoughts in an organized manner that is easily understood by the reader. They show good control of English word structure and of the most frequently used grammar structures, but errors are still present. They can express complex ideas and use a wide range of vocabulary, idioms, and structures, including a wide range of verb tenses. (Virginia, pp. 11-14)</td>
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<tr>
<td>INTERMEDIATE</td>
<td>Level 4</td>
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<tr>
<td><strong>Transitional Intermediate</strong></td>
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</table>
| At this level students' language skills are adequate for most day-to-day communication needs. Occasional structural and lexical errors occur. Students may have difficulty using and understanding idioms, figures of speech and words with multiple meanings. They communicate in English in new or unfamiliar settings, but have occasional difficulty with complex structures and abstract academic concepts.  

Students at this level may read a wide range of texts with considerable fluency and are able to locate and identify the specific facts within the texts. However, they may not understand texts in which the concepts are presented in a de-contextualized manner, the sentence structure is complex, or the vocabulary is abstract. They can read independently, but may have occasional comprehension problems.  

They produce written text independently for personal and academic purposes. Structures, vocabulary and overall organization approximate the writing of native speakers of English. However, errors may persist in one or more of these domains (listening, speaking, reading, and writing). (TESOL, 1999, p. 21) |

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<tr>
<th>PROFICIENT</th>
<th>Level 5</th>
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<tr>
<td><strong>Monitored (Advanced Proficiency)</strong></td>
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<tr>
<td>Students at this advanced level have demonstrated English proficiency as determined by state assessment instruments (English Language Proficiency Test - ELPT). They are expected to be able to participate fully with their peers in grade level content area classes. The academic performance of these students is monitored for two years as required by federal law.</td>
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<tr>
<td>Michigan English Language Proficiency Standards</td>
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<tr>
<td>L.1 Follow simple and complex directions</td>
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<tr>
<td>L.1.1.a Demonstrate understanding through non-verbal gestures or with single words or learned phrases</td>
<td>✓</td>
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<tr>
<td>L.1.1.b Follow simple two-step oral directions to complete a task in English</td>
<td>✓</td>
</tr>
<tr>
<td>L.1.1.c Interpret gestures and visual cues used in instruction</td>
<td>✓</td>
</tr>
<tr>
<td>L.1.1.d Perform basic classroom tasks when prompted</td>
<td>✓</td>
</tr>
<tr>
<td>L.1.2.a Follow simple three or four-step oral directions to complete a classroom task</td>
<td>X</td>
</tr>
<tr>
<td>L.1.2.b Restate and execute multi-step oral directions</td>
<td>X</td>
</tr>
<tr>
<td>L.1.2.c Respond appropriately and courteously to directions and questions</td>
<td>X</td>
</tr>
<tr>
<td>L.1.3.a Perform most uncomplicated classroom tasks when prompted</td>
<td>X</td>
</tr>
<tr>
<td>L.1.4.a Clarify classroom assignments with teacher and/or peers</td>
<td>X</td>
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<td>Michigan English Language Proficiency Standards</td>
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<tr>
<td>L.2 Understand spoken English to participate in social contexts</td>
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<tr>
<td>L.2.1.a Understand highly contextualized simple speech with frequent repetition and rephrasing</td>
<td></td>
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<tr>
<td>L.2.1.b Understand basic language such as, greetings, leave-taking, questions, and directions</td>
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<tr>
<td>L.2.2.a Understand simple speech, produced by peers and adults on familiar topics with repetition and rephrasing</td>
<td>X</td>
</tr>
<tr>
<td>L.2.3.a Understand age-appropriate social discourse with occasional repetition and rephrasing</td>
<td>X</td>
</tr>
<tr>
<td>L.2.4.a Understand age-appropriate social discourse</td>
<td>X</td>
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<tr>
<td>L.2.4.b Respond to messages by asking questions, challenging statements or offering examples that affirm the message</td>
<td>X</td>
</tr>
<tr>
<td>L.2.4.c Demonstrate understanding of figurative language and idiomatic expressions by responding to and using such expressions appropriately</td>
<td>X</td>
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<tr>
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<tr>
<td>L.3 Identify main ideas and supporting details from spoken English</td>
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<tr>
<td>L.3.1.a Use active listening comprehension in a variety of situations such as following directions, responding to requests, and listening for specific purposes</td>
<td>✔️</td>
</tr>
<tr>
<td>L.3.1.b Listen attentively to stories and information read aloud</td>
<td>✔️</td>
</tr>
<tr>
<td>L.3.2.a Listen and respond to stories and other texts read aloud, including classic and contemporary works</td>
<td>X</td>
</tr>
<tr>
<td>L.3.1.c Demonstrate comprehension of oral presentations and instructions through nonverbal responses</td>
<td>✔️</td>
</tr>
<tr>
<td>L.3.2.b Orally identify main points of simple conversations and stories read aloud</td>
<td>X</td>
</tr>
<tr>
<td>L.3.3.a Identify main ideas and fact versus fiction in broadcast media</td>
<td>X</td>
</tr>
<tr>
<td>L.3.2.c Understand the major ideas and supporting evidence in spoken messages</td>
<td>X</td>
</tr>
<tr>
<td>L.3.4.a Critique accuracy and intent of media presentation</td>
<td>X</td>
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MI-ELPS 4/04
<p>| X | L.3.2.d Identify some supporting details from a variety of media messages | ✓ | ✓ | X | ✓ | ✓ | ✓ |
| X | L.3.2.e Listen attentively to stories/information and identify key details and concepts using both verbal and non-verbal responses | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| X | L.3.2.f Identify the main idea and some supporting details of oral presentations, familiar literature, and key concepts of subject matter content | ✓ | ✓ | X | ✓ | ✓ | ✓ |
| X | X | L.3.3.b Listen attentively to stories or content information and identify key details and concepts using both verbal and written responses | ✓ | X | ✓ | ✓ | ✓ |
| X | X | L.3.4.b Listen attentively to more complex stories/information on new topics across content areas in order to identify the main points and supporting details | X | ✓ | ✓ | ✓ |
|   |   |   | L.3.4.c Listen and respond appropriately to presentations and performances of peer or published works such as original essays or narratives, interpretations of poetry, or individual or group performances of scripts |   |   | ✓ | ✓ |</p>
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<thead>
<tr>
<th>Michigan English Language Proficiency Standards</th>
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<th>3-5</th>
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<tr>
<td>L.4 Identify meaning of vocabulary in the content areas</td>
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<td>L.4.1.a Understand limited key content area vocabulary supported by visual representations and realia (real-life objects)</td>
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<td>L.4.2.a Understand key content area vocabulary supported by visuals and written text provided during classroom instruction</td>
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<td>L.4.3.a Understand vocabulary and discourse features of content areas</td>
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<td>L.4.3.b Use knowledge of language and develop content area vocabulary to support comprehension of the speaker's message</td>
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<td>L.4.4.a Take accurate notes based on classroom instruction; clarify questions regarding information with peers or teacher; and/or clarify from text or other references</td>
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<td>L.5 Identify speaker attitude and point of view</td>
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<tr>
<td>L.5.1.a Demonstrate understanding of speaker's feelings and attitudes toward a topic</td>
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<tr>
<td>L.5.1.b Use age-appropriate social conventions that characterize the new culture while listening, such as eye contact, physical proximity, and turn-taking</td>
<td>✓</td>
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<tr>
<td>L.5.3.a Interpret speaker's messages, purposes, and perspectives</td>
<td>✓</td>
<td>✓</td>
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<td>✓</td>
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<tr>
<td>L.5.3.b Listen critically to interpret and evaluate</td>
<td>✓</td>
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<tr>
<td>L.5.3.c Evaluate a spoken message in terms of its content, credibility and delivery</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>L.5.3.d Identify the main ideas, points of view, and fact/fiction in broadcast and print media</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>L.5.4.a Identify strategies presented by the media to present information for various purposes, such as perform, entertain or persuade</td>
<td>✓</td>
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<td>L.6 Make inferences and predictions</td>
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<tr>
<td>L.6.1.a Respond to the implications of tones of voice</td>
<td>✓</td>
<td>✓</td>
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<td>L.6.2.a Infer speaker's implied meaning</td>
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<tr>
<td>L.6.3.a Infer speaker's messages, purposes, and perspectives</td>
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<tr>
<td>L.6.4.a Demonstrate proficiency in each aspect of the listening process such as focusing attention, interpreting, and perspectives</td>
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<td>L.6.4.b Differentiate fact and opinion on topics or issues presented by broadcast media</td>
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<tr>
<td>S.1 Use spoken language for daily activities within and beyond the school setting</td>
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<tr>
<td>S.1.1.a Use learned phrases to respond to questions and directions</td>
<td>✓</td>
<td>✓</td>
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<td>S.1.2.a Make requests and obtain information from the community</td>
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<tr>
<td>S.1.3.a Participate in conversations on social topics by asking and requesting information</td>
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<td>✓</td>
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<tr>
<td>S.1.3.b Acquire goods, services, or information by spoken request</td>
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<td>✓</td>
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<tr>
<td>S.1.4.a Draw conclusions from interactions with individuals from other cultures</td>
<td>✓</td>
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<td>S.2 Engage in conversations for personal expression and enjoyment</td>
<td>S.2.1.a Communicate basic wants and needs in English</td>
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<td>S.2.1.b Use common social greetings and simple repetitive phrases</td>
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<td>S.2.2.a Participate in social conversations with peers and adults on familiar topics by asking and answering questions and requesting information</td>
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<td>S.2.3.a Participate in social conversations with peers and adults on unfamiliar topics by asking and answering questions and restating and requesting information</td>
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<td>S.2.4.a Negotiate social conversations by questioning, restating, requesting information and paraphrasing the communication of others</td>
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<td>S.2.3.b Demonstrate understanding of idiomatic expressions by responding to and using them appropriately</td>
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<td>S.2.4.b Talk about experiences using expanded vocabulary, descriptive words and paraphrasing</td>
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<td>S-3 Use spoken English and nonverbal communication in socially and culturally appropriate ways</td>
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<td>S.3.1.a Maintain eye contact when communicating in person</td>
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<td>S.3.2.a Recognize some gestures, facial expressions and body language</td>
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<td>S.3.3.a Understand and interpret the significance of gestures, facial expressions, and body language</td>
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<td>S.3.4.a Produce appropriate gestures, facial expressions and body language</td>
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<td>S.3.4.c Vary speech according to purpose, audience and subject matter</td>
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<td>S.4 Use English to interact in the classroom</td>
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<td>S.4.1.a Recite rhymes, songs and simple stories</td>
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<td>S.4.1.b Respond orally to factual questions</td>
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<td>S.4.2.a Ask and respond to questions using phrases or simple sentences</td>
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<td>S.4.2.b Participate in classroom discussions</td>
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<td>S.4.2.c Restate in basic terms the main idea of oral presentations using subject area content</td>
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<td>S.4.2.d Ask and answer instructional questions using simple sentences</td>
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<td>S.4.2.e Give directions or instructions to classmates</td>
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<td>S.4.2.f Participate in guided discussions</td>
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<td>S.4.2.g Give simple oral reports</td>
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<td>S.4.3.a Participate actively in cooperative group activities and projects</td>
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<td>S.4.3.b Participate actively in content area discussions with peers and teachers</td>
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<td>S.4.4.a  Exchange, support, and discuss opinions and individual perspectives with peers on a variety of topics dealing with content area information or issues</td>
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<td>S.5 Provide and obtain information; express and exchange opinions</td>
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<td>S.5.1.a Answer instructional questions by using simple sentences</td>
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<td>S.5.2.a Answer instructional questions with supporting details</td>
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<td>S.5.3.a Respond to messages by asking questions, challenging statements, or offering examples that affirm the message</td>
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<td>S.5.4.a Talk about experiences using expanded vocabulary, descriptive words and paraphrasing</td>
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<td>S.5.4.b Negotiate and initiate conversations by questioning, restating, requesting information, and paraphrasing the communication of others</td>
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<td>S.6 Demonstrate comprehensible pronunciation and intonation for clarity in oral communication</td>
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<td>S.6.1.a Use clearly spoken single words and learned phrases to be understood by a native speaker</td>
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<td>S.6.2.a Speak understandably with awareness of English intonation and phonological patterns</td>
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<td>S.6.3.a Speak clearly and comprehensibly by using standard English grammatical forms, pronunciation, phrasing and intonation</td>
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<td>S.6.4.a Demonstrate control of the English phonological system and patterns of intonation when conversing with a native speaker in spontaneous situations</td>
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<td>S.7 Present information, concepts, and ideas to an audience of listeners on a variety of topics</td>
<td>S.7.1.a Describe a concrete object or concept with prepared text</td>
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<td>S.7.2.a Prepare and deliver short oral presentations</td>
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<td>S.7.2.b Retell stories and participate in short conversations</td>
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<td>S.7.3.a Prepare and deliver short presentations on ideas, images and topics obtained from various common sources</td>
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<td>S.7.3.b Prepare and ask basic interview questions and respond to them</td>
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<td>S.7.4.a Prepare and deliver presentations and reports in various content areas, including a purpose, point of view, introduction, coherent transitions, and appropriate conclusions</td>
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<td>S.8 Use strategies to extend communicative competence</td>
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<td>S.8.1.a Use gestures for clarification and to support communication</td>
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<td>S.8.2.a Ask for clarification and repetition</td>
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<td>S.8.2.b Identify orally the main points of simple conversations and stories that are read aloud</td>
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<td>S.8.2.c Make requests relevant to the teaching learning process (homework instructions)</td>
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<td>S.8.3.a Formulate and pose questions during classroom discussions</td>
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<td>S.8.4.a Respond to messages by asking questions or by challenging statements</td>
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<td>S.8.4.b Summarize orally with accurate representation of the content of the conversation</td>
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<td>R.1 Recognize concepts of print literacy</td>
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<td>R.1.1.a Demonstrate initial print awareness that print carries message</td>
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<td>R.1.2.a Understand that printed materials provide information</td>
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<td>R.1.1.b Know the order of the alphabet; name and identify each letter of</td>
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<td>R.1.1.c Know the difference between capital and lower case letters</td>
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<td>R.3 Build vocabulary to develop concepts</td>
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<td>R.3.2.b Use meaning clues and language structure to expand vocabulary (pictures, background knowledge, context clues)</td>
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<td>R.3.2.e Identify simple literary terms (title, author, illustrator)</td>
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<td>R.3.3.a Recognize common cognates</td>
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MI-ELPS 4/04
<p>| | | <strong>R.3.3.b</strong> Demonstrate knowledge of prefixes and suffixes, root, antonyms, homonyms, synonyms and abbreviations to determine meaning | ✓ | | | |
| | | <strong>R.3.3.c</strong> Recognize words that have multiple meanings in literature and texts in content areas | ✓ | | | |
| | | <strong>R.3.3.d</strong> Recognize simple idioms and figures of speech | ✓ | | | |
| | | <strong>R.3.3.e</strong> Identify simple literary terms across a variety of genre (title, author, illustrator) | ✓ | | | |
| | | <strong>R.3.4.a</strong> Use knowledge of cognates and false cognates when reading | | ✓ | ✓ | ✓ |
| | | <strong>R.3.4.b</strong> Recognize simple analogies and metaphors in literature and texts in content areas | | ✓ | ✓ |</p>
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<td>R.4 Understand and use grammatical structures of English to improve reading comprehension</td>
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<td>R.5 Read and demonstrate comprehension of main idea and supporting details</td>
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<td>R.5.1.a Name characters and identify setting of story</td>
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<td>R.5.2.a Participate in discussions describing characters, setting, events and plot</td>
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<td>R.5.3.d Describe the development of plot and identify how conflicts are addressed and resolved</td>
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<td>R.6 Apply reading skills in social and academic contexts</td>
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<td>R.6.2.c Use text features such as illustrations, diagrams, charts, glossaries, and indexes to draw information from text</td>
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<td>R.6.2.d Use strategies to read text (preview, predict, question while reading, reread, and self-correct)</td>
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<td>R.6.3.b Make connections between prior knowledge, personal experiences and what is read</td>
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<td>R.7.3.a Collect and organize information from multiple resources for presentations and/or projects</td>
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<td>R.8 Make inferences, predictions, and conclusions from reading</td>
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<td>R.8.2.a Use pictures to make predictions about stories and informational text</td>
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<td>R.8.2.b Make and confirm predictions about the subject/story from text clues</td>
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<td>R.8.2.c Draw conclusions from information provided in the text</td>
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<td>R.8.2.d Draw inferences about stories read aloud and use simple phrases to communicate the inferences</td>
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<tr>
<td>R.8.3.a Read text and use detailed sentences to identify orally the main ideas and use them to make predictions supported by details</td>
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R.8.4.a Read text and use detailed sentences to identify orally the main ideas and use them to make predictions with supporting details about informational text, literary text, and text in content areas.
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<th>Michigan English Language Proficiency Standards</th>
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<td>R.9 Analyze style and form of various genre</td>
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<td>R.9.1.a Identify elements of a story, including character, setting, and sequence of events</td>
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<td>R.9.1.b Recognize format differences between poetry and prose</td>
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<td>R.9.1.c Recognize differences between expository and narrative text</td>
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<tr>
<td>R.9.1.d Use graphic displays (photos, art, pictures, icons, symbols) and textual aides (sub-heading, graphs, charts) to understand stories and informational text</td>
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<td>R.9.2.a Demonstrate knowledge of story structure and sequence</td>
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<td>R.9.2.b Differentiate between fiction and non-fiction</td>
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<td>R.9.2.c Understand literary forms by recognizing and distinguishing among stories, poems, and information books</td>
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<td>R.9.2.d Distinguish between reality and fantasy in literature</td>
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<td>R.9.2.e Understand literary forms by recognizing and distinguishing among stories, poems, myths, fables, tall tales, plays, biographies, autobiographies, and historical fiction</td>
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<td>R.9.2.f Use text structure or sequence of ideas such as cause/effect or chronology to recall information</td>
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<td>R.9.2.g Distinguish between explicit examples of fact, opinion, and cause/effect in text</td>
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<td>R.9.2.h Determine whether the evidence in a text supports a conclusion</td>
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<td>R.9.2.i Identify information from graphic displays and textual aides</td>
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<td>R.9.3.a Understand literary forms by recognizing and distinguishing among short essays, novels, journals, informational text</td>
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<td>R.9.3.b Discuss significant structural patterns in text such as, compare/contrast, sequence or chronological order, and cause/effect</td>
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<td>R.9.3.c Analyze a variety of rhetorical styles found in consumer and informational materials</td>
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<td>R.9.3.d Analyze characteristics of text including its structure, word choices and intended audiences</td>
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<td>R.9.3.e Judge the internal consistency or logic of stories and texts, such as <em>Would this character do this? Does this action make sense here?</em></td>
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<td>R.9.3.f Describe how graphic displays and textual aids convey meaning</td>
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<td>R.9.4.a Analyze the features and rhetorical devices of public documents and primary source material</td>
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<td>R.9.4.b Distinguish elements of literary technique (foreshadowing, flashbacks, figurative language, dialogue, metaphor, simile)</td>
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<td>R.9.4.c Identify literacy devices narrative voice, symbolism, dialect, and irony</td>
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<td>R.9.4.d Analyze text for the purpose, ideas and style of the author</td>
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<td>R.9.4.e Read and analyze how clarity is affected by patterns of organization, repetition of key ideas, syntax, and word choice</td>
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<td>R.9.4.f Critique the effectiveness of graphic displays and textual aids</td>
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<tr>
<td>R.10 Identify author's voice, attitude and point of view</td>
<td>X</td>
<td>R.10.2.a Understand that authors write for different purposes such as persuading, informing, entertaining and instructing</td>
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<td>R.10.2.b Distinguish personal opinions and points of view from that of the author and support with examples</td>
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<td>R.10.3.a Describe how the author's perspective or point of view affects the text</td>
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<td>R.10.4.a Analyze text for the voice of the author</td>
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<td>R.10.4.b Recognize how style, tone and mood contribute to the effect of the text</td>
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<td>W.1 Use conventions and formats of written English</td>
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<td>W.1.1.a Write the English alphabet legibly in manuscript (printing) using upper and lower case</td>
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<td>W.1.2.a Write the English alphabet legibly in cursive using upper and lower case</td>
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<td>W.1.1.b Write messages from left to right and top to bottom of the page</td>
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<td>W.1.1.c Use word and letter spacing to make messages readable</td>
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<td>W.1.1.d Write personal information (name, address, phone number)</td>
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<td>W.1.1.e Write labels, notes and captions for illustrations, charts, and objects</td>
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<td>W.1.1.f Write words and short sentences from dictation with developmental spelling</td>
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<td>W.1.2.b Write sentences from dictation with more conventional spelling of familiar words</td>
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<td>W.1.3.a Write with consistent use of spelling patterns and rules</td>
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<p>| W.1.1.g Copy from a model text with attention to using lines, margins, and spacing | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| W.1.2.c Write simple sentences using key words available in the classroom environment | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| W.1.2.d Organize and record expository information on pictures, lists, charts and tables from information presented in the classroom | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| W.1.3.b Organize, record and summarize expository information for posters and presentations for literature and content areas subjects | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| W.1.1.h Write several sentences on a topic related to a visual prompt | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| W.1.2.e Write several sentences on a topic in paragraph format using indentation | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| W.1.3.c Write three paragraphs including a beginning, middle and end on a prompt/theme | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
|   | X | X | X | W.1.4.b Write an essay or narrative demonstrating control of paragraph formation | X | ✓ | ✓ | ✓ |</p>
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<td>W.2 Use grammatical conventions of English</td>
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<td>W.2.1.a Use capitalization and punctuation to begin and end sentences</td>
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<tr>
<td>W.2.2.a Capitalize and punctuate correctly to clarify and enhance meaning (such as capitalizing titles, using possessives, commas in a series, apostrophes and contractions, and abbreviations)</td>
<td>X</td>
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<td>✓</td>
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<tr>
<td>W.2.3.a Use punctuation and capitalization to enhance meaning and express complex thoughts (such as direct quotes and compound sentences)</td>
<td>X</td>
<td>X</td>
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<td>✓</td>
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<tr>
<td>W.2.4.a Use punctuation and capitalization to enhance meaning and express complex thoughts to produce complex sentences without sentence fragments or run-on sentences</td>
<td>X</td>
<td>X</td>
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<td>✓</td>
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<tr>
<td>W.2.1.b</td>
<td>Use nouns (singulars and plurals), verbs (singular and plural), pronouns, adjectives, adverbs in writing</td>
<td>✓</td>
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<tr>
<td>W.2.1.c</td>
<td>Use basic grammatical constructions in simple sentences</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>W.2.2.b</td>
<td>Identify and correctly use subject verb agreement and past, present, and future tenses in writing simple sentences</td>
<td>X</td>
<td>✓</td>
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<tr>
<td>W.2.2.c</td>
<td>Demonstrate knowledge of negatives and contractions</td>
<td>X</td>
<td>✓</td>
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<tr>
<td>W.2.2.d</td>
<td>Demonstrate knowledge of verbs, tenses and modals (auxiliaries), WH-words and pronouns and antecedents</td>
<td>X</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>W.2.2.e</td>
<td>Demonstrate knowledge of parts of speech</td>
<td>X</td>
<td>✓</td>
<td>✓</td>
<td>X</td>
<td>✓</td>
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<tr>
<td>W.2.3.b</td>
<td>Use a variety of parts of speech to clarify writing</td>
<td>X</td>
<td>✓</td>
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<tr>
<td>W.2.3.c</td>
<td>Use prepositional phrases to elaborate written ideas</td>
<td>X</td>
<td>✓</td>
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<tr>
<td>W.2.3.d</td>
<td>Demonstrate knowledge of nominative, objective, and possessive case</td>
<td>X</td>
<td>✓</td>
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<td><strong>W.2.3.e</strong> Use verb tenses appropriately in present, past, future, perfect and progressive</td>
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<th></th>
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<th><strong>W.2.4.b</strong> Demonstrate control over grammatical elements, subject-verb agreement, pronoun-antecedent agreement, verbs forms, transitions and parallel construction</th>
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<th><strong>W.2.4.c</strong> Use clauses, phrases and mechanics with consistent variation in grammatical forms</th>
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<td>W.3 Write using appropriate vocabulary choice and variation</td>
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<tr>
<td>W.3.1.a Use descriptive vocabulary to clarify details</td>
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<tr>
<td>W.3.2.a Use thematic and content-specific vocabulary introduced in the classroom for writing across the curriculum</td>
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<tr>
<td>W.3.3.a Select words from an expanded personal vocabulary to accurately communicate ideas clearly and concisely across the curriculum</td>
<td>X</td>
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<tr>
<td>W.3.4.a Use vocabulary to convey intended meaning while recognizing the meanings and cultural uses of the other registers in English which are often expressed through colloquialisms, idioms, and other language forms</td>
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<td>W.4 Construct sentences and develop paragraphs to organize writing supporting a central idea</td>
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<tr>
<td>W.4.1.a Compose simple declarative, interrogative, imperative, and exclamatory sentences appropriate for language arts and other content areas based on a classroom model</td>
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<tr>
<td>W.4.1.b Compose multiple sentences around a topic</td>
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<tr>
<td>W.4.2.a Support a central idea with relevant details and examples</td>
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<tr>
<td>W.4.2.b Write a brief expository composition that includes a thesis and some supporting details</td>
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<tr>
<td>W.4.3.a Independently create cohesive paragraphs that develop a central idea with consistent use of standard English grammatical forms, including a variety of sentence types</td>
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<tr>
<td>W.4.3.b Use varied sentence structure to express meaning and achieve desired effect</td>
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<th>W.4.3.c Produce cohesive and coherent written text by organizing ideas, using effective transitions, and choosing precise wording</th>
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<td>W.4.3.d Organize ideas in writing to ensure coherence, logical progression, and support for ideas</td>
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<td>W.4.4.a Use effective sequences and transitions to achieve coherence and meaning</td>
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<td>W.4.4.b Produce a multiple paragraph essay that elaborates a thesis</td>
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<td>W.4.4.c Structure ideas and arguments within a defined context including supporting and relevant examples</td>
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<td>W.4.2.c Use resources to extend vocabulary choices in writing (bilingual dictionary, thesaurus, English dictionary)</td>
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<td>W. 5 Use the writing process to produce writing</td>
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<tr>
<td>W.5.1.a Prewriting: Generate ideas for writing by using prewriting techniques such as drawing and teacher assisted listing of key thoughts</td>
<td>✓</td>
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<tr>
<td>W.5.2.a Prewriting: Use graphic organizers as a prewriting activity to demonstrate prior knowledge, add information and prepare to write</td>
<td></td>
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<tr>
<td>W.5.3.a Prewriting: Plan ideas through independent organizing activities such as listing, webbing, clustering, sequencing, and classifying in English</td>
<td></td>
<td>X</td>
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<td>✓</td>
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<tr>
<td>W.5.4.a Prewriting: Use planning strategies to organize information, generate ideas, and develop voice</td>
<td></td>
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<tr>
<td>W.5.1.b Drafting: Develop drafts by categorizing ideas and organizing them into sentences with teacher assistance</td>
<td>✓</td>
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<td>W.5.2.b Drafting: Use simple sentences to follow an outline or graphic organizer to create a draft of a paragraph</td>
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<td>W.5.3.b Drafting: Develop a draft by organizing ideas into sentences and paragraphs following an organizational plan</td>
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<td>W.5.2.c Revising: Revise draft by elaborating text with expanded use of adjectives, adverbs and a variety of sentence structures</td>
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<td>W.5.2.d Revising: Revise writing for expanded word choice and organization with variation in grammatical forms</td>
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<td>W.5.3.c Revising: Revise writing by adding, elaborating, combining, deleting, and rearranging text</td>
<td>√</td>
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<tr>
<td>W.5.1.c Editing: Edit writing for punctuation, capitalization and spelling with teacher assistance; create legible final copy</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>W.5.4.c Revising: Revise writing for appropriate word choice, consistent point of view, introductions, transitions, and conclusions</td>
<td>X</td>
<td>✓</td>
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<tr>
<td>W.5.2.e Editing: Edit draft for basic grammatical constructions; expand use of adjectives and adverbs; check for singular and plural agreement</td>
<td>✓</td>
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<tr>
<td>W.5.3.d Editing: Edit writing to ensure use of grammar conventions</td>
<td>X</td>
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<tr>
<td>W.5.4.d Editing: Edit writing for developmentally appropriate syntax, spelling, grammar, usage, and punctuation</td>
<td>X</td>
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<td>W.6 Use various types of writing for specific purposes</td>
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<td>W.6.1.a Write basic information on classroom assignments, such as, name, date, class subject, teacher</td>
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<tr>
<td>W.6.1.b Write to communicate basic personal information such as filling out forms, autobiographical sketches, home-culture descriptions</td>
<td>✓</td>
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<tr>
<td>W.6.1.c List, label, or summarize content area information</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>W.6.1.d Write a few words or phrases about an event or character from a story read by the teacher</td>
<td>✓</td>
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<td>X</td>
<td>W.6.2.a Write brief responses to selected literature with factual understanding of the text using simple sentences</td>
<td>✓</td>
<td>✓</td>
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<tr>
<td>X</td>
<td>X</td>
<td>W.6.3.a Write responses to selected literature that exhibit understanding of the text, using detailed sentences and transitions</td>
<td>✓</td>
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<td>W.6.1.e Write a short narrative story that includes elements of setting and character</td>
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<td>W.6.2.b Write a brief narrative include elements of setting, character, and events</td>
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<td>W.6.2.c Narrate a sequence of events with some detail</td>
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<tr>
<td>W.6.3.b Use the writing process to write brief narratives using standard grammatical forms</td>
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<td>W.6.4.b Write stories or other compositions such as personal narrative, stories, and poetry, that employ a logical sequence of events, provide insight into why the incident is notable, and include details to develop the plot in English</td>
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<td>W.6.1.f Write in different forms for different purposes including lists to inform, letters to invite or thank, and stories to entertain</td>
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<td>W.6.2.d Write friendly letters, formal letters, thank you letters, and invitations that address audience concerns, stated purpose and context using conventional letter formats</td>
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<td>W.6.2.e Write across the curriculum with teacher assistance stories and other compositions such as personal narratives, journal entries, friendly poems in English</td>
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<td>W.6.2.f Write simple compositions such as descriptions, compare/contrast that have a main idea and some supporting details</td>
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<td>W.6.2.g Write technical materials such as instructions for performing tasks or playing a game that include specific details</td>
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<td>W.6.3.c Write simple compositions that address a single topic that include supporting sentences with concrete sensory details of people, places, things or experiences</td>
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<td>X</td>
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<td>W.6.3.d Write in various forms with particular emphasis on business forms such as a report, memo, narrative or procedure, summary/abstract, and resume</td>
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<td>√</td>
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<tr>
<td>X</td>
<td>X</td>
<td>W.6.3.e Write a brief expository composition that includes a thesis and some points of support; provide information from primary sources; organize and record information on charts and graphs</td>
<td></td>
<td>√</td>
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<tr>
<td>X</td>
<td>X</td>
<td>W.6.3.f Write short expository text that proposes a solution to a problem or speculate on cause and effects</td>
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<tr>
<td>X</td>
<td>X</td>
<td>X</td>
<td>W.6.4.c Write expository compositions and reports that convey information from primary and secondary sources and use some technical terms</td>
<td>X</td>
<td>√</td>
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<tr>
<td>X</td>
<td>X</td>
<td>X</td>
<td>W.6.4.d Write persuasive and expository compositions that include a clear thesis, describe organized points of support, and address a counter argument</td>
<td>X</td>
<td>X</td>
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<td></td>
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<td>W.6.4.e Write in a variety of forms using effective word choice, structure, and sentence forms with emphasis on organizing logical arguments based on clearly related definitions, theses and evidence</td>
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<th></th>
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<th>W.6.4.f Write in a variety of forms with an emphasis on persuasive forms (such as logical argument and expression of opinion) personal forms (such as response to literature, reflective essay, and autobiographical narrative) and literary forms such as, poems, plays and stories</th>
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<tr>
<td>Michigan English Language Proficiency Standards</td>
<td>Level 1</td>
<td>Level 2</td>
<td>Level 3</td>
<td>Level 4</td>
<td>K-2</td>
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<tr>
<td>W.7 Use multiple sources to extend writing</td>
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<td>3-5</td>
</tr>
<tr>
<td>W.7.1.a Record or dictate knowledge of a topic in a variety of ways, such as by drawing pictures, making lists, or using graphic organizers to show connections among ideas</td>
<td></td>
<td>✓</td>
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<td>X</td>
<td>✓</td>
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<tr>
<td>W.7.2.a Identify questions for investigating a given topic</td>
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<td>X</td>
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<tr>
<td>W.7.2.b Use print or technology resources to write a simple informative paper</td>
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<td>X</td>
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<tr>
<td>W.7.2.c Use accepted format (including quotation and reference notes) to credit sources of information</td>
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<tr>
<td>W.7.3.a Develop questions to guide research</td>
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<td>X</td>
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<tr>
<td>W.7.3.b Collect information, take notes, and synthesize information on a given topic from a variety of sources</td>
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<tr>
<td>W.7.4.a Formulate questions, refine topics, and clarify ideas</td>
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</table>

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<p>|   | X | X | X | W.7.4.b Compile written ideas and representations into reports, summaries or other formats and draw conclusions | X | X | ✓ | ✓ |</p>
<table>
<thead>
<tr>
<th>Michigan English Language Proficiency Standards</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
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<th>K-2</th>
<th>3-5</th>
<th>6-8</th>
<th>9-12</th>
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<tbody>
<tr>
<td>W.8 Use tone and voice to engage specific audiences</td>
<td></td>
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<tr>
<td>  W.8.1.a Identify an audience for writing in English</td>
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<tr>
<td>W.8.2.a Produce writing for given audiences and purposes in English</td>
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<tr>
<td>W.8.3.a Write in a voice and style appropriate to audience and purpose</td>
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<tr>
<td>W.8.4.a Exhibit an identifiable tone and voice in personal narratives and stories</td>
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Michigan Merit Curriculum

Course/Credit Requirements

ENGLISH LANGUAGE ARTS • GRADE 11

ANCE•RIGOR•RELEVANCE•RELATIONSHIPS
ANCE•RIGOR•RELEVANCE•RELATIONSHIPS
ANCE•RIGOR•RELEVANCE•RELATIONSHIPS

1 Credit

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MDE Staff

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Deputy Superintendent/Chief Academic Officer

Dr. Yvonne Caamal Canul, Director
Office of School Improvement
Welcome
This guide was developed to assist teachers in successfully implementing the Michigan Merit Curriculum. The identified content expectations and guidelines provide a useful framework for designing curriculum, assessments and relevant learning experiences for students. Through the collaborative efforts of Governor Jennifer M. Granholm, the State Board of Education, and the State Legislature, these landmark state graduation requirements are being implemented to give Michigan students the knowledge and skills to succeed in the 21st Century and drive Michigan's economic success in the global economy. Working together, teachers can explore varied pathways to help students demonstrate proficiency in meeting the content expectations and guidelines. This guide should be used in conjunction with the High School Content Expectations document for the discipline.

Curriculum Unit Design
One of the ultimate goals of teaching is for students to acquire transferable knowledge. To accomplish this, learning needs to result in a deep understanding of content and mastery level of skills. As educational designers, teachers must use both the art and the science of teaching. In planning coherent, rigorous instructional units of study, it is best to begin with the end in mind.

Engaging and effective units include
• appropriate content expectations
• students setting goals and monitoring own progress
• a focus on big ideas that have great transfer value
• focus and essential questions that stimulate inquiry and connections
• identified valid and relevant skills and processes
• purposeful real-world applications
• relevant and worthy learning experiences
• varied flexible instruction for diverse learners
• research-based instructional strategies
• explicit and systematic instruction
• adequate teacher modeling and guided practice
• substantial time to review or apply new knowledge
• opportunities for revision of work based on feedback
• student evaluation of the unit
• culminating celebrations
Relevance
Instruction that is clearly relevant to today's rapidly changing world is at the forefront of unit design. Content knowledge cannot by itself lead all students to academic achievement. Classes and projects that spark student interest and provide a rationale for why the content is worth learning enable students to make connections between what they read and learn in school, their lives, and their futures. An engaging and effective curriculum provides opportunities for exploration and exposure to new ideas. Real-world learning experiences provide students with opportunities to transfer and apply knowledge in new, diverse situations.

Student Assessment
The assessment process can be a powerful tool for learning when students are actively involved in the process. Both assessment of learning and assessment for learning are essential. Reliable formative and summative assessments provide teachers with information they need to make informed instructional decisions that are more responsive to students' needs. Engagement empowers students to take ownership of their learning and builds confidence over time.

Sound assessments
- align with learning goals
- vary in type and format
- use authentic performance tasks
- use criteria scoring tools such as rubrics or exemplars
- allow teachers and students to track growth over time
- validate the acquisition of transferable knowledge
- give insight into students' thinking processes
- cause students to use higher level thinking skills
- address guiding questions and identified skills and processes
- provide informative feedback for teachers and students
- ask students to reflect on their learning
Introduction to English Language Arts

The English Language Arts Standards are built upon the expectation that students will engage in broad reading and writing experiences to encompass literary texts, nonfiction literary texts, and other informational texts. The High School Content Expectations incorporate a new emphasis on informational text comprehension and workplace reading and writing skills. They are organized into four strands, 14 standards, and 91 expectations. The skills and content addressed in these expectations will, in practice, be woven together into a coherent, integrated English language arts curriculum. The language arts processes are recursive* and reinforcing; students learn by engaging in and reflecting on these processes at increasingly complex levels over time.

Students will develop effective communication and literacy skills through rigorous and relevant units of instruction and engaging learning experiences by focusing on four key dispositions:

- Inter-Relationships and Self-Reliance
- Critical Response and Stance
- Transformational Thinking
- Leadership Qualities

English Language Arts Grade 11 Goal Statement

The goal for English Language Arts 11 is to continue to build a solid foundation of knowledge, skills, and strategies that will be refined, applied, and extended as students engage in more complex ideas, texts, and tasks. In English Language Arts 11, students will add to the list of various genre of classic and contemporary narrative and informational texts that will be read and analyzed throughout high school with a special focus on British and World literature and ACT success. Eleventh graders will connect with and respond to texts through transformational thinking. They will learn to use forward thinking to help make better decisions, to generate new ideas for solving problems, and to find wisdom. They will build a context for change in their lives and develop realistic plans for the future.

*Recursive is used in the context of the ELA HSCE as describing language arts processes as being addressed repeatedly and at increasingly complex levels throughout the units and lessons from grade 9 to grade 12.
### High School Content Expectation Codes

To allow for ease in referencing expectations, each English Language Arts expectation has been coded by strand, standard, and expectation. For example:

- **CE2**: Reading, Listening, and Viewing strand
- **CE2.1**: Standard 1 of the Reading, Listening, and Viewing strand
- **CE2.1.6**: 6th expectation of Standard CE2.1

### Organizational Structure

<table>
<thead>
<tr>
<th>STRAND 1</th>
<th>STRAND 2</th>
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</thead>
<tbody>
<tr>
<td>Writing, Speaking, and Expressing</td>
<td>Reading, Listening, and Viewing</td>
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</table>

#### STANDARDS (and number of core expectations in each standard)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1: Writing Process</td>
<td>(3)</td>
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<tr>
<td>1.2: Personal Growth</td>
<td>(4)</td>
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<tr>
<td>1.3: Purpose and Audience</td>
<td>(9)</td>
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<tr>
<td>1.4: Inquiry and Research</td>
<td>(7)</td>
</tr>
<tr>
<td>1.5: Finished Products</td>
<td>(5)</td>
</tr>
<tr>
<td>2.1: Strategy Development</td>
<td>(12)</td>
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<tr>
<td>2.2: Meaning Beyond the Literal Level</td>
<td>(3)</td>
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<tr>
<td>2.3: Independent Reading</td>
<td>(8)</td>
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<tr>
<th>STRAND 3</th>
<th>STRAND 4</th>
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</thead>
<tbody>
<tr>
<td>Literature and Culture</td>
<td>Language</td>
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</table>

#### STANDARDS (and number of core expectations in each standard)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Expectations</th>
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</thead>
<tbody>
<tr>
<td>3.1: Close Literary Reading</td>
<td>(10)</td>
</tr>
<tr>
<td>3.2: Reading and Response (varied genres and time periods)</td>
<td>(5)</td>
</tr>
<tr>
<td>3.3: Text Analysis</td>
<td>(6)</td>
</tr>
<tr>
<td>3.4: Mass Media</td>
<td>(4)</td>
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<tr>
<td>4.1: Effective Use of the English Language</td>
<td>(5)</td>
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<tr>
<td>4.2: Language Variety</td>
<td>(5)</td>
</tr>
</tbody>
</table>
CONTENT STANDARDS FOR ENGLISH LANGUAGE ARTS

1.1 Understand and practice writing as a recursive process.

1.2 Use writing, speaking, and visual expression for personal understanding and growth.

1.3 Communicate in speech, writing, and multimedia using content, form, voice, and style appropriate to the audience and purpose.

1.4 Develop and use the tools and practices of inquiry and research — generating, exploring, and refining important questions; creating a hypothesis or thesis; gathering and studying evidence; drawing conclusions; and composing a report.

1.5 Produce a variety of written, spoken, multigenre, and multimedia works, making conscious choices about language, form, style, and/or visual representation for each work.

2.1 Develop critical reading, listening, and viewing strategies.

2.2 Use a variety of reading, listening, and viewing strategies to construct meaning beyond the literal level.

2.3 Develop as a reader, listener, and viewer for personal, social, and political purposes, through independent and collaborative reading.

3.1 Develop the skills of close and contextual literary reading.

3.2 Read and respond to classic and contemporary fiction, literary nonfiction, and expository text, from a variety of literary genre representing many time periods and authors.

3.3 Use knowledge of literary history, traditions, and theory to respond to and analyze the meaning of texts.

3.4 Examine mass media, film, series fiction, and other texts from popular culture.

4.1 Understand and use the English language effectively in a variety of contexts and settings.

4.2 Understand how language variety reflects and shapes experience.

See the ELA HSCE document for the 91 ELA Content Expectations

MICHIGAN MERIT CURRICULUM COURSE/CREDIT REQUIREMENTS  ELA • II  11.06  5
HIGH SCHOOL ENGLISH LANGUAGE ARTS
UNIT FRAMEWORK FOR GRADES 9-12

Michigan teachers designed the thematic units of instruction described in this booklet. Together the newly developed units meet all of the English Language Arts High School Content Expectations. They exemplify the high standards of rigor and relevance required for post secondary success. Using the framework of common features and the models as guides, teachers will develop their own thematic units of instruction.

The units use complex anchor and linking texts to teach the content expectations and to make connections that lead to the dispositions: Inter-Relationships and Self-Reliance, Critical Response and Stance, Transformational Thinking, and Leadership Qualities.

The units are designed to take advantage of what each text offers for meeting the expectations, including opportunities for direct instruction of text characteristics and features, reading and writing strategies, critical thinking, building of historical background knowledge, and On-Going Literacy Development including vocabulary and grammar.

The framework includes

• Themes, Big Ideas, Dispositions, and Essential Questions
• Literary Genre Focus, Anchor Texts, and Linking Texts
• Literary Analysis and Genre Study
• Reading, Listening, Viewing Strategies and Activities
• Writing, Speaking, Expressing Strategies and Activities
• On-Going Literacy Development
## Unit Framework Alignment with ELA Expectations

The chart below indicates where each of the 91 expectations is addressed in section(s) of the unit framework.

<table>
<thead>
<tr>
<th>SECTIONS</th>
<th>EXPECTATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dispositions, Big Ideas and Essential Questions</td>
<td>2.2.2, 2.3.4-2.3.7, 3.1.9, 3.1.10, 3.2.4, 3.2.5, 3.3.2</td>
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<tr>
<td>Literary Genre Focus/Anchor Text</td>
<td>2.1.6, 2.3.1, 2.3.2, 2.3.3, 3.2.1 - 3.2.3, 3.3, 3.4.1 - 3.4.4</td>
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<tr>
<td>Linking Texts</td>
<td>3.1.5, 3.1.6, 3.4.2</td>
</tr>
<tr>
<td>Genre Study and Literary Analysis</td>
<td>2.1.2, 2.1.4 - 2.1.6, 2.1.8 - 2.1.19, 3.1.1 - 3.1.10, 3.2.1 - 3.2.3, 3.3.1 - 3.3.6, 3.4.1, 3.4.2, 3.4.4, 4.2.1 - 4.2.5</td>
</tr>
<tr>
<td>Reading, Listening, and Viewing</td>
<td>2.1.1 - 2.1.16, 2.2.1 - 2.2.3, 2.3.7, 2.3.8, 3.4.1, 3.4.2, 3.4.4, 4.2.1 - 4.2.5</td>
</tr>
<tr>
<td>Writing, Speaking, and Expressing</td>
<td>1.1.1-1.1.8, 1.2.1-1.2.3, 1.3.1-1.3.9, 1.4.1-1.4.7, 1.5.1-1.5.5, 2.1.7, 2.1.11, 2.1.2, 2.3.5-2.3.8, 3.2.4, 3.2.5, 3.4.3, 4.1.1, 4.1.3, 4.1.4, 4.2.2, 4.2.4</td>
</tr>
<tr>
<td>Ongoing Literacy Development</td>
<td>1.1.7, 1.2.2, 1.2.4, 2.1.3, 2.2.2, 2.3.5, 2.3.6, 2.3.8, 4.1.1, 4.1.2, 4.1.5</td>
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</tbody>
</table>
Dispositions and Essential Questions

9th Grade Focus
Inter-Relationships & Self-Reliance
• Who am I?
• How do my skills and talents help to define me?
• How do I relate to my family, my community, and society?
• How do I build networks of people to support me?
• How am I a reflection of my relationships?
• How do my relationships within and across groups affect others?
• What influence do class, religion, language, and culture have on my relationships and my decisions?
• What can I contribute as an individual?
• What is my responsibility to society?
• How do I see my beliefs reflected in government policies and by politicians?

10th Grade Focus
Critical Response and Stance
• How can I discover the truth about others?
• What sacrifices will I make for the truth?
• What criteria do I use to judge my values?
• How will I stand up for what I value?
• What can I do to realize my dreams or visions for the future?

11th Grade Focus
Transformational Thinking
• How can forward thinking help me make better decisions?
• How do I develop a realistic plan for the future?
• What evidence do I have that I am committed to learning?
• How do I build a context for change in my life?
• When is loyalty to myself more important than loyalty to a friend?
• How will I know when to risk failure for possible success?
• How do I demonstrate that I am open-minded enough to learn from my experiences?
• How can I generate new ideas for solving problems?
• How can I invent new opportunities?
• What are the tradeoffs for technological advances?
• Which decisions I make today will affect me for my entire life?
• Where will I find wisdom?
12th Grade Focus

Leadership Qualities

- How do I know if I am developing the academic skills that I will need in my future life?
- What rules or principles do I use for how I treat others?
- What responsibility do I have to society?
- How do I resolve my responsibilities to myself with those to my family members, my school, community, and world?
- How can I effectively articulate my opinions and perspectives?
- Who is in a position to help me affect change?
- What can I do to avoid repeating mistakes made in history?
- What leadership skills have I developed?
- What leadership qualities will I need to take with me from high school?
- What qualities define a good world citizen?
- How can I create the world I want to live in?
- How can I use my talents to create new opportunities for myself and for others?

Informational/Expository Text (IT)

- Historical documents, essays, literary analyses, speeches, research/technical reports, textbooks, technical manuals, letters, proposals, memos, presentations, legal documents, Internet sources, newspapers, magazines, propaganda, articles, reference tools

Media

- Movie clips, multimedia presentations, blogs, webpages, music, works of art, digital stories, advertisements, multimedia genre, video streaming

Characteristics of Complex Text as defined by ACT:

Relationships: Interactions among ideas or characters in the text are subtle, involved, or deeply embedded.

Richness: The text possesses a sizable amount of highly sophisticated information conveyed through data or literary devices.

Structure: The text is organized in ways that are elaborate and sometimes unconventional.

Style: The author’s tone and use of language are often intricate.

Vocabulary: The author’s choice of words is demanding and highly context dependent.

Purpose: The author’s intent in writing the text is implicit and sometimes ambiguous.

Literary Genre

Focus/Anchor Texts

Narrative Text/Fiction (NT)
- Novels, short stories, drama, poetry, (allegory, satire, parody)

Literary Nonfiction (LNF)
- Essays, memoirs, biographies, commentaries, advertising, letters
Linking Texts

Linking text should reflect one or more of these characteristics and lead to the identified disposition:

- Discrepant text that results in seeing the big idea from a totally different perspective
- Different genre or medium that mirrors the theme or big idea of the anchor text in another form
- Supporting text that extends or embellishes the big ideas or themes in the anchor text
- Text connected to the anchor text at an abstract level

Genre Study and Literary Analysis

Narrative Text

Characteristics

- Literary elements defined in detail and modeled in the context of the literature
- Literary analysis:
  - Literal (What does the text say?)
  - Figurative (How does it say it?)
  - Interpretation (What does it mean?)
  - Allusion/Wisdom (Why does it matter?)
- Literary devices
- Literary forms: allegory, satire, parody

Historical/Cultural Considerations

- Literary movements and periods (American and British)
- Knowledge of American minority literature

Critical perspectives

- Potential for bias
- Critical perspectives within and across text
- Critical stance and response
- Literary judgment

Informational Text

Organizational patterns

- Compare/contrast
- Cause/effect
- Problem/solution
- Fact/opinion
- Theory/evidence

Features

- Information in sidebars (tables, graphs, statistical evidence) related to text
- Outline of thesis and supporting details using titles, headings, subheadings, and sidebars
- Selected format (e.g., brochure, blogs) to influence the message

Media Features

- Camera and lighting
- Color and special effects
- Music
Reading, Listening/Viewing Strategies and Activities

Comprehension Strategies
- access prior knowledge
- determine importance
- make connections
- make inferences
- monitor comprehension
- annotate
- clarify
- critique
- reflect
- synthesize
- ask questions
- compare
- predict
- summarize
- visualize

Comprehension Activities
- Explicit instruction on comprehension strategy use
- Focus questions for use in instruction
- Graphic organizers to identify structures, audience, and content
- Advance organizers
- Opportunities for students to make thematic and real-life connections

Critical Reading, Listening and Viewing Strategies

Literary Text
- Consider themes, different points of view, and characterization within and across text
- Describe the impact of setting and characters on plot and themes
- Consider the political assumptions underlying the text and the impact of the work on society
- Analyze literal meaning, author's craft, and interpretation
- Discover and transfer abstract themes and big ideas to new situations

Informational/Expository Text
- Find the potential theses and supporting details
- Determine level(s) of relevance
- Assess statements and arguments
- Consider potential for bias
- Look for evidence to support assumptions and beliefs
- Find validity of facts in source material
- Discover and transfer abstract themes and big ideas into new situations

Vocabulary Strategies
- Define in context unfamiliar words, specialized vocabulary, figurative language, and technical terms
- Identify how common phrases (e.g., oxymoron, hyperbole) change meaning
- Recognize and use roots, affixes, and word origins
- Restate definition or example in own words
- Create a graphic representation of terms
- Compare/classify terms

Response to Reading, Listening, and Viewing Activities
- cross-text comparison writing or speaking
- critical response journals
- quotation notebooks
- critique of speech, presentation, or performance
- note taking/study guide
Writing, Speaking, and Expressing

Writing and Speaking
Modes of Communication

Narrative Text/Fiction (NT)
- poetry
- drama
- creative fiction

Literary Nonfiction (LNF)
- creative nonfiction
- autobiography/biography/memoir
- critical/analytical response to literature
- diary and journal
- goal setting
- letter to the editor
- personal narrative
- reflective essay
- speech
- summary
- writing portfolio reflection

Informational Expository (I7)
- argumentative essay
- business letter
- comparative essay
- descriptive essay
- exploratory essay/research brief
- feature news article
- literary analysis essay
- magazine article
- multi-genre report
- persuasive essay
- proposal
- research report
- resume
- work-related text
- summary/note taking
- constructed response
- other informational writing

Media
- blog
- digital story telling
- multi-media presentation
- webpage

Speaking Activities
- response groups
- work teams
- discussion groups
- committee participation
- book talks
- literature circles
- formal presentations
- multi-media presentations

Writing, Speaking, and Expressing Strategies and Activities

Writing Process Strategies
- Utilize the writing process
- Peer edit with questions
- Revise using checklist and scoring rubric
- Revise grammar in context
- Revise to the assigned standard
- Use exemplars as models for finished products
- Analyze writing using protocols: holistic, analytic, and trait-scoring

Writing Activities
- writing to learn
- writing to demonstrate learning
- authentic writing
Research and Inquiry Process Activities

- Use research to solve problems, provide criteria, and generate new knowledge
- Engage in ethical, credible and reliable research
- Develop a research plan and carry it out
- Generate topics, seeking information from multiple perspectives and sources
- Analyze information for relevance, quality, and reliability
- Connect the information to present a coherent structure and argument
- Select modes of presentation
- Recognize the contribution to collective knowledge

Speaking, Listening, Viewing Strategies

- Lead and participate in discussions
- Apply presentation skills and protocols
- Plan based on audience and purpose
- Share, acknowledge, and build on one another's ideas
- Consolidate and refine thinking
- Evaluate the quality and relevance of the message
- Use feedback to improve effectiveness
- Advocate for ideas
- Listen with empathy
- Use techniques and media to enhance and enrich your message

On-Going Literacy Development

Student Goal Setting and Self Evaluation Strategies

- Assume ownership of academic literacy progress
- Use criteria and standards to analyze work
- Monitor growth using literacy indicators
- Evaluate tendency toward dispositions
- Respond to constructive feedback
- Set new literacy goals

Daily Language Fluency-Unit Components

Reading

- HSTW/ACT recommendations
- reading portfolio
  - texts studied in class
  - book club texts
  - independent reading
- reading strategies
- vocabulary development

Writing

- writing portfolio
  - writing to learn
  - writing to demonstrate learning
  - authentic writing

Grammar Instruction

- to enrich writing
- to create organizational coherence and flow
- to make writing conventional

Differentiated Skill Instruction

- Plan focused skill lessons
- Practice until mastery
- Apply in context
Quantity, variety and frequency of materials to be read, written about, and discussed by students

The following are recommendations from High Schools That Work and ACT's "On Course for Success."

All students should complete a rigorous English language arts curriculum in which they

- Read 8–10 books and demonstrate understanding
- Write short papers (1-3 pages) weekly that are scored with a rubric
- Write 4 formal essays per quarter
- Write a major research paper annually
- Speak or present 3 to 5 times per year
- Discuss or debate topics monthly
- Take and organize notes weekly
- Maintain a portfolio of personal reading and writing

ACT College Readiness Standards

English

Analyze text for
- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

Reading

Analyze text for
- Main Ideas and Author's Approach
- Supporting Details
- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

Writing

Write text that
- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)

Literature selections included in the model units represent recommendations, not requirements. Decisions regarding required literature are left to individual school districts.
Model Unit Outline for Grade 11 ELA

Disposition: Transformational Thinking
Focus: British and World Literature

Model Unit II.1: The Power of Language to Transform Lives (Pages 16-26)

Genre/Period
Anglo-Saxon and Medieval literature, the epic, digital story, magazine feature article, science article, poetry

Focus/Big Ideas
oral tradition/story telling, power of language, heroic codes, universal truths of human nature, transformation

Model Unit II.2: Informed Decision-Making (Pages 27-35)

Genre/Period
Elizabethan drama, Shakespearean sonnet, English Renaissance literature, decision-making model, college/career planning guide, magazine article, newsclip

Focus/Big Ideas
decision-making process, consequences, forward thinking, decision/indecision, action/inaction, vision, decisions in the course of history

Model Unit II.3: Technology: Potential for Enhancing Human Life (Pages 36-47)

Genre/Period
Gothic Romance, literature from the Restoration, 18th Century, and Romantic Periods, Science Fiction, scientific journal article, science news article, report, policy statement, ACT writing rubric

Focus/Big Ideas
role of technology in society, unintended consequences, potential for enhancing human life, mystery, horror

Model Unit II.4: Understanding Human Nature: Coping with Crisis, Chaos, and Change (Pages 48-56)

Genre/Period
Contemporary (20th century) realistic fiction, science fiction, allegory, newspaper and magazine articles, interview, review, poetry

Focus/Big Ideas
human nature, chaos, civilization vs. savagery, understanding the power of fear, dealing with change, civilization as structure

Model Unit II.5: The DNA of Survival (Pages 57-65)

Genre/Period
Contemporary World literature, memoir, biography, poetry, graphic novel, speech, interview, critique

Focus/Big Ideas
survival, resourcefulness, loss, connectedness, adaptation
# UNIT 11.1: THE POWER OF LANGUAGE TO TRANSFORM LIVES – ANGLO-SAXON (OLD ENGLISH) AND MEDIEVAL (MIDDLE ENGLISH) PERIODS

<table>
<thead>
<tr>
<th>Anchor Text</th>
<th>Historical Perspective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beowulf and The Canterbury Tales</td>
<td>The Anglo-Saxon (Old English) and Medieval (Middle English) Periods</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Grade II Disposition</th>
<th>597: Augustine of Canterbury reintroduces Christianity to England</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transformational Thinking</td>
<td>1066: Battle of Hastings</td>
</tr>
<tr>
<td></td>
<td>The Norman French warriors crossed the English Channel and defeated the Anglo-Saxons. William the Conqueror becomes the King of England.</td>
</tr>
<tr>
<td></td>
<td>1215: Magna Carta (The document that takes important steps toward constitutional government.)</td>
</tr>
<tr>
<td></td>
<td>1347: “Black Death” ravages Europe (the plague)</td>
</tr>
<tr>
<td></td>
<td>1372: Bible is first translated into English</td>
</tr>
<tr>
<td></td>
<td>1476: Printing Press</td>
</tr>
<tr>
<td></td>
<td>1485: Henry VII wins the throne; stability begins.</td>
</tr>
</tbody>
</table>

## Big Ideas

- oral tradition/storytelling
- the power of language to transform lives
- the journey
- honor
- truth
- heroic codes
- value systems
- use of language
- transformation/transformational thinking

## Themes

- In the transformation from oral language to the written word, universal truths of human nature were formalized.
- The evolution of language impacts life.
- Sometimes the journey itself is more important than the destination.

## Literary Works and Authors

- Anglo-Saxon Literature, Laments, Epics, Arthurian Legends, Boccaccio, Chaucer, Homer, Malory
Focus and Essential Questions and Quotations

Focus Questions
- How does the interpretation of language impact decision making?
- How can studying the past lead to new opportunities for the future?
- How do the heroes who are immortalized in literature reflect the cultural values of the time?
- How have modern-day icons used language to transform our thinking?

Essential Questions
- What evidence do I have that I am committed to learning?
- Where will I find wisdom?
- When is loyalty to myself more important than loyalty to a friend?
- How do I demonstrate that I am open-minded enough to learn from my experiences?
- How do the heroes of literature reflect the values of the time?
- What journey will I take to become my own hero?

Quotations
"Whan that Aprill with his shoures soote
The droghte of March hath perced to the roote,
And bathed every veyne in swich licour
Of which vertu engendred is the flour;
Whan Zephirus eek with his sweete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halve cours yronne,
And smale foweles maken melodye,
That slepen al the nyght with open eye
(So priketh hem Nature in hir corages),
Thanne longen folk to goon on pilgrimages"
(The Canterbury Tales, General Prologue, l. 1-12)

"Whan in Aprill the sweet showers fall
And pierce the drought of March to the root, and all
The veins are bathed in liquor of such power
As brings about the engendering of the flower,
When also Zephyrus with his sweet breath
Exhales an air in every grove and heath
Upon the tender shoots, and the young sun
His half-course in the sign of the Ram has run,
And the small fowl are making melody
That sleep away the night with open eye
(So nature picks them and their heart engages)
Then people long to go on pilgrimages"
(The Canterbury Tales, General Prologue, l. 1-12)
“Of sundry persons who had chanced to fail
In fellowship, and pilgrims were they all
That toward Canterbury town would ride.”
(The Canterbury Tales Prologue, l. 25-27)

“And thus I preach against the very vice
I make my living out of—avarice.
And yet however guilty of that sin
Myself, with others I have power to win
Them from it, I can bring them to repent;
But that is not my principal intent.
Covetousness is both the root and stuff
Of all I preach. That ought to be enough.”
(The Canterbury Tales,
“The Pardoner’s Prologue, l. 23-30)

“Language is the most perfect work of art in the world. The chisel of a thousand years retouches it.”
Henry David Thoreau

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**Literary Genre Focus/Anchor Texts**

**Narrative Text**
Excerpts from
*Beowulf*

Excerpts from
*The Canterbury Tales*
including “The Prologue” and “The Pardoner’s Tale,” Chaucer

**Literary Nonfiction**
*Time* 100 “The Most Important People of the Century” Heroes & Icons
http://www.time.com/time/time100/index—2000 time100.html

**Informational Text**
Taskforce Report
“Preserving Research Collections: A Collaboration between Librarians and Scholars”
http://www.arl.org/preserv/prc.html

**Metamorphosis**
“Inside the Chrysalis”
L. Brower
http://www.learner.org/north/tm/monarch/ChrysalisDevelopmentLPb.html

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**Linking Texts/Media**

**Media**

*Model of Digital Storytelling*
http://ed-web3.educ.msu.edu/outreach/k12out/pdf/language06/jennifer.mov

*Model of Digital Storytelling and The Canterbury Tales—The Beggar*

**Media Clips**
*Beowulf and Grendel* (2005)

**Pop Culture**
Clip from Annie Hall in which she says: “Just don’t take any course where they make you read Beowulf!”
Texts
Arthurian Legends
Sir Gawain and the Green Knight
Selected excerpts from
Beowulf: A New Translation,
Seamus Heaney, 2000
Grendel, John Gardner
(Modern Retelling)
"The Hero's Journey"
(transformation)
http://www.yourheroicjourney.com/journey.shtml

Universal Truths of Human Nature
Nobel Banquet Speech, 1949
William Faulkner
http://nobelprize.org/nobel-prizes/literature/laurates/1949/ falkner-speech.html
(love, honor, pity, pride, compassion, and sacrifice)

Poetry
Anglo-Saxon Riddles
http://www2.kenyon.edu/ AngloSaxonRiddles/texts.htm

Excerpts from the Exeter Book
"The Wife's Lament"
"The Husband's Message"
"The Seafarer"
The Earliest English Poets
M. Alexander, translator

Famous Quotations
http://www.famousquotes.me. uk/famouspeoplequotes.htm
http://www.tpub.com/Quotes/

Music Lyrics
"Wild, Wild, West," Will Smith
Lesson Plan 75:
Historians with Style
(Immortalizing a Hero)
http://www.rockhall.com/ programs/plans.asp
http://www.quehubo.com/eng/ lyrics/index.php?%26page=1082 &page=70

Works of Art
Original pictures/prints of
the text of Beowulf and The Canterbury Tales
http://www.bl.uk/onlinegallery/ themes/englishlit/beowulf.html
http://www.bl.uk/onlinegallery/ themes/englishlit/geoffchaucer.html

Poetry, Legends, and other Works and Authors from the Time Period
Anglo-Saxon Riddles, Laments, Epics, Arthurian Legends,
Boccaccio, Chaucer, Homer, Malory

Teacher/District Resources
Historical context of Beowulf
and The Canterbury Tales
http://www.library.unr.edu/ subjects/guides/beowulf.html
http://www.courses.fas.harvard. edu/%7Echaucer/

To connect to the primary document, order CDs at:
http://www.uky.edu/~kiernan/ eBeowulf/guide.htm
"Scholarly Digital Editions"
http://www.sd-editions.com/
AnaAdditional/HengwrtEx/images/hgopen.html


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**Genre Study and Literary Analysis**

**Narrative Text**

**Genre Study**
Characteristics of
- the epic
- Anglo-Saxon literature
- Medieval literature
- oral tradition

**Literary Elements**
- characterization
- setting
- conflict
- theme
- mood
- tone

**Beowulf**
- legend
- epic verse
- folk epic
- kennings
- alliteration
- appositive phrases
- riddles
- epic hero

**The Canterbury Tales**
- frame tale
- fabliaux
- beast-fable
- sermon
- parable
- satire
- irony
- melodrama

**Literary Devices**
- allusion
- allegory
- symbolism
- imagery
- metaphor
- simile
- personification
- use of repetition and rhyme

**Historical/Cultural**
- milestones for the developing English language
- Prologue—view of life and cultural values in medieval England

**Language Variety and Use**
- evolution from Old English to Middle English to Standard English to Standard American English

**Critical Perspectives**
- contradictions in the role of religion

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20 11.06  ELA • II  MICHIGAN MERIT CURRICULUM COURSE/CREDIT REQUIREMENTS
**Informational Text**

**Genre Study**
Characteristics of
- digital story
- magazine feature articles
- task force report
- informational text(s) providing historical perspective
- scientific article

**Expository Elements**
- purpose and focus
- organization, unity, coherence
- word choice (style, tone, economy, clarity)
- explanation
- procedures
- facts and details
- organizational text structures
- author's perspective
- opinions and examples
- causes and consequences
- statements and arguments
- judgments
- comparisons
- text features/graphics
- leads for sequence or chronology
- technical/specialized vocabulary

**Text Criteria**
- ACT Characteristics of Complex Text

**Elements of a Proposal**
- purpose and significance
- previous exploration of the topic
- methods for conducting the study or project
- budget
- concise (one page)
- appropriate format/layout

**Digital Story Elements**
- point of view
- dramatic question
- emotional content
- your voice
- sound track
- economy of language
- pacing

http://t3.k12.hi.us/t302-03/tutorials/digstory/elements.htm

**Historical/Cultural Perspective**
- history of the Anglo-Saxons
- invasion of the Normans in 1066 AD
- history of Middle Ages
- warfare
- feasting and boasting
- role of religion
Reading, Listening/Viewing Strategies and Activities

Reading
Narrative Text
- Identify the use of the frame tale technique in a story
- Complete graphic organizers charting characters, setting, conflict, theme, mood, and tone
- Respond to the anchor texts read by recognizing/observing the authors' use of Old and Middle English
- Analyze Beowulf using the planes of the profundoity scale
  www.readinglady.com/mosaic/tools/Profundoity%20Scale-arrative%20from%20jeff.pdf
- Compare and Contrast Beowulf, "Wild Wild West," and Gardner's Grendel in terms of
  - plot
  - hero
  - heroic feats
  - villains/monsters faced
  - setting
  - cultural values
  - figurative language
  - value and use of rhythm

Informational Text
- Use critical reading strategies to find the inferred meaning of the chrysalis metaphor
- Read the "Preserving Research Collections" report taking a critical stance; identify and summarize key issues and the persuasive elements.

Listening/Viewing
- Explore authentic local community book clubs as a model for year-long book clubs for each unit; listen to and view members discussing a book they are currently reading; analyze interaction identifying protocols used
- Class/group discussion using protocols
- Critique peers' digital storytelling presentation using class-generated rubric
- Listen to excerpts of Beowulf, Anglo-Saxon Riddles, and The Canterbury Tales in Old English, Middle English, and Modern prose translation
  http://www.bl.uk/learning/langlit/changlang/activities/lang/beowulf/beowulfpage1.html
  http://www.bl.uk/learning/langlit/changlang/activities/lang/chaucer/chaucerpage1.html

Word Study/Vocabulary Activities
- Examine various translations of Beowulf and The Canterbury Tales charting their similarities and differences, impact on syntax, and their placement within context. Assess which author's style is more appealing
- Use roots, prefixes, suffixes, and context to examine the dynamic nature of language

Teacher Resource
"From Beowulf to Buzzwords"
http://www.bl.uk/learning/langlit/changlang/language.html
Writing, Speaking, Expressing Strategies and Activities

Writing to Learn
- Annotate text
- Quotation notebook
- Respond to reading of anchor and linking texts with journal entries recording:
  - the role of storytelling
  - the importance of community
  - author's use of religious symbolism
  - examples of journeys leading to moral or life lesson
  - attributes of personal heroes
  - examples of narrative characteristics (allusion, allegory, symbolism, imagery, figurative language, kenning)
- Take two-sided notes documenting and explaining symbolism and allegory in the text

Writing to Demonstrate Learning

Essay
Persuasive Essay
- Using support from texts read, agree or disagree with the following statement: Sometimes the journey is more important than the destination.
- Argue for or against a person's appearance on the Time 100 list or in support of a person who was omitted.

Comparative Essay
- Metaphorically connect transformation in the stages of the chrysalis to the stages of transformation through the Middle Ages.
- Compare the Medieval mentality as portrayed in excerpts from the Exeter Book with that in The Canterbury Tales.

Descriptive Essay
- Select one of Chaucer's tales and write an essay analyzing how he uses these tales to critique human behavior.

Riddles
- Write modern day riddles that model those of the Anglo-Saxon period.

Authentic Writing
- Write a Proposal to purchase books for classroom book clubs (literature circles) throughout the year.
  "Write a Proposal"
  Writing Reminders, p. 360
  J. Burke
- Petition the community library to sponsor a community reading of a selected text.
  "Write a Proposal"
  Writing Reminders, p. 360
  J. Burke
Digital Storytelling

- Create an original pilgrim and a corresponding "digiTale," a digital movie based on a character.
- Create a digital movie in which you portray yourself as a hero using the stages of "A Hero's Journey."

Teacher Resources
http://t3.k12.hi.us/t302-03/tutorials/digistory/elements.htm
http://www.digitales.us/
http://www.storycenter.org/memo/voice/pages/tutorial-1.html

Speaking

- Class/group discussion of importance of storytelling, family, religion, and a value system (in Medieval and Anglo-Saxon periods and today)
- Digital story/movie presentation
- Class/group discussion of task force report
  - evaluate findings of the preservation task force
  - consider bias and perspective
  - consider technological and economic investment requirements of recommendations
- Debate
  - what is meant by preservation
  - the history of preservation (oral, print, digital, blogging)
  - the difference between preserving language, using language, and plagiarizing
  - preservation vs. cost

On-Going Literacy Development

Student Goal Setting and Self-Evaluation Strategies

- Maintain writing portfolio
- Reflect on selected journal entry
- Reflect on two pieces of unit writing that represent best effort
- Monitor growth using literacy indicators
- language fluency
- reading complexity
- modes of discourse
- Evaluate tendency toward dispositions and their appropriate application

Daily Language Fluency

Reading

- High Schools That Work/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum
Reading Portfolio

Recording reading with three levels of support

1. texts/literature studied in class (challenging text in zone of proximal development – text students couldn't read without the help of the teacher); anchor, linking texts, and author/poet study

2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays

3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated bibliographies and time commitment for each text

Reading Strategies

- Skim text for essential information
- Think, write, pair, share new texts
- Time reading to determine time commitment for each text

Vocabulary Development

- Understand how languages and dialects are used to communicate effectively in different roles and different circumstances
- Understand the appropriate uses and implications of casual or informal language vs. professional language
- Recognize language bias
  - diction
  - voice
- words from selections
- academic vocabulary
- technical vocabulary

Greek and Latin Root Words/Prefixes/Suffixes

auto = self
pater = father
mater = mother
frater = brother
spect = to see
magna = large, great
micro = small
macro = large
mal = bad, evil
bene = good
nym = name, noun
pseudo = false
sub = under
retro = back
thesis = idea
per = through
mono = one
bi = two
tri = three
kilo = thousand
semi = half
Writing

Writing Strategies
- process writing
- language appropriate for purpose and audience
- revise own writing using proofreading checklist/rubric
- critique own writing for sophisticated sentence structure
- cite sources using MLA conventions
- evaluate own writing

Grammar Skills
- grammar and rhetoric mini-lessons
- practice skills for PSAT/PLAN success

Grammar Instruction to
- enrich writing: add detail, style, voice
- create organizational coherence and flow
- make writing conventional

Additional MDE Grammar Resource
“Power of Language” Module (ELA Companion Document)

ACT College Readiness Standards

English
Analyze text for
- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

Reading
Analyze text for
- Main Ideas and Author’s Approach
- Supporting Details
- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

Writing
Write text that
- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)
UNIT 11.2 INFORMED DECISION-MAKING
THE RENAISSANCE

Anchor Text
The Tragedy of Hamlet, Prince of Denmark

Grade 11 Disposition
Transformational Thinking

Big Ideas
- decision/indecision
- action/inaction
- consequences/forward thinking
- vision
- decision-making process (chess, buying a car, deciding on college, job selection, how to use free time)
- decisions in the course of history

Themes
- Bias skews all decisions, actions, and thoughts
- Decisions, based on data, are filtered by our beliefs
- Appearance vs. reality
- Loyalty vs. betrayal
- Decisions determine destiny
- Flawed data (appearances, propaganda) leads to inappropriate decisions

Historical Perspective
1485: Henry VII wins the throne
1509: Henry VIII becomes King (breaks away from the Catholic Church)
1534: The Church of England is established
1558: Elizabeth I becomes queen (balances growing religious tensions)
1588: The English navy defeats the Spanish Armada
1590: Shakespeare emerges as England’s playwright
1599: The Globe Theater is built
1603-1660: Religious and Political unrest; King James I and Charles I—The Cavaliers fought to maintain their power while the Puritans wanted religious and government reform.
1642-1660: Civil War—The Puritans won and established a commonwealth

Literary Movements:
Elizabethan, Cavalier, Metaphysical, and Puritan

Literary Authors:

1660: Charles II becomes king and the Monarchy is restored beginning the Restoration Period.
Focus and Essential Questions and Quotations

Focus Questions

- What kinds of information do I need to make an informed decision?
- How do I evaluate the information?
- Why is it important to weigh options before making decisions?
- How can forward thinking help me make better decisions?
- How can a person see beyond appearances to discover the hidden truths about others?
- What does it take to reverse decisions?
- Are there decisions that require so much forward thinking that humans need the memory support of technology?
- Even with all the available data, how do I know when I've made the right decision?
- What are the filters through which I evaluate decisions?
- When does language reflect or construct reality?
- How does imagery make things more real, or make a particular version of reality more convincing?

Essential Questions

- Which decisions I make today will affect me for my entire life?
- How do I develop a realistic plan for the future?
- How can I invent new opportunities?
- How will knowing how decisions are made help me plan for my life?
- When is loyalty to myself, and my own values, more important than loyalty to a friend?
- Can one (apparently) have all the right information and make the wrong decision?

Quotations

"To be or not to be, that is the question."

"Neither a borrower nor a lender be; for loan oft loses both itself and a friend."

"This above all: to thine own self be true, And it must follow, as the night the day, Thou canst not then be false to any man."

"There is nothing either good or bad, but thinking makes it so."

"What a piece of work is a man! how noble in reason! How infinite in faculty! in form and moving how express and admirable."

"Thus conscience does make cowards of us all; And thus the native hue of resolution is sicklied o'er with the pale cast of thought."
“O, woe is me, to have seen what I have seen, see what I see!”
“Lord, we know what we are, but know not what we may be.”
“The rest is silence.”
“Now cracks a noble heart. Good-night sweet prince, And flights of angels sing thee to thy rest!”
“To thine own self be true.”
From The Tragedy of Hamlet, Prince of Denmark

Knights of the South Bronx
A&E, Ted Danson
Excerpts from And the Band Played On: Politics, People, and the AIDS Epidemic
Review http://en.wikipedia.org/wiki/And_the_Band_Played_On
Excerpts from A Bridge Too Far, 1997 DVD

Texts
Forrest, J., “The Space Shuttle Challenger Disaster: A failure in decision support system and human factors management”
http://frontpage.hypermall.com/jforrest/challenger/challenger_sts.htm
http://history.nasa.gov/sts51l.html
Excerpts from Shakespeare in Charge: The Bard’s Guide to Leading and Succeeding on the Business Stage
N. Augustine and K. Adelman
“Prologue” (xi-xviii)
“Act V Crisis Management” (167-207) Clausius’ crisis management skills—ten lessons on how to act in a crisis
“Epilogue” (209-219)
Excerpts from Profiles in Audacity: Great Decisions and How They Were Made
Alan Axelrod

Poetry
Shakespearian Sonnets
Metaphysical Poetry
College/Work Application Process

“Who Needs Harvard?”
Gibbs, N. and Thornburgh, N.

“With a Little Help from Your Mom” Carol Jago
http://www.englishcompanion.com/room82/college/jagocolumn.html

“Guidelines for Letters of Recommendation” Jim Burke
(chart)
http://www.englishcompanion.com/room82/college/recletterform.html

CareerForward Course
My Dream Explorer
accessible through Michigan LearnPort
http://www.mydreamexplorer.org

College application timeline
(SAT I and/or ACT)
http://www.wilsonhs.org/admin/guidancebook/12-collegeapplicationtimeline.htm

ACT College Planning
http://www.actstudent.org/college/index.html

ACT Career Planning
http://www.actstudent.org/www/index.html

ACT College/VocTech Search Tool
http://www.act.org/college_search/fsset_col_search.html

ACT print and electronic review materials

Internet Links to Resources

Decision Making

“Steps to Decision Making”

http://wsjclassroom.com/pdfs/wkst_decision.pdf

Motivation and Goal Setting
http://www.coun.uvic.ca/learn/program/hndouts/goals.html

College/Career Planning
http://www.collegecountdownkit.com/goalsetting.htm

http://www.employmentspot.com/features/choosescareer.htm

http://www.firn.edu/doe/programs/cd_lesson.htm

Self-Inventory

Chess
Curriculum for Scholastic Chess David MacEnulty

Poetry, Legends, and Other Works and Authors from the Time Period

Genre Study and Literary Analysis

Narrative Text

Genre Study
Characteristics of
• Elizabethan drama (tragedies, comedies)
• Shakespearean sonnets
• English Renaissance literature
• revenge tragedy

Literary Elements
• Freytag's Pyramid
• soliloquy
• comic relief
• tragic hero
• frame within a frame
• external conflict
• archetypes
• decision
• iambic pentameter
• other metric structures
• use of dialogue
• organization, unity, coherence
• word choice, style, tone, clarity, economy
• themes
  - appearance vs. reality
  - theater vs. life
  - relationships of parents and children
  - relationship of thought to action
  - revenge
  - loyalty vs. betrayal
  - nature of leadership
  - conscience
  - hypocrisy

Literary Devices
• imagery
• repetition of music
• analogies
• allusion
• metaphor
• conceit (extended metaphor)
• coded language

Historical/Cultural
• decisions based on time period
• influence of other revenge tragedies on the writing of Hamlet; history of revenge tragedy

Critical Perspectives
• religious perception/contradictions
• literary critical perspectives
  - moral
  - psychological
  - sociological
  - formalistic
  - archetypal
  using various lenses (gender, class)
• Gertrude and Ophelia from a feminist perspective

Informational Text

Genre Study
Characteristics of
• magazine articles
• news clips
• college planning charts/guides
• college application essays
• decisions-making models
**Expository Elements**
- structure
- purpose
- focus

**Organizational Patterns**
- organization
- unity
- coherence
- procedural

**Features**
- charts/tables/graphs

**Text Criteria**
- ACT Characteristics of Complex Text

**Historical/Cultural**
- decisions that changed the world

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**Reading, Listening/Viewing Strategies and Activities**

**Reading**
- Compare important decisions made within *Hamlet*, with those made in previously read core texts
- Annotate *Hamlet* in the text or in a journal
- Use think-aloud strategy to describe important facts and events in each episode of *Hamlet*
- At stages of decision/indecision in *Hamlet*, make connections to historical decisions in which information was available but not used (examples identified in linking texts - AI's, NASA, history)
- Identify instances in which Hamlet's decisions allude to events in the contemporary world

- identify themes
- Identify images of disease and corruption repeated throughout Hamlet and what they reveal about the reality of the time period
- Identify human themes and sorrows in *To Be or Not To Be* soliloquy
- Analyze Hamlet using the profundity scale [link](http://www.readinglady.com/mosaic/tools/Profundity%20Scale/narrative%20from%20Jeff.pdf)
- Read the "chess" article to identify skills important for becoming a good decision-maker
- Read modern revenge tragedies; compare plot scenarios with that of Hamlet

**Listening/Viewing**
- View various video clips to find and connect decisions from history with those of *Hamlet*
- Find intersections between visual images and verbal communication
- Listen for information that could have resulted in a better decision; take notes while viewing
- View *Hamlet* and evaluate it as a representation and/or interpretation of the text. Which version highlights Hamlet's decision-making abilities?
Writing, Speaking, Expressing Strategies and Activities

Writing to Access Prior Knowledge
• Personal Essay – Write about important decisions for your future

Writing to Learn
• Annotating text (explicit instruction)
• Quotation notebooks

Journal Entries
Recording
• decisions in Hamlet and in life
• examples of literary devices (imagery, metaphor, allusion, analogies)
• examples of the play’s major themes echoed in the “play within a play” literary frame
• Shakespeare’s conclusions about humankind (as depicted in Hamlet)
• the process used to make an important decision about the future; using the self inventory website and the “7-Step Decision Making Model,” record your thinking at each step in the process (in preparation for reflective essay)

Writing to Demonstrate Learning
• Written response to focus questions using text support
• Summarize a scene from the play

Essay Options
Reflective Essay
• Cite examples from world and U.S. history of those who failed to recognize the consequences of their actions.
• Recount situations in which leaders understood the consequences of their actions but were powerless to alter their destiny.
• What personal lessons do you take from the play Hamlet?
• Discuss how your life reflects your beliefs; explain conflicts.

Comparative Essay
• Answer the question: When does a decision that applies to me not have to apply to all? How is the decision-making process different if the decision affects more than just self?
• Compare Shakespeare’s conclusions about humankind with the conclusions of other authors studied in HS (H. Lee, A. Miller, M. Twain, J. Steinbeck, L. Hansberry).

Literary Analysis Essay
• Discuss the ironies of Hamlet’s death and the symbolism of Fortinbras’ coming reign.

Persuasive Essay
• Select the critical perspective (moral, psychological, sociological, formalistic, or archetypal) most appropriate for analyzing Hamlet; support with examples from the text and from knowledge of what the criticism will reveal about the work.
Research Options
- Research a contemporary figure whose decisions are analogous to Hamlet's decision/indecision on important issues and resulted in negative consequences (Colin Powell, Princess Diana, John McCain, Hillary Clinton, President G. W. Bush, or other); post findings in a class display or in a photo essay.

Authentic Writing
- Reflect on the decision-making process you used in making an important decision in your life; include progress you've made toward the decision and identify next steps in your process.
- Journal entries detailing college selection and application activities/progress/plans

Speaking
- Class discussions about decisions and decision-making
- Recite soliloquy/selected scenes with attention to performance details to achieve clarity, force, aesthetic effect

Expressing
- Record your decision-making process on poster paper; use symbols or drawings to emphasize the points you are making
- Display the posters in preparation for a gallery walk; review and support the important decisions peers are making
- Post findings of contemporary research figure on a class display or in a photo essay

On-Going Literacy Development

Student Goal Setting and Self-Evaluation Strategies
- Maintain writing portfolio
- Reflect on selected journal entry
- Reflect on two pieces of unit writing that represent best effort
- Monitor growth using literacy indicators
  - language fluency
  - reading complexity
  - modes of discourse
- Evaluate tendency toward dispositions and their appropriate application

Daily Language Fluency

Reading
- High Schools That Work/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum

Reading Portfolio
Recording reading with three levels of support
1. texts/literature studied in class (challenging text in zone of proximal development—text students couldn't read without the help of the teacher); anchor, linking texts, and author/poet study
2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays
3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated biographies
**Reading Strategies**
- Skim text for essential information
- Think, write, pair, share new texts
- Time reading to determine time commitment for each text

**Vocabulary Development**
- words from selection
- academic vocabulary
- technical/specialized vocabulary
- word etymology and variation
- find current uses in Google News

**Writing**

**Writing Strategies**
- process writing
- language appropriate for purpose and audience
- revising own writing using proofreading checklist/rubric
- critique own writing for sophisticated sentence structure
- cite sources using MLA conventions
- evaluate own writing
- note taking

**Grammar Skills**
- identify and eliminate shifts in point of view, tense, etc.
- practice skills for ACT/SAT success
- techniques for achieving spelling accuracy
- comparative and superlative modifiers
- parentheses and dashes
- brackets
- ellipses
- practice correct use of punctuation and capitalization conventions

**Grammar Instruction to**
- enrich writing: add detail, style, voice
- create organizational coherence and flow
- make writing conventional

"Power of Language" Module
MDE Grammar Resource

**ACT College Readiness Standards**

**English**

Analyze text for
- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

**Reading**

Analyze text for
- Main Ideas and Author's Approach
- Supporting Details
- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

**Writing**

Write text that
- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)
**UNIT 11.3 TECHNOLOGY: POTENTIAL FOR ENHANCING HUMAN LIFE** - THE NEOCLASSICAL AND ROMANTIC PERIODS

**Anchor Text**
- *Frankenstein*

**Grade 11 Disposition**
Transformational Thinking

**Big Ideas**
- mystery, horror
- supernatural
- role of technology
- genetic engineering
- cloning
- unintended consequences
- appreciating human life

**Themes**
- Technology has the potential to enhance and extend human life.
- Man's fascination with creation is reflected in fact and fiction.
- Scientific exploration has the potential to improve human life.
- Altering human traits has unexplored consequences.

**Historical Perspective**
The Restoration and the 18th Century Neoclassical Periods

- **1660**: Charles II restores the Monarchy
- **1666**: The Great Fire destroys most of London
- **1700's**: The Age of Enlightenment

**Literary Movements**
Rationalism (humans should depend on reason)

**Literary Authors**

**1733**: Alexander Pope writes "An Essay on Man"

Toward the end of the 18th Century writers rebelled against the Enlightenment moving into the Romantic Period.

**The Romantic Period**

- **1783**: England recognizes America's independence
- **1789**: The French revolution begins
- **1799**: Napoleon seizes power in France
- **1815**: The British defeat Napoleon at the Battle of Waterloo
- **1818**: Mary Shelley writes *Frankenstein*
- **1837**: The Romantic Period ends with Victoria becoming Queen of England

**Romantic Authors**
Jane Austen, William Blake, Robert Burns, Lord Byron, Samuel Coleridge, John Keats, Mary Shelley, Percy Shelley, William Wordsworth
Focus and Essential Questions and Quotations

Focus Questions

- What issues are involved in creating, lengthening, and bettering life?
- What is technology's role in society?
- When do technological solutions become new problems?
- Is there a point (percentage of replacement parts) when a human being is no longer considered human?
- How have humans been redefined by technological advances?

Essential Questions

- What role will I play in future technology? Will I question it, consume it, or help to create it?
- What price am I willing to pay for immortality?
- What are the tradeoffs for technological advances?
- What moral limitations do we put on the use of technology?

Quotations

“Keep us human. If we're truly smart, we'll refuse to foolishly tamper with our DNA.”
Bill McKibben
(dangers of genetic engineering)

“I busied myself to think of a story – a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature and awaken thrilling horror – one to make the reader dread to look around, to curdle the blood, and quicken the beatings of the heart.”
Mary Shelley, Frankenstein
(Introduction, 1831 edition)

“How dangerous is the acquirement of knowledge.”
Victor Frankenstein
Frankenstein

“Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me?”
John Milton, Paradise Lost
(on cover page of Frankenstein)

“Reality is that which, when you stop believing in it, does not go away.”
Philip K. Dick
Do Androids Dream of Electric Sheep?

“The man who writes about himself and his own time is the only man who writes about all people and all time.”
George Bernard Shaw
Literary Genre
Focus/Anchor Texts

Narrative Text
Frankenstein
Mary Shelley

Informational Text
"Revising Humans: U.S. Constitution Provides Framework for Debate on Genetic Engineering of Human Beings"
Jane Sanders
http://gtresearchnews.gatech.edu/newsrelease/constitution.htm

"How to Read a Scientific Article"
Purugganan and Hewitt
http://www.owlnet.rice.edu/~cainproj/courses/sci_article.doc

Owl At Purdue Online Writing Lab
Writing a Research Report
http://owl.english.purdue.edu/workshops/hypertext/reportW/

Research Report Writing Section in Writing Handbook
used in district

Linking Texts/Media

Media
Frankenstein (film)
Mary Shelley
http://www.pbs.org/saf/1209/video/watchonline.htm

PBS: Body Building
"How to Make a Nose—Tissue engineers build a nose, heart muscle, and even a retina from the ground up. (Updated from earlier broadcasts)
http://www.pbs.org/saf/1209/video/watchonline.htm

"Body on a Bench—A tiny, living liver is the first step towards a lab version of the human body.
http://www.pbs.org/saf/1209/video/watchonline.html

The Search for the Perfect Heart
Science continues the quest to replace our most critical organ.
http://www.pbs.org/saf/1209/video/watchonline.htm

"Frankenstein: Mary Shelley's Dream"
Live multimedia exhibit
Biographical information on
Mary Shelley; history and science of Frankenstein
The Bakken Library and Museum
http://www.thebakken.org/frankenstein/intro.htm
Texts

Reading Scientific Articles
Research report (model)
“Popular vs. Scholarly Periodicals”
Criteria Guide
http://guides.lib.msu.edu/page.php?page_id=32
“How to Read a Scientific Paper”
Little and Parker
http://www.biochem.arizona.edu/classes/bioc568/papers.htm
“How to Read a Scientific Research Paper”
McNeal
http://hampshire.edu/~apmNS/design/RESOURCES/HOW READ.html

Research Report
Rubric
http://www.uw stout.edu/soe/profdev/rubrics.shtml
“The Research Report at a Glance”
“Big6 Overview for Research Projects”

Transplantation and Biotechnology
American Medical Association Code of Ethics regarding allocation of limited medical resources
http://www.ama-assn.org/ama/pub/category/9388.html
AMA Transplantation Scenarios
“Life and Death in the War Zone: You Be the Judge”
http://www.pbs.org/wgbh/nova/teachers/activities/3106_combat0.html

Pros, Cons, and General Information About Genetic Engineering
“A Beginner’s Guide to Genetic Engineering”
http://www.ifgene.org/beginner.htm
“Biotechnology: A Case for Constraints”
Timothy Lenoir’s review of
Enough: Staying Human in an Engineered Age
Bill McKibben
http://www.sciencemag.org/cgi/content/full/302/5648/1155

“Replacement Parts”
Cowley, Geoffrey
Newsweek 27 Jan.1997:66
http://web.lexis-nexis.com/universe/document?m=f5e63e91elc2cbd3939594cd21e275f5&docnum=1&wchp=dGlbYvb-zSkVb&md5=f3bd46fb1f701144fe130ad3a00a3

“Is Genetic Engineering Ethically Correct?”
J. Hamilton
Student Review
http://www.msu.edu/~hamil99/atl/review4.html

Patient Medical History and Consent Form
http://www.health.state.ok.us/bc/history-consent-form.pdf#search=
hearts%20transplant%20medical%20consent%20form
Frankenstein Resources

Literary Nonfiction from “The Introduction to Frankenstein” Mary Shelley Shelley’s inspiration for Frankenstein


Biographical information on Mary Shelley and genre resource “My Hideous Progeny: Mary Shelley’s Frankenstein” http://home-j1.worldonline.nl/~hamberg/

Frankenstein Mary Shelley Adapted by Larry Weinberg Hampton-Brown

Excerpts from The Monsters: Mary Shelley and the Curse of Frankenstein Dorothy and Thomas Hoobler (literary and historical background for Shelley’s Frankenstein)

Works of Art


Poetry, Essays, and Other Works and Authors from the Time Period

“An Essay on Man” A. Pope (putting man in context)

Paradise Lost J. Milton

“A Modest Proposal” Jonathan Swift (satire)

“The Rime of the Ancient Mariner” S. Coleridge

Excerpt from “A Defense of Poetry” Percy Bysshe Shelley persuasive essay and critical commentary

Internet Links to Resources

Frankenstein Resources
http://www.glencoe.com/sec/literature/litlibrary/frankenstein.html


http://unitedstreaming.com

MIT Inventor of the Week
http://web.mit.edu/invent/i-main.html

Genre Study and Literary Analysis

Narrative Text

Genre Study
Characteristics of
- Gothic Romance
- Science Fiction
- Restoration and 18th century literature
- Literature from the Romantic Period
- Rationalism

Author study of
- poet from time period
- Mary Shelley (based on G. B. Shaw's quotation)

Literary Elements
Elements of Romantic Literature
- a passion for human emotion
- the belief that all humans are innately good
- the advocacy of free thought
- an opposition to political authority and social convention
- a strong sense of human individuality
- a belief in the supernatural
- the use of the morbid and grotesque

Elements of Gothic Literature
- use of intense emotion
- using weather to depict a character's mood
- giving nature the power to destroy
- innovation
- written in an age where people thought of new beginnings and higher possibilities
- idealization of nature
- evokes terror
- satanic hero

Elements of Science Fiction
- explores the marvels of discovery and achievement that may result from science and technology
- is usually speculative in nature
- assumes change as a given
- projects a story-line into the future or into an alternative reality or history
- explores a problem in technology, culture, or philosophy beyond its current state
- presents an atmosphere of scientific credibility regardless of the reality

Elements of Frankenstein
- use of letter writing to develop characters (epistolary novel)
- frame story (3 stories deep)
- elements of mystery, horror, the supernatural
- complex human dilemmas
- compelling disconcerting characters
- greed and gain as motivators in scientific advances
- point of view
- tone
Literary Devices
• story within a story plotline
• flashbacks
• syntax
• diction
• imagery

Text Criteria
• ACT Characteristics of Complex Text

Historical/Cultural
• issues in Frankenstein that are relevant today
• historical background on Romanticism

Critical Perspectives
• Examine moral dilemmas raised in anchor and linking texts
• Shelley’s internal thoughts in assessment of her work

Informational Text
Genre Study
Characteristics of
• scientific journal articles
• science news articles
• policy statements
• legal consent forms
• essays
• ACT writing rubric
• research report rubric
• mentor research report

Expository Elements
• explanation
• procedures
• multiple concepts
• organizational text structures
• author’s perspective
• facts and details
• opinions and examples
• causes and consequences

• statements and arguments
• text features/graphics
• leads for sequence or chronology
• technical/specialized vocabulary

Science Article Features
• introduction
• hypothesis or thesis
• methods
• results or evidence
• discussion
• reflection
• criticism
• abstract
• graphs, charts, figures
• citations

Research Report Elements
• Title Page
• Abstract
• Table of Contents
• Introduction
• Body
• Recommendations/Conclusion
• References/Sources/Works Cited
• Appendices

AMA Scenarios
• positions on issues
• AMA criteria for recipient selection

Historical/Cultural
• Legal and moral dilemmas caused by technological advancements
Reading, Listening/Viewing Strategies and Activities

Reading

Comprehension Strategies
- Use "Think Aloud" strategies
- Compare the voice of the letter writer and the voice of the narrator. How are they different?
- Sort fact from theory and conjecture
- Analyze graphic or tabular material
- Determine meaning of scientific terminology and technical terms from context and definitions provided
- Decipher pertinent information in research summaries
- Assess validity of hypotheses, premises, and conclusions
- Identify perspective of the author and perspectives that are not represented (marginalized)
- Apply SQ3R strategies
- Use interactive notes
- Use summary notes

Critical Reading
Frankenstein
- Who is the monster?
- What constitutes a monster?
- In what way is the creator (Victor) the monster?

Scientific Articles
Read selected science articles; follow the steps in "How to Read a Scientific Article"
- skim and identify structure
- distinguish main points
- generate questions and monitor understanding
- draw inferences
- take notes as you read

Comprehension questions
- What is the purpose of the abstract?
- Why does the author choose to include specific charts and graphs to support conclusions?
- What strategies can be used to glean information about the purpose and conclusions of a scientific article before actually reading through all the information presented? Consider author's perspective, intended audience, and purpose

Listening/Viewing
- View PBS and AMA media segments for information, perspectives, and possibilities; generate new questions
- Discussion: Debate legal and moral issues around the theme.
- View segments of Frankenstein for historical perspectives
- Engage in book clubs/literature circles choosing among five to six teacher-selected texts (science fiction, gothic novels, or scientific articles) that support the unit focus
• Critique *Frankenstein* using "Lights, Camera, Action, Music: Critiquing Films Using Sight and Sound"
http://www.readwritethink.org/lessons/lesson_view.asp?id=863

**Writing, Speaking, Expressing Strategies and Activities**

**Writing to Learn**
- Annotate text
- Quotation notebooks

Prompted writing to establish theme:
- What possibilities does technology present for enhancing or extending human life?

**Journal Entries**
- Reflect on the texts (novel, informational text, and media) through a series of reflective writings
- Note examples of literary devices (imagery, metaphor, allusion, analogies)
- Respond to the focus questions

**Data Walls**
- Displaying seven comprehension strategies; students record and post strategy use as they read *Frankenstein.*

**Letter Writing**
- Create a series of letters that together tell a story

**Graphic Organizers**
- Create a pro and con graphic organizer to determine the support for and against enhancing and extending life with technology
- Use a decision tree organizer to analyze AMA scenario decisions

**Rubric Writing**
- Score persuasive essays with the ACT writing rubric (with teacher modeling). Use the traits to revise writing

**Writing to Demonstrate Learning**

**Essay Options**

**Comparative Essay**
- Draw parallels between Mary Shelley's *Frankenstein* and modern scientific and medical breakthroughs.

**Creative Writing**
- Use letter or journal writing to tell a story.

**Persuasive Essay**
- Lobby for or against manipulation of human bodies for sustaining or enhancing life, or for or against the use of genetically engineered products.
Research Options
Formal/Major Research Report (Options) Refer to HSCE Standard 1.4.
Use rubric and handbook as guide for report.
(Major project begins in 3rd unit with completion in unit 4 or 5)
- Research the legal/moral issues of organ transplantation, medical decisions, and donor choices.
- Research a technological advancement.
- Trace the background and history of a significant medical or technological advancement.

Research Overview
- Select topic, subject, style, approach
- Determine purpose and audience
- Generate, explore, refine questions
- Create hypothesis or thesis
- Evaluate information search strategies
- Access resources
- Extract relevant information
- Gather and study evidence
- Take notes
- Organize, synthesize, and evaluate information
- Document sources
- Format for publication
- Use “Writing a Research Report” or other online resource http://owl.english.purdue.edu/workshops/hypertext/reportW/

Authentic Writing
- Write an essay detailing what you have personally learned from reading Frankenstein.
- Write an essay reflecting on the changes that Pope might have made if he wrote “An Essay on Man” after reading Frankenstein.
- Prepare a proposal requesting financial support for purchasing school book club texts.
Burke, Jim Writing Reminders, p.360

Speaking
- Compare the voice of the film maker with the voice of the author; use “Lights, Camera, Action, Music: Critiquing Films Using Sight and Sound”
http://www.readwritethink.org/lessons/lesson-view.asp?id=863
- Debate pros and cons of proposed uses of technology

MICHIGAN MERIT CURRICULUM COURSE/CREDIT REQUIREMENTS ELA • II 11.06 45
On-Going Literacy Development

Student Goal Setting and Self-Evaluation Strategies
- Maintain writing portfolio
- Reflect on selected journal entry
- Reflect on two pieces of unit writing that represent best effort
- Monitor growth using literacy indicators
  - language fluency
  - reading complexity
  - modes of discourse
- Evaluate tendency toward dispositions and their appropriate application

Daily Language Fluency

Reading
- High Schools That Work/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum

Reading Portfolio
Recording reading with levels of support
1. Texts/literature studied in class (challenging text in zone of proximal development—text students couldn’t read without the help of the teacher); anchor, linking texts, and author/poet study
2. Book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays
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- Think, write, pair, share new texts
- Time reading to determine time commitment for each text

Vocabulary Development
- Words from selections
- Academic vocabulary
- Technical/specialized vocabulary
- Word etymology and variation
- Find current uses in Google News
Writing

Writing Strategies
• process writing
• language appropriate for purpose and audience
• revise own writing using proofreading checklist
• critique own writing for sophisticated sentence structure
• cite sources using MLA conventions
• evaluate own writing (review, revise, edit)
• note taking

Grammar Skills
• grammar and rhetoric mini-lessons
• practice skills for ACT/SAT success

Grammar Instruction to
• enrich writing: add detail, style, voice
• create organizational coherence and flow
• make writing conventional

Additional MDE Grammar Resource “Power of Language” Module (ELA Companion Document)

ACT College Readiness Standards

English
Analyze text for
• Topic Development in Terms of Purpose and Focus
• Organization, Unity, and Coherence
• Word Choice in Terms of Style, Tone, Clarity, and Economy
• Sentence Structure and Formation
• Conventions of Usage
• Conventions of Punctuation

Reading
Analyze text for
• Main Ideas and Author’s Approach
• Supporting Details
• Sequential, Comparative, and Cause-Effect Relationships
• Meanings of Words
• Generalizations and Conclusions

Writing
Write text that
• Expresses Judgments
• Focuses on the Topic
• Develops a Position
• Organizes Ideas
• Uses Language Effectively
- conventions (grammar, usage, mechanics)
- vocabulary (precise, varied)
- sentence structure variety (vary pace, support meaning)
UNIT 11.4 UNDERSTANDING HUMAN NATURE: COPING WITH CRISIS, CHAOS, AND CHANGE
THE VICTORIAN PERIOD AND CONTEMPORARY BRITISH LITERATURE IN THE 20TH CENTURY

Anchor Text

Lord of the Flies

Grade II Disposition

Transformational Thinking

Big Ideas

- coping with crisis, chaos, and change
- civilization as structure
- understanding the power of fear
- human nature
- choices
- loss of innocence
- civilization vs. savagery

Themes

- Understanding human nature facilitates coping with crisis, chaos, and change.
- Crisis creates vulnerability.
- To solve problems, order must be dynamic and self-organizing.
- Knowing the power of fear can empower you to make better decisions.
- Whenever groups of people coexist, there will be a struggle for power.
- It is better to examine the consequences of a decision before it is made, than to discover them afterwards.

Historical Perspectives

1837–1901: Victoria rules as Queen of England

1847: Emily Bronte’s Wuthering Heights, Charlotte Bronte’s Jane Eyre
1859: Darwin’s Origin of Species; Dickens’ A Tale of Two Cities
1882: British forces invade and occupy Egypt and the Sudan; Stevenson’s Treasure Island

 Literary Movements

Realism, Naturalism

Literary Authors

Matthew Arnold, Charlotte Bronte, Emily Bronte, Elizabeth Barrett Browning, Robert Browning, Lewis Carroll, Joseph Conrad, Charles Darwin, Charles Dickens, Sir Arthur Conan Doyle, A.E. Houseman, Alfred Lord Tennyson, Oscar Wilde

Contemporary British Literature—The 20th Century

1914–1918: World War I
1944: Allied troops cross English Channel; invade France
1945: World War II ends in Europe

Literary Movements

Stream of Consciousness

Literary Authors

William Golding, James Joyce, Frank O’Conner, George Orwell, George Bernard Shaw, Derek Walcott, H. G. Wells, Virginia Woolf
Focus and Essential Questions and Quotations

Focus Questions
- How does peer pressure effect change?
- When is rebellion justified?
- Why do we need rules?
- Why does fear make one act in irrational ways?
- How does personality dictate reactions?
- How did I benefit (or not benefit) from major or minor changes in my life?
- What role does society play in structuring our ideals, values, and sense of right and wrong?
- How do emotions skew decision making?

Essential Questions
- When does society provide a structure for dealing with change/crisis?
- What happens when we lose that structure?
- How can forward thinking help me make better decisions?
- How will I know when to risk failure for possible success?

Quotations
"The real world demands that we learn to cope with chaos, that we understand what motivates humans, that we adopt strategies and behaviors that lead to order, not more chaos... When chaos erupts, it not only destroys the current structure, it also creates the conditions for new order to emerge."
Margaret Wheatley

"The reasonable man adapts himself to the world; the unreasonable one persists in trying to adapt the world to himself. Therefore, all progress depends on the unreasonable man."
George Bernard Shaw

"Of the four," he writes, "Fear is the most potent. In a skilled surgeon's hands, Fear cuts through the layers of fat around a reader's brain, jabbing and needling until, trembling with the unquenchable desire built on frustration, the recipient of your Fear message grabs his pen or his phone to soothe his fever."
Herschell Gordon Lewis

William Faulkner's advice to writers: "He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the heart, the old universal truths lacking which any story is ephemeral and doomed - love and honor and pity and pride and compassion and sacrifice... The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past."
William Faulkner
Nobel Banquet Speech, 1949
"The chief obstacle to the progress of the human race is the human race."
Don Marquis

Literary Genre
Focus/_anchor_texts

Narrative Text
Lord of the Flies
William Golding

Informational Text
“Leadership Lessons for the Real World”
Leader to Leader Magazine
Margaret Wheatley
http://www.margaretwheatley.com/articles/leadershiplessons.html

“Putting Chaos in Order”
Andrei Codrescu
Downtown Express 18.39 (2006)
http://www.downtownexpress.com/de_144/thepennypost.html

“New Orleans After Katrina — What Urban Myths Say about U.S.”
R. Granfield
Social commentary
http://www.newswise.com/articles/view/515573/

Response to Hurricane Katrina
“After the Chaos”
http://www.businessweek.com/magazine/content/05_38/b3951422.htm

Linking Texts

Media
Interactive Interview Archive of 9/11

Lord of the Flies (film)
“| Shot An Arrow Into the Air”
The Twilight Zone
(download video $1.99)
http://video.google.com/videoplay?docid=1415679119464858876&q=twilightzone+and+I+shot+an+arrow

(text resource)
http://www.scifi.com/cableintheclassroom/twilightzone/tz/025.html

Alan Cheuse reviews William Golding’s Lord of the Flies, 50 years after its first publication; NPR March 29, 2004 (2:32)
(audio)

Music Lyrics
“Lord of the Flies”
Iron Maiden, X Factor, 1995
http://www.darklyrics.com/lyrics/ironmaiden/thexfactor.html#2
**Texts**

"Want More Response? Get All Emotional"
http://sherncomm.com/free/enews/v02-n12.htm

*Magnetic Selling*, Chapter 2
"Words and Phrases That Get People to Want to Do Business with You"
Herschell Gordon Lewis

**Speeches/Essays**

"Components of an Effective Presentation or Speech"
Jim Burke

**Poetry, Essays, and Other Works and Authors from the Time Period**


**Teacher Resources**

Reporters' Notes
Tools for Thought Graphic Organizers for your Classroom
Burke, Jim (2002)

Websites for Think Alouds
http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20Strategies/thinkaloud.htm

http://school.discovery.com/lessonplans/programs/flies/

**Genre Study and Literary Analysis**

**Narrative Text**

**Genre Study**
Characteristics of
- realistic fiction
- science fiction
- literary movements
  - Realism
  - Naturalism
  - Stream of Consciousness
  - Emerging Modernism

Author study of
- poet from time period

**Literary Elements**
- character study
- function of major/minor characters
- symbolism (universal vs. contextual)
- situational irony
- conflicts (internal and external)
- parody (The Choral Island)
- allegory (moral, social, religious)

**Literary Devices**
- flashbacks
- figurative language, imagery
- metaphor, simile, and allusion
- foreshadowing
- point of view
- diction

**Historical/Cultural**
- What do our actions say about our nature?
- What is the role of society in *Lord of the Flies* and today?

**Critical Perspectives**
- moral dilemma
- social hierarchies
Informational Text

Genre Study
Characteristics of
• news articles
• interviews
• reviews

Elements of a News Article
• short separated, telegraphic sentences
• immediately establishes subject and purpose
• uses language appropriate to audience and subject
• uses quotations where appropriate
• minimal use of jargon
• clear purpose to the information
• includes only essential information
• effective page layout for clarity

Elements of a Review
• focuses on performance, person, product
• compares key aspects of the subject with others
• establishes reviewer's authority
• maintains objective tone throughout
• identifies and applies criteria
• clarifies purpose of the review (perform, persuade)
• limited in scope; includes only essential aspects
• includes telling examples that support opinion
• offers balanced treatment
• anticipates questions and needs of audience

Text Criteria
• ACT Charactereristics of Complex Text

Reading, Listening/Viewing Strategies and Activities

Reading
Narrative Text
• Analyze Lord of the Flies considering Margaret Wheatley's article; discuss the conditions that would have existed for the "boys" in Lord of the Flies to realize a new order from the chaos created by their crisis

Informational Text
• Read the three informational anchor texts together to understand the conditions of vulnerability created by crisis. Relate this phenomenon to real world situations

Listening/Viewing
• Participate in Think Alouds for narrative and informational text
• In The Twilight Zone segment, examine the role fear plays in decision-making during a crisis
• Listen to interviews from 9/11; identify creative decisions that helped them survive and decisions that caused others to perish unnecessarily
• Actively participate in small and large group discussions of literature studied in class and in book club reading groups
• Listen to and discuss Alan Cheus' review of Lord of the Flies: listen for and identify the elements of a review; use it as a model for writing your own review of a novel (book club or anchor text) and/or movie
• Read and discuss literary criticism of Lord of the Flies
• Engage in book clubs/literature circles choosing among five to six teacher-selected texts that support the unit focus

Writing, Speaking, Expressing Strategies and Activities

Writing to Learn
• Annotate text
• Quotation notebook
• Take two-sided notes documenting and explaining symbolism and allegory in the text
• Journal entries citing examples of people demonstrating strengths and having the capacity to find solutions in a time of crisis.

Dialogue Journals or Data Walls
• Respond to focus questions
• Collect the language of emotions associated with crisis

Personal Narrative
• Identify a time when you, another person you know, or someone you have read about demonstrated resilience

Writing to Demonstrate Learning

Essay Options
Comparative Essay
• Describe a time in your life when there was chaos because a leader or teacher was not with the group or class for a period of time. Contrast your experiences to those of the boys in Lord of the Flies.

Persuasive Essay
• Consider the following quote... “When chaos erupts, it not only destroys the current structure, it also creates the conditions for new order to emerge.”
Margaret Wheatley
Write how this quotation applies to Lord of the Flies, real situations like Katrina, or a situation in your own life.

Descriptive Essay
• Describe the human instinct to survive (characters' actions) by citing examples from the anchor and linking texts.

Exploratory Essay
• Consider how self organizing evokes creativity and results in new solutions and a new world order.
• How does this idea account for unusual heroes and support systems in a time of crisis. Use anchor and linking text for examples.

News Article or News Story
• Write a news article or story about the boys' rescue and return to England.
• Use Reporters' Notes; conduct mock interviews with the boys and with people providing different perspectives.
• Include mock statements made by the interviewees.
Research Activity

- Research news articles about a current crisis or national disaster and evaluate the method in which key leaders responded; analyze the articles to identify the key elements.
- Report your findings in news article format.

Formal Research Report

- Complete formal research report begun in Unit 11.3

Authentic Writing

- Write a review of *Lord of the Flies*; generate questions, establish criteria, incorporate elements of a review; share in class book club format.
- Critique reviews using class-generated rubric; share data on data wall.

Speaking

- Recite poetry from time period.

Expressing

- Interpret parts of the novel in a dramatic performance, music video, dance, or art.

On-Going Literacy Development

Student Goal Setting and Self-Evaluation Strategies

- Maintain writing portfolio.
- Reflect on selected journal entry.
- Reflect on two pieces of unit writing that represent best effort.
- Monitor growth using literacy indicators - language fluency, reading complexity, modes of discourse.
- Evaluate tendency toward dispositions and their appropriate application.

Daily Language Fluency

Reading

- High Schools That Work' ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum.

Reading Portfolio

Recording reading with three levels of support:
1. texts/literature studied in class (challenging text in zone of proximal development – text students couldn’t read without the help of the teacher); anchor, linking texts, and author/poet study.
2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays.
3. independent reading of
student-selected text; reading
for pleasure outside of class
(at comfort level); students
write annotated bibliographies

Reading Strategies
• Skim text for essential
information
• Think, write, pair, share new texts
• Time reading to determine time
commitment for each text

Vocabulary Development
• Understand how languages
and dialects are used to
communicate effectively in
different roles and different
circumstances
  - The boys’ use of language
    before and after they arrive
    on the island. With so much
time spent trying to survive,
    they no longer have the
energy to keep up the normal
conventions of society
• Understand the implications
and potential consequences
of language use
  - As communication between
    the boys begins to break
down, tensions escalate
• Understand the appropriate
uses and implications of
casual or informal language
vs. professional language
• Recognize language bias
  - diction
  - voice
• words from selection
• academic vocabulary
• technical/specialized vocabulary
• word etymology and variation
• find current uses in Google News

Writing

Writing Strategies
• process writing
• language appropriate for
  purpose and audience
• revise own writing using
  proofreading checklist
• critique own writing for
  sophisticated sentence
  structure
• cite sources using MLA
  conventions
• evaluate own writing
  (review, revise, edit)
• note taking

Grammar Skills
• practice skills for ACT success
• grammar mini-lessons

Grammar Instruction to
• enrich writing: add detail, style,
  voice
• create organizational coherence
  and flow
• make writing conventional

Additional MDE Grammar
Resource
“Power of Language” Module
(ELA Companion Document)
**ACT College Readiness Standards**

**English**
Analyze text for
- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

**Reading**
Analyze text for
- Main Ideas and Author's Approach
- Supporting Details
- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

**Writing**
Write text that
- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)
UNIT 11.5 THE DNA OF SURVIVAL—CONTEMPORARY WORLD LITERATURE—THE 20TH CENTURY

**Anchor Text**
*Night* and excerpts from *Hiroshima*

**Grade 11 Disposition**
Transformational Thinking

**Big Ideas**
- survival
- resourcefulness
- loss
- connectedness

**Themes**
- Survivors adapt to cope with unforeseen circumstances and events.
- Knowing the atrocities of the past should be a caution for the future.

**Historical Perspectives**
Contemporary World Literature—The 20th Century

<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>1902</td>
<td>Joseph Conrad, <em>Heart of Darkness</em></td>
</tr>
<tr>
<td>1912</td>
<td>George Bernard Shaw, <em>Pygmalion</em></td>
</tr>
<tr>
<td>1914-1918</td>
<td>World War I</td>
</tr>
<tr>
<td>1920</td>
<td>First post-war Olympics held in Belgium</td>
</tr>
<tr>
<td>1922</td>
<td>T.S. Eliot, <em>The Waste Land</em></td>
</tr>
<tr>
<td>1927</td>
<td>Virginia Woolf, <em>To the Lighthouse</em></td>
</tr>
<tr>
<td>1939</td>
<td>Britain declares war on Germany</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Year</th>
<th>Event/Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940</td>
<td>Winston Churchill becomes England's Prime Minister</td>
</tr>
<tr>
<td>1941</td>
<td>U.S. enters World War II</td>
</tr>
<tr>
<td>1944</td>
<td>Allied troops cross English Channel to invade France</td>
</tr>
<tr>
<td>1945</td>
<td>World War II ends in Europe</td>
</tr>
<tr>
<td>1945</td>
<td>George Orwell, <em>Animal Farm</em></td>
</tr>
<tr>
<td>1948</td>
<td>Alan Paton (South Africa), <em>Cry, the Beloved Country</em></td>
</tr>
</tbody>
</table>

**Literary Movements**
Emerging Modernism

**Literary Authors**

**Literary Movements**
Stream of Consciousness

**Literary Authors**
E.M. Forster, William Golding, James Joyce, Frank O'Connor, George Orwell, Dylan Thomas, Derek Walcott, H.G. Wells, Virginia Woolf
Focus and Essential Questions and Quotations

Focus Questions
What is the DNA of Survival?
What are the critical characteristics of survival in people, business, and nations?
What role does adaptation play in survival?
What qualities do survivors exhibit?

Essential Questions
What patterns and elements promote survival?
What can we learn from the oldest survivors: living things, organizations, nations?
How do I build a context for change in my life?
How do I demonstrate that I am open-minded enough to learn from my experiences and from the experiences of others?
What do I need to know to avoid repeating mistakes of the past?

Quotation(s)
“Businesses that have managed to last for a century have adapted to big changes in the world around them—from the Great Depression of the 1930s to wars, technological changes, and population shifts.”
“The Great Quake…”
Ilana DeBare

“The beloved objects that we had carried with us from place to place were now left behind in the wagon and, with them, finally, our illusions.”
Night, Wiesel (29, 2006)

“Teach students to explore human suffering... Teach the stories... Teach them the art of questioning.”
E. Wiesel, 2006 NCTE Address to English Teachers

“While some reviews were critical of the writing style, others praised the slim volume for its ability to take an event that most people had simply read about in the newspapers and put it into the context of individual lives. The human mind had trouble imagining statistics such as the hundreds of thousands of people who were immediately killed by the atomic bomb, but it could understand the effect of the event on the lives of the survivors in John Hersey’s writing.”

Hiroshima, “Introduction,” Cliffsnotes
http://www.cliffsnotes.com/WileyCDA/LitNote/id-44.pageNum-3.html

“So never be afraid. Never be afraid to raise your voice for honesty and truth and compassion, against injustice and lying and greed. If you... will do this... you will change the earth.”
William Faulkner
“Address to the Graduating Class” 28 May, 1951

Literary Genre Focus/Anchor Texts

Informational Text
Night, Elie Wiesel
Excerpts from Hiroshima
John Hersey, Chapters 1 and 2 (p. 1 – 43)

“Maslow’s Hierarchy of Needs”
http://changingminds.org/explanations/needs/maslow.htm
Small Business Survival

“THE GREAT QUAKE
1906-2006 Businesses Weather a Century: The Small Companies that Survive Adapt but Stay True to Their Roots”
Ilana DeBare, Chronicle Staff Writer Sunday, April 2, 2006
http://www.sfgate.com/cgi-bin/article.cgi?f=/c/a/2006/04/02/BUGOTI0QA1DTL

Linking Texts

Media

Interviews

Visualizing Cultures website on Hiroshima
(survivor interviews)
http://ocw.mit.edu/ans7870/21f/21f027jimenu/
Ground Zero 1945

Oprah Winfrey’s interview of Elie Wiesel
www.oprah.com
http://www.oprah.com/tows/pastshows/200605/tows_past_20060524.jhtml
http://www.oprah.com/omagazine/200011/omag_200011_elie.jhtml

“How is Hiroshima Remembered in America?” Aug 6, 2005
Replay: Remembering Hiroshima

Informal Interviewing Techniques

owl.english.purdue.edu/workshops/pp/interviewing.ppt
www.roguecom.com/interview/modules.html
http://www.managementhelp.org/evaluatn/intview.htm

Texts

Graphic Novel

Maus A Survivor’s Tale:
My Father Bleeds History
Maus II A Survivor’s Tale:
And Here My Troubles Begin
Art Spiegelman

Graphic Novel Resources

http://www.informationgoddess.ca/Comics&GraphicNovels/forstudents.htm
http://artbomb.net/comics/introgn.jsp
http://www.informationgoddess.ca/Comics&GraphicNovels/index.htm

Literary Criticism

Literary Critique of Hiroshima

Critical Essay
Events Surrounding the First Atomic Bombs

“How to Write a Literary Critique”
http://chci.wrdsb.on.ca/library/4eng3uic.htm
"Helping Students Write College Application Essays"  
Jim Burke  
http://www.englishcompanion.com/room82/college/writecollegeessays.html

**Speeches**

Nobel Peace Prize Acceptance Speech  
Elie Wiesel  
http://www.eliewieselfoundation.org/ElieWiesel/speech.html

"Address to the Graduating Class" University High School  
Oxford, MS, May 28, 1951  
William Faulkner  

"Components of an Effective Presentation or Speech"  
Jim Burke  

**Other Suggested Texts**

Excerpts from  
*One Day in the Life of Ivan Denisovich*  
Alexander Solzhenitsyn  

*Hegemony or Survival*  
Noam Chomsky  

*Hitler Youth Growing Up In Hitler's Shadow*  
Susan Campbell Bartoletti

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**All But My Life**  
Survivor married US Soldier who liberates her from camp

"There Will Come Soft Rain"  
Ray Bradbury short story

"Grass" Carl Sandburg

**Poetry, Essays, and Other Works and Authors from the Time Period**


**Works of Art**

Pictures by Hiroshima Survivors  
Genre Study and Literary Analysis

Narrative Text

Genre Study
Characteristics of
• poetry
• graphic novels
• allegory
• literary memoir
Author study of
• poet from time period

Elements of Memoir
• a memory; a description of an event from the past
• written in first person
• based on truth
• reveals author’s feelings before and after event
• includes lessons learned
• focused on an experience at one point in author’s life

Features of Graphic Novels
• thought balloon/bubble
• images used in a sequence
• images delineated by lines (panel borders) to depict actions
• splash panel/page
• panel frame
• gutter space
• narrative box/voiceover
• borderless panel
• bleeds (image runs off page)
• told in images

Literary Devices
• symbolism
• alliteration
• repetition
• foreshadowing
• flashbacks
• tone
• graphic characterization
• text framing

Historical/Cultural
• history of survival
• culture of World War II as depicted in Night, Hiroshima, and Maus

Critical Perspectives
• characteristics that promote survival and adaptation

Informational Text

Genre Study
Characteristics of
• autobiography
• authoritative sources
• speeches
• interview
• critique
• primary sources
• secondary sources

Expository Elements
• examples
• metaphors
• testimonials
• elements of critiques
• elements of effective speeches
Organizational Patterns
• problem/solution
• pyramid outlines

Historical/Cultural
• survivors' perspectives through interviews
• historical perspective on small business survival

Reading, Listening/Viewing Strategies and Activities

Reading
• Use the stages of motivation in “Maslow’s Hierarchy” to reflect on the plight of Elie Weisel and his family. How did their place on their hierarchy of needs keep them from escaping?

Critical Reading
• Reflect on Night and Hiroshima
  - What did each say? (summary of each)
  - How did the author say it? (dialogue, literary genre, elements and devices, perspective)
  - What does it mean? (inferences and connections)
  - Why does it matter? (implications)

• Read Hersey’s Hiroshima secondary source interviews. What would we gain from reading the primary sources of the interviews (prosody, emphasis, tone)
• Compare recorded live interviews (primary) with Hersey’s (secondary) interviews
• Read critiques of Night, Maus, Hiroshima
  Analyze elements of literary critiques in preparation for writing a critique

Listening/Viewing
• Listen to and view media clips and interviews; compare Weisel’s perspective from the time of writing Night to the time of the interviews and media clips
• Discuss how reflection allows for new insights
• Analyze characteristics of the interviewer that lead to an interesting and revealing interview
• Discuss the importance of sharing stories and the benefits to the teller and to the listeners/readers
• Engage in book clubs/literature circles choosing among five to six teacher-selected texts that support the unit focus
Writing, Speaking, Expressing Strategies and Activities

Writing to Learn
• Annotate text
• Quotation notebook

Journal Entries
• Respond to focus questions

Night
• Record regression on Maslow’s Hierarchy, noting actions and conversations
• Discuss discord between characters at different level on the hierarchy
• Note examples of narrative characteristics (alliteration, repetition, symbolism)

Hiroshima
• Record strategies each character employed to survive

Data Walls
• Collect resources for each component of the college application essay

Writing to Demonstrate Learning

Persuasive Essay
• Define the characteristics most critical to survival. Refer to texts read.
• Wiesel, a survivor, worried about showing disrespect for the dead if he put his memories of the Nazi concentration camp into words. Write a persuasive essay supporting his decision to tell his story.

Comparative Essay
• Compare Faulkner’s advice to students with that of Wiesel. Do they agree?

Literary Critique
• Write a literary critique of Night based on the model studied.

Research
• Complete and present ongoing formal research report.

Authentic Writing
Memoir
• Write a memoir based on an interesting life event; produce as a written account, a digital story, a multi-media presentation, or a photo essay; product should reflect elements of memoir.

College/Career Planning
• Revisit College Application Timeline (Unit 11.2).
• Make plans for summer college/career options.

College Application Essay
(explicit instruction)
“Helping Students Write College Application Essays” Jim Burke
http://www.englishcompanion.com/room82/college/writecollegeessays.html
Most students will begin this process over the summer. It will appear again in Unit 1 of 12th grade. Timeline suggests Sept/Oct of senior year.

Speaking/Interviewing
• Interview a survivor (of war, cancer, natural disaster, or accident) using an interview model; work within groups (interviewed like survivors) to further define the DNA of survival.
http://www.tcomschool.ohiou.edu/cdsm/conducti.htm
• Write and deliver a speech using Faulkner’s speech as a model.
On-Going Literacy Development

- Maintain writing portfolio
- Reflect on selected journal entry
- Reflect on two pieces of unit writing that represent best effort
- Monitor growth using literacy indicators
  - language fluency
  - reading complexity
  - modes of discourse
- Evaluate tendency toward dispositions and their appropriate application

Daily Language Fluency

Reading

- High Schools That Work/ACT recommendations of 8-10 books per year in ELA class;
  25 books per year across the curriculum

Reading Portfolio

Recording reading with three levels of support

1. texts/literature studied in class (challenging text in zone of proximal development – text students couldn’t read without the help of the teacher); anchor, linking texts, and author/poet study

2. collaborative meaning building groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays

3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students will annotate bibliographies

Reading Strategies

- Skim text for essential information
- Think, write, pair, share new texts
- Time reading to determine time commitment for each text

Vocabulary Development

- Yiddish and Russian terms
- Understand how languages and dialects are used to communicate effectively in different roles and different circumstances

- words from selections
- academic vocabulary
- technical/specialized vocabulary
- word etymology and variation
- find current uses in Google News
Writing

Writing Strategies

- process writing
- language appropriate for purpose and audience
- revise own writing using proofreading checklist
- critique own writing for sophisticated sentence structure
- cite sources using MLA conventions
- evaluate own writing
- note taking

Grammar Skills

- grammar and rhetoric mini lessons
- practice skills for ACT/SAT success

Grammar Instruction to:

- enrich writing: add detail, style, voice
- create organizational coherence and flow
- make writing conventional

Additional MDE Grammar Resource “Power of Language” Module (ELA Companion Document)

ACT College Readiness Standards

English

Analyze text for

- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

Reading

Analyze text for

- Main Ideas and Author's Approach
- Supporting Details
- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

Writing

Write text that

- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)
Michigan Merit Curriculum

Course/Credit Requirements

ENGLISH LANGUAGE ARTS • GRADE 12

1 Credit
Michigan State Board of Education

Kathleen N. Straus, President
Bloomfield Township

John C. Austin, Vice President
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Carolyn L. Curtin, Secretary
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Governor Jennifer M. Granholm
Ex Officio

Michael P. Flanagan, Chairman
Superintendent of Public Instruction
Ex Officio

MDE Staff

Jeremy M. Hughes, Ph.D.
Deputy Superintendent/Chief Academic Officer

Dr. Yvonne Caamal Canul, Director
Office of School Improvement
Welcome
This guide was developed to assist teachers in successfully implementing the Michigan Merit Curriculum. The identified content expectations and guidelines provide a useful framework for designing curriculum, assessments and relevant learning experiences for students. Through the collaborative efforts of Governor Jennifer M. Granholm, the State Board of Education, and the State Legislature, these landmark state graduation requirements are being implemented to give Michigan students the knowledge and skills to succeed in the 21st Century and drive Michigan’s economic success in the global economy. Working together, teachers can explore varied pathways to help students demonstrate proficiency in meeting the content expectations and guidelines. This guide should be used in conjunction with the High School Content Expectations document for the discipline.

Curriculum Unit Design
One of the ultimate goals of teaching is for students to acquire transferable knowledge. To accomplish this, learning needs to result in a deep understanding of content and mastery level of skills. As educational designers, teachers must use both the art and the science of teaching. In planning coherent, rigorous instructional units of study, it is best to begin with the end in mind.

Engaging and effective units include
• appropriate content expectations
• students setting goals and monitoring own progress
• a focus on big ideas that have great transfer value
• focus and essential questions that stimulate inquiry and connections
• identified valid and relevant skills and processes
• purposeful real-world applications
• relevant and worthy learning experiences
• varied flexible instruction for diverse learners
• research-based instructional strategies
• explicit and systematic instruction
• adequate teacher modeling and guided practice
• substantial time to review or apply new knowledge
• opportunities for revision of work based on feedback
• student evaluation of the unit
• culminating celebrations
Relevance

Instruction that is clearly relevant to today's rapidly changing world is at the forefront of unit design. Content knowledge cannot by itself lead all students to academic achievement. Classes and projects that spark student interest and provide a rationale for why the content is worth learning enable students to make connections between what they read and learn in school, their lives, and their futures. An engaging and effective curriculum provides opportunities for exploration and exposure to new ideas. Real-world learning experiences provide students with opportunities to transfer and apply knowledge in new, diverse situations.

Student Assessment

The assessment process can be a powerful tool for learning when students are actively involved in the process. Both assessment of learning and assessment for learning are essential. Reliable formative and summative assessments provide teachers with information they need to make informed instructional decisions that are more responsive to students' needs. Engagement empowers students to take ownership of their learning and builds confidence over time.

Sound assessments

• align with learning goals
• vary in type and format
• use authentic performance tasks
• use criteria scoring tools such as rubrics or exemplars
• allow teachers and students to track growth over time
• validate the acquisition of transferable knowledge
• give insight into students' thinking processes
• cause students to use higher level thinking skills
• address guiding questions and identified skills and processes
• provide informative feedback for teachers and students
• ask students to reflect on their learning
Introduction to English Language Arts

The English Language Arts Standards are built upon the expectation that students will engage in broad reading and writing experiences to encompass literary texts, nonfiction literary texts, and other informational texts. The High School Content Expectations incorporate a new emphasis on informational text comprehension and workplace reading and writing skills. They are organized into four strands, 14 standards, and 91 expectations. The skills and content addressed in these expectations will, in practice, be woven together into a coherent, integrated English language arts curriculum. The language arts processes are recursive* and reinforcing; students learn by engaging in and reflecting on these processes at increasingly complex levels over time.

Students will develop effective communication and literacy skills through rigorous and relevant units of instruction and engaging learning experiences by focusing on four key dispositions:

- Inter-Relationships and Self-Reliance
- Critical Response and Stance
- Transformational Thinking
- Leadership Qualities

English Language Arts Grade 12 Goal Statement

The goal for English Language Arts 12 is to refine, apply, and extend the solid foundation of knowledge, skills, and strategies developed in English Language Arts 9 through 11. Using the lens of leadership skills, English Language Arts 12 students will develop a world perspective by analyzing classic and contemporary texts in a variety of genre, including post-colonial literature. Twelfth graders will synthesize information, ideas, and themes to understand the past, the present, and to think innovatively about the future. They will identify and apply their own leadership skills and prepare for responsible action as American citizens in the context of a global world.

*Recursive is used in the context of the ELA HSCE as describing language arts processes as being addressed repeatedly and at increasingly complex levels throughout the units and lessons from grade 9 to grade 12.
High School Content Expectation Codes

To allow for ease in referencing expectations, each English Language Arts expectation has been coded by strand, standard, and expectation. For example:

- CE2: Reading, Listening, and Viewing strand
- CE2.1: Standard 1 of the Reading, Listening, and Viewing strand
- CE2.1.6: 6th expectation of Standard CE2.1

<table>
<thead>
<tr>
<th>STRAND 1</th>
<th>Writing, Speaking, and Expressing</th>
<th>STRAND 2</th>
<th>Reading, Listening, and Viewing</th>
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<tr>
<td>1.1: Writing Process (8)</td>
<td>2.1: Strategy Development (12)</td>
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<td>1.2: Personal Growth (4)</td>
<td>2.2: Meaning Beyond the Literal Level (3)</td>
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<tr>
<td>1.3: Purpose and Audience (2)</td>
<td>2.3: Independent Reading (8)</td>
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<td>1.4: Inquiry and Research (7)</td>
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<td>1.5: Finished Products (5)</td>
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</table>

<table>
<thead>
<tr>
<th>STRAND 3</th>
<th>Literature and Culture</th>
<th>STRAND 4</th>
<th>Language</th>
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</thead>
<tbody>
<tr>
<td>3.1: Close Literary Reading (10)</td>
<td>4.1: Effective Use of the English Language (5)</td>
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<tr>
<td>3.2: Reading and Response (varied genres and time periods) (5)</td>
<td>4.2: Language Variety (5)</td>
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<tr>
<td>3.3: Text Analysis (6)</td>
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<td></td>
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<tr>
<td>3.4: Mass Media (4)</td>
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</tbody>
</table>
CONTENT STANDARDS FOR ENGLISH LANGUAGE ARTS

1.1 Understand and practice writing as a recursive process.
1.2 Use writing, speaking, and visual expression for personal understanding and growth.
1.3 Communicate in speech, writing, and multimedia using content, form, voice, and style appropriate to the audience and purpose.
1.4 Develop and use the tools and practices of inquiry and research — generating, exploring, and refining important questions; creating a hypothesis or thesis; gathering and studying evidence; drawing conclusions; and composing a report.
1.5 Produce a variety of written, spoken, multigenre, and multimedia works, making conscious choices about language, form, style, and/or visual representation for each work.

2.1 Develop critical reading, listening, and viewing strategies.
2.2 Use a variety of reading, listening, and viewing strategies to construct meaning beyond the literal level.
2.3 Develop as a reader, listener, and viewer for personal, social, and political purposes, through independent and collaborative reading.

3.1 Develop the skills of close and contextual literary reading.
3.2 Read and respond to classic and contemporary fiction, literary nonfiction, and expository text, from a variety of literary genre representing many time periods and authors.
3.3 Use knowledge of literary history, traditions, and theory to respond to and analyze the meaning of texts.
3.4 Examine mass media, film, series fiction, and other texts from popular culture.

4.1 Understand and use the English language effectively in a variety of contexts and settings.
4.2 Understand how language variety reflects and shapes experience.

See the ELA HSCE document for the 91 ELA Content Expectations
Michigan teachers designed the thematic units of instruction described in this booklet. Together the newly developed units meet all of the English Language Arts High School Content Expectations. They exemplify the high standards of rigor and relevance required for post-secondary success. Using the framework of common features and the models as guides, teachers will develop their own thematic units of instruction.

The units use complex anchor and linking texts to teach the content expectations and to make connections that lead to the dispositions: Inter-Relationships and Self-Reliance, Critical Response and Stance, Transformational Thinking, and Leadership Qualities.

The units are designed to take advantage of what each text offers for meeting the expectations, including opportunities for direct instruction of text characteristics and features, reading and writing strategies, critical thinking, building of historical background knowledge, and On-Going Literacy Development including vocabulary and grammar.

The framework includes
- Themes, Big Ideas, Dispositions, and Essential Questions
- Literary Genre Focus, Anchor Texts, and Linking Texts
- Literary Analysis and Genre Study
- Reading, Listening, Viewing Strategies and Activities
- Writing, Speaking, Expressing Strategies and Activities
- On-Going Literacy Development
Unit Framework Alignment with ELA Expectations
The chart below indicates where each of the 91 expectations is addressed in section(s) of the unit framework.

<table>
<thead>
<tr>
<th>SECTIONS</th>
<th>EXPECTATIONS</th>
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</thead>
<tbody>
<tr>
<td>Dispositions, Big Ideas and Essential Questions</td>
<td>2.2.2, 2.3.4-2.3.7, 3.1.9, 3.1.10, 3.2.4, 3.2.5, 3.3.2</td>
</tr>
<tr>
<td>Literary Genre Focus/Anchor Text</td>
<td>2.1.6, 2.3.1, 2.3.2, 2.3.3, 3.2.1 - 3.2.3, 3.3, 3.4.1 - 3.4.4</td>
</tr>
<tr>
<td>Linking Texts</td>
<td>3.1.5, 3.1.6, 3.4.2</td>
</tr>
<tr>
<td>Genre Study and Literary Analysis</td>
<td>2.1.2, 2.1.4 - 2.1.6, 2.1.8 - 2.1.19, 3.1.1 - 3.1.10, 3.2.1 - 3.2.3, 3.3.1 - 3.3.6, 3.4.1, 3.4.2, 3.4.4, 4.2.1 - 4.2.5</td>
</tr>
<tr>
<td>Reading, Listening, and Viewing</td>
<td>2.1.1 - 2.1.10, 2.2.1 - 2.2.3, 2.3.7, 2.3.8, 3.4.1, 3.4.2, 3.4.4, 4.2.1 - 4.2.5</td>
</tr>
<tr>
<td>Writing, Speaking, and Expressing</td>
<td>1.1.1-1.1.8, 1.2.1-1.2.3, 1.3.1-1.3.9, 1.4.1-1.4.7, 1.5.1-1.5.5, 2.1.7, 2.1.11, 2.1.12, 2.3.5-2.3.8, 3.2.4, 3.2.5, 3.4.3, 4.1.1, 4.1.3, 4.1.4, 4.2.2, 4.2.4</td>
</tr>
<tr>
<td>Ongoing Literacy Development</td>
<td>1.1.7, 1.2.2, 1.2.4, 2.1.3, 2.2.2, 2.3.5, 2.3.6, 2.3.8, 4.1.1, 4.1.2, 4.1.5</td>
</tr>
</tbody>
</table>
Dispositions and Essential Questions

9th Grade Focus
Inter-Relationships & Self-Reliance
• Who am I?
• How do my skills and talents help to define me?
• How do I relate to my family, my community, and society?
• How do I build networks of people to support me?
• How am I a reflection of my relationships?
• How do my relationships within and across groups affect others?
• What influence do class, religion, language, and culture have on my relationships and my decisions?
• What can I contribute as an individual?
• What is my responsibility to society?
• How do I see my beliefs reflected in government policies and by politicians?

10th Grade Focus
Critical Response and Stance
• How can I discover the truth about others?
• What sacrifices will I make for the truth?
• What criteria do I use to judge my values?
• How will I stand up for what I value?
• What can I do to realize my dreams or visions for the future?

• How do I handle others’ points of view?
• What role does empathy play in how I treat others?
• What power do I have as an individual to make positive change?
• How do I respond to improper use of power?
• How do I determine when taking social action is appropriate?
• What voice do I use to be heard?

11th Grade Focus
Transformational Thinking
• How can forward thinking help me make better decisions?
• How do I develop a realistic plan for the future?
• What evidence do I have that I am committed to learning?
• How do I build a context for change in my life?
• When is loyalty to myself more important than loyalty to a friend?
• How will I know when to risk failure for possible success?
• How do I demonstrate that I am open-minded enough to learn from my experiences?
• How can I generate new ideas for solving problems?
• How can I invent new opportunities?
• What are the tradeoffs for technological advances?
• Which decisions I make today will affect me for my entire life?
• Where will I find wisdom?
**12th Grade Focus**

**Leadership Qualities**
- How do I know if I am developing the academic skills that I will need in my future life?
- What rules or principles do I use for how I treat others?
- What responsibility do I have to society?
- How do I resolve my responsibilities to myself with those to my family members, my school, community, and world?
- How can I effectively articulate my opinions and perspectives?
- Who is in a position to help me affect change?
- What can I do to avoid repeating mistakes made in history?
- What leadership skills have I developed?
- What leadership qualities will I need to take with me from high school?
- What qualities define a good world citizen?
- How can I create the world I want to live in?
- How can I use my talents to create new opportunities for myself and for others?

**Literary Genre**

**Focus/Anchor Texts**

**Narrative Text/Fiction (NT)**
- Novels, short stories, drama, poetry, (allegory, satire, parody)

**Literary Nonfiction (LNF)**
- Essays, memoirs, biographies, commentaries, advertising, letters

---

**Informational/Expository Text (IT)**
- Historical documents, essays, literary analyses, speeches, research/technical reports, textbooks, technical manuals, letters, proposals, memos, presentations, legal documents, Internet sources, newspapers, magazines, propaganda, articles, reference tools

**Media**
- Movie clips, multimedia presentations, blogs, webpages, music, works of art, digital stories, advertisements, multimedia genre, video streaming

---

**Characteristics of Complex Text as defined by ACT**:

**Relationships:** Interactions among ideas or characters in the text are subtle, involved, or deeply embedded.

**Richness:** The text possesses a sizable amount of highly sophisticated information conveyed through data or literary devices.

**Structure:** The text is organized in ways that are elaborate and sometimes unconventional.

**Style:** The author's tone and use of language are often intricate.

**Vocabulary:** The author's choice of words is demanding and highly context dependent.

**Purpose:** The author's intent in writing the text is implicit and sometimes ambiguous.
Linking Texts

Linking text should reflect one or more of these characteristics and lead to the identified disposition:

- Discrepant text that results in seeing the big idea from a totally different perspective
- Different genre or medium that mirrors the theme or big idea of the anchor text in another form
- Supporting text that extends or embellishes the big ideas or themes in the anchor text
- Text connected to the anchor text at an abstract level

Genre Study and Literary Analysis

Narrative Text

Characteristics

- Literary elements defined in detail and modeled in the context of the literature
- Literary analysis:
  - Literal (What does the text say?)
  - Figurative (How does it say it?)
  - Interpretation (What does it mean?)
  - Allusion/Wisdom (Why does it matter?)
- Literary devices
- Literary forms: allegory, satire, parody

Historical/Cultural Considerations

- Literary movements and periods (American and British)
- Knowledge of American minority literature

- Knowledge of world literature
- Context in which literary works were produced
- Significance of work today and when written

Critical perspectives

- Potential for bias
- Critical perspectives within and across text
- Critical stance and response
- Literary judgment

Informational Text

Organizational patterns

- Compare/contrast
- Cause/effect
- Problem/solution
- Fact/opinion
- Theory/evidence

Features

- Information in sidebars (tables, graphs, statistical evidence) related to text
- Outline of thesis and supporting details using titles, headings, subheadings, and sidebars
- Selected format (e.g., brochure, blogs) to influence the message

Media Features

- Camera and lighting
- Color and special effects
- Music
Reading, Listening/Viewing Strategies and Activities

**Comprehension Strategies**
- access prior knowledge
- determine importance
- make connections
- make inferences
- monitor comprehension
- annotate • ask questions
- clarify • compare
- critique • predict
- reflect • summarize
- synthesize • visualize

**Comprehension Activities**
- Explicit instruction on comprehension strategy use
- Focus questions for use in instruction
- Graphic organizers to identify structures, audience, and content
- Advance organizers
- Opportunities for students to make thematic and real-life connections

**Critical Reading, Listening and Viewing Strategies**

**Literary Text**
- Consider themes, different points of view, and characterization within and across text
- Describe the impact of setting and characters on plot and themes
- Consider the political assumptions underlying the text and the impact of the work on society
- Analyze literal meaning, author’s craft, and interpretation
- Discover and transfer abstract themes and big ideas to new situations

**Informational/Expository Text**
- Find the potential theses and supporting details
- Determine level(s) of relevance
- Assess statements and arguments
- Consider potential for bias
- Look for evidence to support assumptions and beliefs
- Find validity of facts in source material
- Discover and transfer abstract themes and big ideas into new situations

**Vocabulary Strategies**
- Define in context unfamiliar words, specialized vocabulary, figurative language, and technical terms
- Identify how common phrases (e.g., oxymoron, hyperbole) change meaning
- Recognize and use roots, affixes, and word origins
- Restate definition or example in own words
- Create a graphic representation of terms
- Compare/classify terms

**Response to Reading, Listening, and Viewing Activities**
- cross-text comparison writing or speaking
- critical response journals
- quotation notebooks
- critique of speech, presentation, or performance
- note taking/study guide

MICHIGAN MERIT CURRICULUM COURSE/CREDIT REQUIREMENTS ELA • 12 3.07 11
Writing, Speaking, and Expressing

Writing and Speaking Modes of Communication

Narrative Text/Fiction (NT)
- poetry
- drama
- creative fiction

Literacy Nonfiction (LNF)
- creative nonfiction
- autobiography/biography/memoir
- critical/analytical response to literature
- diary and journal
- goal setting
- letter to the editor
- personal narrative
- reflective essay
- speech
- summary
- writing portfolio reflection

Informational Expository (IT)
- argumentative essay
- business letter
- comparative essay
- descriptive essay
- exploratory essay/research brief
- feature news article
- literary analysis essay
- magazine article
- multi-genre report
- persuasive essay
- proposal
- research report
- resume
- work-related text
- summary/note taking
- constructed response
- other informational writing

Media
- blog
- digital story telling
- multi-media presentation
- webpage

Speaking Activities
- response groups
- work teams
- discussion groups
- committee participation
- book talks
- literature circles
- formal presentations
- multi-media presentations

Writing, Speaking, and Expressing Strategies and Activities

Writing Process Strategies
- Utilize the writing process
- Peer edit with questions
- Revise using checklist and scoring rubric
- Revise grammar in context
- Revise to the assigned standard
- Use exemplars as models for finished products
- Analyze writing using protocols: holistic, analytic, and trait-scoring

Writing Activities
- writing to learn
- writing to demonstrate learning
- authentic writing
Research and Inquiry Process Activities
- Use research to solve problems, provide criteria, and generate new knowledge
- Engage in ethical, credible, and reliable research
- Develop a research plan and carry it out
- Generate topics, seeking information from multiple perspectives and sources
- Analyze information for relevance, quality, and reliability
- Connect the information to present a coherent structure and argument
- Select modes of presentation
- Recognize the contribution to collective knowledge

Speaking, Listening, Viewing Strategies
- Lead and participate in discussions
- Apply presentation skills and protocols
- Plan based on audience and purpose
- Share, acknowledge, and build on one another's ideas
- Consolidate and refine thinking
- Evaluate the quality and relevance of the message
- Use feedback to improve effectiveness
- Advocate for ideas
- Listen with empathy
- Use techniques and media to enhance and enrich your message

On-Going Literacy Development

Student Goal Setting and Self Evaluation Strategies
- Assume ownership of academic literacy progress
- Use criteria and standards to analyze work
- Monitor growth using literacy indicators
- Evaluate tendency toward dispositions
- Respond to constructive feedback
- Set new literacy goals

Daily Language Fluency-Unit Components

Reading
- HSTW/ACT recommendations
- reading portfolio
  - texts studied in class
  - book club texts
  - independent reading
- reading strategies
- vocabulary development

Writing
- writing portfolio
  - writing to learn
  - writing to demonstrate learning
  - authentic writing

Grammar Instruction
- to enrich writing
- to create organizational coherence and flow
- to make writing conventional

Differentiated Skill Instruction
- Plan focused skill lessons
- Practice until mastery
- Apply in context
Quantity, variety and frequency of materials to be read, written about, and discussed by students

The following are recommendations from High Schools That Work and ACT's "On Course for Success."

All students should complete a rigorous English language arts curriculum in which they

- Read 8-10 books and demonstrate understanding
- Write short papers (1-3 pages) weekly that are scored with a rubric
- Write 4 formal essays per quarter
- Write a major research paper annually
- Speak or present 3 to 5 times per year
- Discuss or debate topics monthly
- Take and organize notes weekly
- Maintain a portfolio of personal reading and writing

ACT College Readiness Standards

English
Analyze text for
- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

Reading
Analyze text for
- Main Ideas and Author's Approach
- Supporting Details
- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

Writing
Write text that
- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)

Literature selections included in the model units represent recommendations, not requirements. Decisions regarding required literature are left to individual school districts.
Model Unit Outline for Grade 12 ELA

DISPOSITION: LEADERSHIP QUALITIES
FOCUS: DIVERSE PERSPECTIVES

MODEL UNIT 12.1: THE POWER OF STORY: INSPIRING PASSION, PURPOSE, AND LEADERSHIP POTENTIAL (p. 16 - 29)

**Focus/Big Ideas**
power of story; discovering purpose, passion, and leadership potential; dignity, integrity, self-respect; power through conviction; responsibility; innovation

**Genre/Period**
folklore, poetry, historical fiction, informational report, college application essay, Harlem Renaissance, Modernism, Postcolonial World Literature

MODEL UNIT 12.2: SHARED LEADERSHIP: THE RESPONSIBILITY OF THE ELECTORATE (PAGES 30 - 41)

**Focus/Big Ideas**
power of the people, rights and responsibilities of the electorate; use and abuse of power; need for vigilance; shared leadership; valuing leaders and followers

**Genre/Period**
satire, allegory, fable, dystopian fiction, informational article, Internet posting


**Focus/Big Ideas**
social mobility, influence of class, the art of argumentation and negotiation, learning from leaders in history, building an American Dream for the future

**Genre/Period**
social protest, biography, poetry, documentary, political essay, journalistic reports Literature of the Jazz Age, the Great Depression, the Dust Bowl

MODEL UNIT 12.4: MAINTAINING BALANCE AND INTEGRITY: THE RESPONSIBILITY OF THE INDIVIDUAL (PAGES 60 - 71)

**Focus/Big Ideas**
vigilance, balance, integrity, conviction, civil vs. moral law, conscience vs. authority, civic responsibility, civil disobedience, leadership

**Genre/Period**
classic Greek tragedy, protest literature, letter, film study, historical account

MODEL UNIT 12.5: SOCIAL RESPONSIBILITY: REDEFINING THE AMERICAN DREAM IN A WORLD CONTEXT (PAGES 72 - 81)

**Culminating Senior Project Focus/Big Ideas**
personal responsibility, plural citizenship, vision, hope, wisdom, innovation, the conceptual age, making a difference, youth activism

**Genre/Period**
culminating Senior Project research and social action based on the ELA unit framework, modeling leadership, meeting the standards
UNIT 12.1: THE POWER OF STORY: INSPIRING PASSION, PURPOSE, AND LEADERSHIP POTENTIAL

Anchor Text
Their Eyes Were Watching God and Things Fall Apart

Grade 12 Disposition
Leadership Qualities

Big Ideas
• power of story
• discovering purpose, passion, and leadership potential
• dignity, integrity, self-respect
• determination
• power through conviction
• responsibility
• innovation

Themes
• Story is a basic principle of the mind. One story helps make sense of another.
• The stories we hear and the stories we tell shape who we are and who we become.
• The power of stories and poetry is lost if we don’t listen.
• The power of leadership can come from within—not from what we do, but from who we are.
• Literature inspires. Language leads.
• Leadership can be a magnet or a beacon rather than a bullhorn or an organizational hierarchy.
• Effective leaders share similar qualities.
• Out of adversity comes strength of character.
• Character counts.

Diverse Perspectives

Literary
Authors Zora Neale Hurston, Chinua Achebe
Robert Hayden, William Ernest Henley, Langston Hughes, Jamaica Kincaid, Naomi Madgett, Bill Moyers, Tom Peters, Mark Sanborn, Carl Sandburg, Alfred Lloyd Tennyson, Mark Turner, Alice Walker, Paulette White, Walt Whitman, William Butler Yeats

Movements
Harlem Renaissance; Modernism
1937 – Hurston wrote Their Eyes Were Watching God
Postcolonial World Literature; Postmodernism
1959 – Achebe wrote Things Fall Apart

Political, Historical, Cultural, and Critical
• finding passion, purpose, and leadership potential through stories
• finding one’s own story
• defining the function of leadership
• analyzing the power of story
• analyzing stories to identify values and qualities of leadership
• evaluating leadership potential
Focus and Essential Questions and Quotations

Focus Questions
What qualities do effective leaders share?
How do you live a life that will inspire others?
How can you lead through relationships with people as opposed to leading through control over people?
How do ordinary people transform into extraordinary individuals?
What factors influence the development of leadership qualities?

Essential Questions
What leadership skills have I developed?
What leadership qualities will I need to take with me from high school?
What qualities define a good world citizen?
How can I create the world I want to live in?
How can I use my talents to create new opportunities for myself and for others?
How do I know if I am developing the academic skills that I will need in my future life?

Quotations
"As I see it, an effective leader making the rounds asks one – and only one – question: "GOT ANY GOOD STORIES?"

Stories are the “red meat” that animates our “reasoning processes.”
Stories give us “permission” to act.

Stories are photographs of who we aspire to be.
Stories cause emotional responses.
Stories connect.
Stories are us.”
Tom Peters
Re-imagine! Business Excellence in a Disruptive Age, p. 215

"Story is a basic principle of mind. Most of our experience, our knowledge, and our thinking is organized as stories. The mental scope of story is magnified by projection — one story helps us make sense of another. The projection of one story into another is parable, a basic cognitive principle that shows up everywhere, from simple actions like telling time to complex literary creations like Proust’s A la recherche du temps perdu."
Mark Turner
The Literary Mind: The Origins of Thought and Language

"Stories amuse; facts illuminate. Stories divert; facts reveal. Stories are for cover; facts are for real… Stories capture the context and the emotions. Stories are important cognitive events, for they encapsulate, into one compact package, information, knowledge, context, and emotion."
Don Norman
Things That Make Us Smart
"We don’t know one-tenth of the stories knocking about. But if you want to understand a people’s experience, life and society, you must turn to their stories. I am constantly looking for that moment when an old story suddenly reveals a new meaning.”
Chinua Achebe

"...only the story...can continue beyond the war and the warrior.
It is the story that outlines the sound of war-drums and the exploits of brave fighters.
It is the story...that saves our progeny from blundering like blind beggars into the spikes of the cactus fence.
The story is our escort; without it, we are blind. Does the blind man own his escort? No, neither do we the story; rather it is the story that owns us and directs us."
Chinua Achebe, Anthills of the Savannah (1987)

Chinua Achebe on the fundamental theme that challenges African writers:
“This theme – put quite simply – is that African people did not hear of culture for the first time from Europeans; that their societies were not mindless, but frequently had a philosophy of great depth and beauty, that they had poetry, and above all, they had dignity. It is this dignity that many African people lost during the colonial period and it is this that they must now regain. The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer’s duty is to help them regain it.”
Chinua Achebe

“Literature, whether handed down by word of mouth or in print, gives us a second handle on reality... [It enables] us to encounter in the safe, manageable dimensions of make-believe the very same threats to integrity that may assail the psyche in real life.”
Chinua Achebe

“In choosing to quote Irish poet William Butler Yeats’ poem “The Second Coming,” Achebe implies that the process of cultural breakdown is not limited to Ibo society but is – to use a word Achebe dislikes – universal. For the society as a whole, the process of falling apart is never final.”

Novel Study Guide, HB

“Americans have their vision; we have ours. We do not claim that ours is superior; we only ask to keep it.”
Chinua Achebe

“Fiction is like a spider’s web, attached ever so slightly perhaps, but still attached to life at all four corners.”
Virginia Woolf

It matters not how straight the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.
“Invictus” – Henry
There was a child went forth every day;
And the first object he look'd upon, that object he became;
And that object became part of him for the day, or a certain part of the day, or for many years, or stretching cycles of years.

"There Was a Child Went Forth" from Leaves of Grass
Walt Whitman

I am a part of all that I have met;
Yet all experience is an arch where ethro'
Gleams that untravell'd world whose margin fades
For ever and forever when I move.

"Ulysses"
A.L. Tennyson

"It is only rarely remembered that the definition of democracy immortalized by Lincoln in the Gettysburg Address had been inspired by Theodore Parker, the abolitionist prophet... We have a story of equal power. It is that the promise of America leaves no one out. Go now, and tell it on the mountain. From the rooftops, tell it. From your laptops, tell it. On campus and at the mall, tell it. Tell it at the synagogue, sanctuary, and mosque. Tell it where you can, when you can and while you can — to every candidate for office, to every talk-show host and pundit, to corporate executives and schoolchildren. Tell it — for America's sake."

Bill Moyers
"For America's sake"

"Our fathers gave us many laws, which they had learned from their fathers. Those laws were good. They told us to treat all men as they treated us, that we should never be the first to break a bargain, that it was a disgrace to tell a lie, that we should only speak the truth..."

Chief Joseph (Nez Perce), 1879.
"An Indian's View of Indian Affairs"
North America Review 127, (April 1879)

Literary Genre
Focus/Anchor Texts
Narrative Text
Their Eyes Were Watching God
Zora Neale Hurston

Things Fall Apart
Chinua Achebe

Informational Text
Leadership
"America's Best Leaders"
U.S. News & World Report
print edition
October 30, 2006
online edition
http://www.usnews.com/usnews/news/leaders/
(purpose, passion, solid values, lead with hearts and heads, connected relationships, self discipline)

"A New Story for America"
Bill Moyers
The Nation, Jan. 22, 2007
p.11-17
adaptation of Dec 12, 2006 speech
Excerpt from *You Don’t Need a Title to Be a Leader: How Anyone Anywhere Can Make a Positive Difference.*
Mark Sanborn
http://www.leadershipnow.com/leadershop/0385517475excerpts.html

**Linking Texts/Media**

**Leadership Within Families**

**Poetry**

“Mother to Son”
Langston Hughes

“Those Winter Sundays”
Robert Hayden

“Father and Son”
Carl Sandburg

“He Lives in Me”
Naomi Long Madgett

“Momma”
Paulette Childress White

Excerpt from chapter “Girl”
Jamaica Kincaid

(voice and tone -- leadership)

**Life Influences – Who Am I?**

“There Was a Child Went Forth”
Walt Whitman
http://www.bartleby.com/142/103.html (influences in students’ lives)

“One’s Self I Sing”
Walt Whitman
http://www.bartleby.com/142/1.html

“Invictus”
William Ernest Henley
http://www.bartleby.com/103/7.html

“Ulysses”
Alfred Lloyd Tennyson
http://www.love-poems.me.uk/tennyson-ulysses.htm

NPR Story Corps (Listen to stories)
http://www.storycorps.net

NPR This I Believe
http://thisibeieve.org

**Their Eyes Were Watching God**

**Media**

Clips from *Their Eyes Were Watching God*
Bob Edwards’ Interview of Alice Walker
4-26-04 (NPR)
(on works of Zora Hurston)
http://www.highbeam.com/doc/1P1-93852840.html (Can print using free trial membership)

8-04-05 Morning Edition
“NPR Intersections: Crafting a Voice for Black Culture”
5-03-04 interview
Vertamae Grosvenor

Alice Walker on Zora Hurston’s ‘Spiritual Food’

“Zora Neale Hurston, Through Family Eyes” Liane Hansen’s interview of Lucy Ann Hurston
Weekend Edition Sunday 1-14-04
"The Sound of 1930s Florida Folk Life"
Blues Songs, Rural Life Focus of Library of Congress Web Archive

**Text**

"Janie Crawford"
Alice Walker (from Good Night, Willie Lee; also printed in Alice Walker in the Classroom, Carol Jago)

"Looking for Zora" Alice Walker 1975

Foreword to Every Tongue Got to Confess: Negro Folk-tales from the Gulf States
John Edgar Wideman
(on Hurston's use of language)

**Things Fall Apart**

**Media**

Fiddler on the Roof
Joseph Stein, play
Sholom Aleichem, book

**Text**

"Marriage is a Private Affair"
Chinua Achebe

The Role of the Writer in a New Nation"
Chinua Achebe
(fundamental theme that challenges African writers)

Bill Moyers' interview of Chinua Achebe

"The Second Coming"
William Butler Yeats
(wr. 1919, pub. 1921)
Things Fall Apart title derives from poem;
see related quotation

Heart of Darkness
Joseph Conrad
(as a contrasting view of Africa and African culture; Achebe wrote Things Fall Apart in response to Conrad's novella)

**College Application**

"Helping Students Write College Application Essays"
Jim Burke
http://www.englishcompanion.com/room82/college/writecollegeessays.html

"Guidelines for Letters of Recommendation" Jim Burke
(chart) http://www.englishcompanion.com/room82/college/recletterform.html

"With a Little Help from Your Mom"
Carol Jago
http://www.englishcompanion.com/room82/college/jagocolumn.html

**Teacher Resources**

How to Read Literature Like a Professor
Thomas C. Foster

Literary Criticism Resource
Literature: Reading Fiction, Poetry, and Drama
Robert DiYanni
Approaches to Teaching Achebe’s 
Things Fall Apart
Edited by Bernt Lindfors

Media
Finding Oprah’s Roots: Finding Your Own
Henry Louis Gates, Jr.
Purchase DVD or book at Shop PBS site

Internet Links to Resources
Narrative Profundity Scale
http://www.readinglady.com/mosaic/tools/Profundity%20Scale-Narrative%20from%20jeff.pdf

Genre Study and Literary Analysis
Narrative Text

Genre Study
Characteristics of
• bildungsroman novels
• folklore
• poetry
• Postcolonial literature
• historical fiction

Author Study
• Chinua Achebe
• Zora Neale Hurston

Literary Elements
• setting
• characterization
• plot structure (antagonist/protagonist)
• theme
• point of view

Poetry
• imagery
• figurative language
• free verse
• metaphor
• simile
• rhythm
• speaker
• attitude toward subject (tone)
• repetition

English Bildungsroman
Novels
• education, growth and development of a protagonist both in the world and within
• autobiographical form where fact mingles with fiction
• sense of reality
• ancestry of main character
• leaves home to search for own identity
• life experiences shape who character becomes

Postcolonial Literature
http://en.wikipedia.org/wiki/Postcolonial_literature#Other-important-authors_in-postcolonial-theory
http://www.usp.nus.edu.sg/post/

Their Eyes Were Watching God
• frame story
• change in points of view first/third person/voice
• tone/attitude/effect
• language manipulation
• syntax
• allusion
Diction
- slang, jargon, dialect
- colloquial expressions
- concrete; abstract
- denotation; connotation

*Things Fall Apart*
- figurative language
  - metaphor
  - simile
  - proverb
- Achebe uses proverb to
  - underline theme
  - foreshadow events
  - comment on character
  - articulate Lbo values

*Historical/Cultural Perspectives*
- Discuss moral/ethical issues in texts read
- Discuss literal, historical, and political perspectives

*Critical Perspectives*

Literary Criticism
- Analyze one text from multiple perspectives

OR
- Analyze more than one text from a single perspective
  - Formalist
  - Biographical
  - Historical
  - Psychological
  - Sociological
    - Marxist
    - Feminist

*Informational Text*

*Genre Study*
- Characteristics of
  - informational reports
  - college application essay

*Expository Elements*
(Moyers)
- subtleties of sarcasm
- tone
- understatement
- overstatement
- hyperbole
- allusion
- anecdote
- syntax
- sentence structure
- repetition

*Organizational Patterns*
(Special Reports)
- reorganization of printed material for web publication

*Text Criteria*
- ACT Characteristics of Complex Text

*Reading, Listening/Viewing Strategies and Activities*

*Reading*

*Narrative Text*
- Read through all quotations for the purpose of understanding the significance of story in our lives.
- Anticipation activity: In small groups, generate a list of leadership qualities.
- Read *Their Eyes Were Watching God* and *Things Fall Apart*, to illustrate how the stories we read shape who we are and who we become.

Literary Criticism Resource

*Literature: Reading Fiction, Poetry, and Drama*
Robert DiYanni
Close Reading
Reading Strategies
http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20Strategies/reading%20strategies%20index.htm

- Use thinking notes and think-aloud strategies.
- Analyze for syntax and tone.
- Evaluate author's style in informational text.
- Annotate text.
- Take notes (Cornell Notes and Double Entry Journals).

http://www.cltcornell.edu/campus/learn/LSC%20Resources/cornellsystem.pdf

Critical Reading
- Critical Reading Questions
  What does the text say? (literal)
  How does it say it? (figurative)
  What does it mean? (interpretive)
  Why does it matter? (wisdom/allusion/connections/relevance)
- Use the focus questions to guide purposeful reading toward the theme.

- In a jigsaw activity, analyze the collections of poetry for the voices of leadership and for the elements and devices used to tell a story in a concise way. Record the analysis as a chart.
- Read narrative and informational text for evidence of leadership qualities.

Listening/Viewing
- View Their Eyes Were Watching God movie segments for the significance of Janie's language.
- Listen to “The Sounds of 1930s Florida Folk Life” and read the Foreword to Every Tongue Got to Confess as an introduction to the language of Hurston’s novel.
- Use/View “Do You Speak American?” (viewers' guide)

http://www.pbs.org/speak/about/guide/ (PBS-DVD)

http://www.shoppbs.org/product/index.jsp?productId=1920125

Discuss how “the language we use can define us, unite us, or separate us.”

- View teacher-selected clips from Fiddler on the Roof and Their Eyes Were Watching God for examples of strong family or personal leadership. Critique one or both using resources provided.

http://www.readwritethink.org/lessons/lesson-view.asp?id=863
Writing, Speaking, Expressing Strategies and Activities

Writing to Access Prior Knowledge
• Think about the power of storytelling. How much of what you have learned about family values, ethics, and morals has been learned through family stories? Write a personal narrative essay about the power of story in your life; reflect on the role stories play in your understanding of your family, yourself, and your values.

Writing to Learn

Journal Entries
• Respond to focus questions.
• Quotation notebooks
• Write about leadership qualities you observe in school, church, club, or sports leaders
• Identify examples of literary elements in narrative and informational texts.
  - Discuss the frame in which *Their Eyes Were Watching God* is written.
  - Discuss Hurston’s purpose in using first and third person points of view.
• Record examples of Hurston’s use of language to suggest power, leadership, or social class.
• Analyze Janie and Okonkwo using the Narrative Profundity Scale [http://www.readingady.com/mosaic/tools/Profundity%20Scale-Narrative%20from%201eff.pdf](http://www.readingady.com/mosaic/tools/Profundity%20Scale-Narrative%20from%201eff.pdf)
• Using a character analysis chart, analyze Hurston’s character development of Janie and the minor characters in *Their Eyes Were Watching God*. Note the function of the major and minor characters, character development, motives and causes for action, and describe the function of the moral dilemmas in the novel.
• Identify Okonkwo’s dominant character flaw and discuss how it contributes to his downfall; identify Okonkwo’s dominant strength and discuss how it contributes to his success; evaluate his leadership qualities.
• As you prepare to ask teachers for letters of recommendation for college or career programs, think about your strengths, your leadership potential, and your story. Identify the information you will share with those you ask to recommend you. Use Jim Burke’s “Guidelines for Letters of Recommendation” as a resource.
• Analyze the plot structure of *Their Eyes Were Watching God*. Record Janie’s progression toward independence and self-discovery at each stage of the plot.
• Discuss the psychological and/or social pressures on Janie and Okonkwo.
• Describe the world in which the Janies of the world could live without compromising their personal integrity.
Data Walls
- Record random acts of leadership within your school.
- Continue to post examples of leadership and leadership qualities on classroom data walls.

Writing to Demonstrate Learning

Essay Options
Literary Analysis
- Given the theme of leadership, examine the cultural/historical significance of Their Eyes Were Watching God and Things Fall Apart.
- In his title Things Fall Apart, Chinua Achebe alludes to William Butler Yeats' poem "The Second Coming." Four lines of the poem are printed as an epigraph at the front of the text. Read the book; discuss how the plot and characterization express ideas of these lines. Write a critical essay answering these questions: What are the things? And how do they fall apart?
- Write an essay in which you discuss Okonkwo as a tragic hero in fiction.

Reflective Essay
- Write an essay reflecting on the lessons learned from Janie and Okonkwo that you will apply in college or in life after high school.

Comparison Essay
- Review the leadership qualities you identified in this unit and in your family stories. Compare your initial thinking about leadership and values with your current thinking about leadership characteristics. How does your understanding of the role of story influence the function of leadership?

Research
- Read about Achebe and Hurston. Identify basic beliefs, perspectives and philosophical assumptions underlying the authors' works. Why did Hurston choose to tell Janie's story? Why did Achebe choose to tell Okonkwo's story? What are the philosophical assumptions underlying the authors' works? What bigger story is each telling?

Authentic Writing
College Application Essay
- Think about the theme "Story is a basic principle of the mind. One story helps make sense of another." Think about the stories you have read and heard in this unit. Identify one story that helped you make sense of another for your own life.
- Evaluate own strengths for leadership potential. Write a college application essay based on a self-evaluation of your leadership potential in which you tell your story. Use essential questions as resources for your draft.
Speaking
- Recite a poem, speech, or excerpt from a speech or essay from this unit.
- Analyze poetry using Think-Pair-Share.
- Discuss in class/group sessions the power of the story or the poem to inform thinking and change lives.

Expressing
- After reading the quotations on the power of story and the selected texts, remember five stories from your life that tell what is most important about you (your character, your motivation, your compassion, your passions, your humor, your friendships, etc.). Share one or more with your classmates. How will you use these stories in the future?
- Read "There Was a Child Went Forth." Make a class "Child Went Forth" collage depicting objects that have become part of you.
- Evaluate own strengths for leadership potential. Review the leadership characteristics identified in the articles and the leadership qualities you have identified in the characters of the novels. Create a three-column chart that lists the leadership qualities you currently possess, those you plan to develop, and your action plan.
- Create a literary online scrap book for one of the novels read in this unit; focus on one theme or topic; share scrap book with class; defend choice of entries based on importance in understanding the topic. Use the Read-Write-Think Resource.

http://www.readwritethink.org/lessons/lesson-view.asp?id=787

Culminating Senior Project – Unit 12.5
Social Responsibility
Review plans for unit study for grade 12. Begin thinking and planning for possible individual, group, class, or community projects that will fulfill the senior project requirement for Unit 12.5. Each unit will provide opportunities and examples.

On-Going Literacy Development
Student Goal Setting and Self-Evaluation Strategies
- Maintain writing portfolio
- Reflect on selected journal entry
- Reflect on two pieces of unit writing that represent best effort
- Monitor growth using literacy indicators
  - language fluency
  - reading complexity
  - modes of discourse
- Evaluate tendency toward dispositions and their appropriate application

Daily Language Fluency
**Reading**
- HSTW/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum

**Reading Portfolio**
recording reading with three levels of support

1. texts/literature studied in class (challenging text in zone of proximal development — text students couldn’t read without the help of the teacher); anchor, linking texts, and author/poet study
2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays
3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated bibliographies

**Reading Strategies**
- Skim text for essential information
- Think, write, pair, share new texts
- Time reading to determine time commitment for each text

**Vocabulary Development**
- words from selections
- academic vocabulary
- technical/specialized vocabulary
- word etymology and variation
- find current uses in Google News

**Writing**

**Writing Strategies**
- process writing
- language appropriate for purpose and audience
- revise own writing using proofreading checklist
- critique own writing for sophisticated sentence structure
- cite sources using MLA conventions
- evaluate own writing (review, revise, edit)
- note taking

**Grammar Skills**
- grammar and rhetoric mini lessons
- practice skills for ACT/SAT success

**Grammar Instruction to:**
- enrich writing; add detail, style, voice
- create organizational coherence and flow
- make writing conventional

Additional MDE Grammar Resource
“Power of Language” Module (ELA Companion Document)
ACT College Readiness Standards

**English**

Analyze text for

- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

**Reading**

Analyze text for

- Main Ideas and Author’s Approach
- Supporting Details
- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

**Writing**

Write text that

- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)
UNIT 12.2 SHARED LEADERSHIP:  
THE RESPONSIBILITY OF THE ELECTORATE

**Anchor Text**  
1984, *Animal Farm*  
George Orwell

**Grade 12 Disposition**  
Leadership Qualities

**Big Ideas**  
- leadership  
- power of the people  
- governance  
- rights and responsibilities of the people  
- warning  
- economic, political, social indicators that predict inequity  
- active participation  
- use and abuse of power

**Themes**  
- The quality of leadership is determined by the involvement of the electorate.  
- Leadership is a reflection of the majority of the electorate.  
- Today's world demands an informed, involved, and engaged electorate to maintain a government of the people, for the people, and by the people.  
- Leadership is a shared responsibility of the leaders and of those being led.  
- A component of responsible citizenship is knowing which leader to follow.  
- Freedom is not license, but responsibility. With freedom comes responsibility.

**Diverse Perspectives**  
**Literary**  
**Authors** George Orwell

Walter Dellinger, Lou Dobbs, *The Iroquois Nation*, Sue Johnston, John C. Maxwell, Bill Moyers, Dudley Randall

**Movements**  
*Dystopian (Anti-utopian) Literature*  
1944 – Orwell wrote *Animal Farm* (published 1946)

1949 – Orwell wrote 1984

**Political, Historical, Cultural, and Critical**  
- comparing governments in Orwell's novels with today's governments  
- identifying the responsibilities of the electorate  
- evaluating need for a vigilant electorate  
- analyzing Iroquois constitution as precursor to the U.S. Constitution  
- understanding shared leadership  
- valuing leaders and followers
Focus and Essential Questions and Quotations

Focus Questions
What are the responsibilities of the people to maintain a government that is of the people, by the people, and for the people?

What are the indicators that our elected leaders are no longer upholding our constitutional rights?
What are the warning signs? How do we heed them? What are appropriate actions?

What are the reciprocal responsibilities of the elected and the electorate?

Essential Questions
What responsibility do I have to society?

What can I do to avoid repeating mistakes made in history?

What kind of world do I want to live in?

What must I do to create the world in which I want to live?

What makes a good leader?

What leadership skills have I developed?

Under what circumstances will I be a leader or a follower?

How will I use my influence and leadership to create the world in which I want to live?

Quotations
“During times of universal deceit, telling the truth becomes a revolutionary act.”
George Orwell

“Each of us influences 10,000 other people during our lifetime.”
Maxwell, 2002

“...that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.”
Abraham Lincoln

“All animals are equal, but some animals are more equal than others.” Animal Farm, p. 133

“Big Brother is watching.” 1984, p. 2

“What above all is needed is to let the meaning choose the word, and not the other way around.”
George Orwell, Politics and the English Language

“There’s a hole in the American system where the leadership used to be... The most effective answer to this leadership vacuum would be a new era of political activism by ordinary citizens.” Bob Herbert

“Politics ought to be the part-time profession of every citizen who would protect the rights and privileges of free people and who would preserve what is good and fruitful in our national heritage.”
Dwight Eisenhower, quoted in Bob Herber Op Ed article
“Democracy works when people claim it as their own.”
Bill Moyers

“As learners of freedom, we might come to understand that the price of liberty is eternal vigilance.”
The Gospel According to America
David Dark

“If we are to preserve the American Dream for future generations, ... We must begin with ourselves as individuals. A good starting point for each of us is to read the two most important documents that govern our lives as individuals and as a nation.”
Lou Dobbs, War on the Middle Class, p. 197.

“Few will have the greatness to bend history itself; but each of us can work to change a small portion of events, and in the total; of all those acts will be written the history of this generation.”
Robert Kennedy

“And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.”
John Kennedy

“There are those who look at things the way they are, and ask why... I dream of things that never were, and ask why not?”
Robert Kennedy

“The problem of power is how to achieve its responsible use rather than its irresponsible and indulgent use – of how to get men of power to live for the public rather than off the public.”
Robert Kennedy

Literary Genre
Focus/Anchor Texts

Narrative Text
Animal Farm, George Orwell
1984, George Orwell

Informational Text
“America’s Best Leaders”
U.S. News & World Report
print edition, October 30, 2006
online edition
http://www.usnews.com/usnews/news/leaders/

“A New Story for America”
Bill Moyers
The Nation, Jan. 22, 2007, p.11-17
adaptation of Dec 12, 2006 speech
http://www.thenation.com/doc/20070122/moyers

Essays/Editorials
“Read the Fine Print”
New York Times editorial writer
July 25, 2006
Music Lyrics

"Beasts of England," (Animal Farm, pp. 33-32)
"The Eve of Destruction"
P. F. Sloan

Poetry

"Ballad of Birmingham"
Dudley Randall
http://webinstituteforteachers.org/~vjjohnson/ballbham.html

"Booker T. and W.E.B."
Dudley Randall
http://www.huarchivesnet.howard.edu/9908huarnet/randall.htm

Additional Linking Texts

“How and Why Active Followers Matter in Leadership”
Edwin P. Hollander
http://www.academy.umd.edu/publications/klsdocs/eholl-p1.htm

“The Leader-Follower Partnership: It’s a New Day”
David Lassiter
http://www.leadershipadvantage.com/leaderFollowerPartnershipp.shtml

“Traits of a Good Leader”
Santa Clara University and the Tom Peters Group
http://www.nwlink.com/~donclark/leader/leadchr.html

“Seven Personal Qualities Found in a Good Leader” Barbara White
http://ezinearticles.com/Seven-Personal-Characteristics-Of-A-Good-Leader&id=59305
Excerpts from And Still We Rise: The Trials and Triumphs of Twelve Gifted Inner City Students
Miles Corwin
Review by Mark Welch
http://www.markwelch.com/perspective/andstillwerise.htm

"The Censors"
Luisa Valenzuela
http://southernreview.org/3/censoreng.html

"The Voter"
Chinua Achebe

Excerpts from
No Longer at Ease
Chinua Achebe

"Long on Rhetoric, Short of Sorrow"
Bob Herbert
OP-Ed Column, New York Times,
January 25, 2007

U.S. Historical Documents
"Declaration of Independence"

"The Constitution of the United States of America"

"Bill of Rights"

"The Pledge of Allegiance"

"The Gettysburg Address"

Literature/Culture Characteristics

Narrative Text

Genre Study
Characteristics of
• satire
• allegory
• fable
• cautionary tale
• dystopian fiction

Author Study
• George Orwell

Literary Elements
• novella (political commentary)
• protagonist
• antagonist
• anonymous narration
• point of view
• tone

Literary Devices
• symbolism
• irony
• foreshadowing
• maxim/motto/watchword
• motifs of songs and rituals
• imagery
• satire
• propaganda

Allegory
• extended metaphor
• objects, persons, and actions have symbolic meanings
• personifications of abstract ideas
• literal vs. symbolic meaning
Features of Film
- setting (geographical, historical, social milieu)
- atmosphere (mood)
- cinematography (camera placement and movement, lighting, color, focus, frame)
- composition
- lighting (realistic, romantic, expressive, “dark,” “surreal”)
- décor/clothing
- pace (fast-paced, slow-paced, “meditative,” “poetic”)
- suspense
- sound (realistic, expressive, simple vs. multi-layered)
- music (soundtrack vs. source)
- editing (cutting for continuity, cutting within a scene, cross-cutting, parallel editing, metaphorical/symbolic cutting)
- character (complexity, development, believability)
- acting (professional/non-professional, realistic, stylized/symbolic)
- plot (story, subplots, drama)

Historical/Cultural Perspectives
- Historical, political and cultural themes and perspectives

Critical Perspectives
- Quotable lines
- How would this situation be viewed today?
- Connect to self — own perspective on issues of propaganda and leadership

- Analyze Animal Farm and 1984 from the sociological (Marxist) perspective; evaluate the use and abuse of power.

Informational Text

Genre Study
Characteristics of
- articles
- Google and Internet postings

Expository Elements
(Moyers)
- subtleties of sarcasm
- tone
- understatement
- overstatement
- litotes
- hyperbole
- allusion
- anecdote

Features
- Literary devices thesis, supporting ideas, statistical evidence

Historical/Cultural Perspectives
- Historical and contemporary perspective

Critical Perspectives
- Connect to self — own perspective on issues of leadership and propaganda
- facts and opinions
- writer’s tone, (e.g., bias)
- logic
- authenticity
Reading, Listening/Viewing Strategies and Activities

Reading
- Read through all quotations for the purpose of understanding shared leadership and the responsibility of the electorate.

Close Reading
Reading Strategies
http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20Strategies/reading%20strategies%20index.htm

- Analyze for persuasion in speeches and in propaganda.
- Use thinking notes and think-aloud strategies.
- Analyze for syntax and tone.
- Evaluate author's style in informational text.
- Annotate text.
- Experiment with note-taking while reading Animal Farm and 1984.
  - Double Entry Journal
  - Talking to the Text (thinking aloud)
  - Cornell Note-Taking
  http://www.clt.cornell.edu/campus/learn/LSC%20Resources/cornellsystem.pdf

Write a quick write reflecting on the method that works best.

- Recognize a variety of plot structures and elements and describe their impact on the reader in specific literary works.

Critical Reading
- Critical Reading Questions
  - What does the text say? (literal)
  - How does it say it? (figurative)
  - What does it mean? (interpretive)
  - Why does it matter? (wisdom/allusion/connections/relevance)

- Read Animal Farm and 1984 from the perspective of the citizens; think about what action they could have taken to change the system.
- Analyze how language is used to control citizens.
- Analyze two or more literary or expository texts and tell how the theme is treated differently.
- Analyze how the tensions among characters, communities, themes, and issues in literature and in other texts reflect human experience.
- Do a close reading of the first three paragraphs of the "Declaration of Independence;" annotate the text; identify the guidelines for ensuring protection of the rights of the people.
- Read the editorials "Slip of the Pen" and "Read the Fine Print;" research "Signing Statements;" determine how this practice has changed laws. Follow the research with a debate on the potential for privileging the executive branch and tipping the balance power.
Dialogue Board Activity

- David Dark said, “As learners of freedom, we might come to understand that the price of liberty is eternal vigilance.” Read Chapter 12 of Lou Dobbs’ War on the Middle Class, the “Declaration of Independence,” and other sources to qualify “eternal vigilance.” Post examples.
- Read the “Constitution of the Iroquois Nations” for elements of shared leadership.

Practice Listening Skills

- Monitor message for clarity and understanding.
- Ask relevant questions.
- Provide verbal and nonverbal feedback.
- Notice cues such as change of pace and emphasis that indicate a new point is about to be made.
- Take notes to organize essential information.

Listening/Viewing

Listening Comprehension

- Listen to “The Eve of Destruction;” identify satirical elements; discuss how protest songs play a role in keeping the electorate vigilant.
- View the animated version of Animal Farm; compare it with the book asking the question, “Does the movie send the same message as the book?” Analyze the movie using the “Motion Picture Analysis Worksheet” and features of film.


- Listen to the audio version of 1984; chart actions of characters and events in the novel.
Writing, Speaking, Expressing Strategies and Activities

Writing to Access Prior Knowledge

- All citizens of the United States have responsibilities to ensure that the government represents and protects the people. What is your role as a citizen? How will you exercise your responsibilities as a voter?

Writing to Learn

Journal Entries

- Respond to focus questions.
- Quotation notebooks
- As you read Animal Farm and 1984, analyze how language is used to control citizens. In Animal Farm, find examples of the animals being controlled through lack of education, propaganda, and surreptitious changing of the commandments. In 1984, find examples of how the control of the language of Newspeak is used to control thought.
- Note examples of literary devices (symbolism, irony, satire, propaganda, motifs).
- How does “Something to Henk About” demonstrate shared leadership? How would this model work in a real world situation?
- Describe your ideal future world. What will your generation have to do to create that world?

- What kind of leadership will your generation have to provide to protect our democracy?

Data Walls

- How do the governments in 1984 and Animal Farm compare with today’s American government? Is Big Brother watching? Discuss differences and tendencies toward similarities. Record instances on a data wall.

Roles of Leaders and Followers

- Use a two-circle thinking map or a Frayer model to show how the roles of leaders and followers are alike and how they differ. Embellish with examples and non-examples.

Writing to Demonstrate Learning

Essay Options

Literary Analysis

- How did Orwell use moral dilemmas to develop Winston and Napoleon as characters whose actions and motives impact the understanding of Orwell’s message?

Expository Essay

- “People are too well informed to adhere to a set of rules or to simply follow a leader over a distant hill. They want to be inspired by a greater purpose.” Ann Fudge and Sir Francis Bacon observed that “knowledge is power” and John Maxwell adds that knowledge empowers. Write
an expository essay describing how these two statements contribute to the necessary attributes of a responsible electorate.

Comparative Essay
- Draw parallels between events in Animal Farm and today's government. Provide examples of government policies that erode the rights of the electorate.
- Draw parallels between the world of 1984 and the world of today.

Personal/Persuasive Essay
- Discuss your responsibilities as part of the electorate to maintain a government of the people, for the people, and by the people.
- Identify the two or three most important actions that could/should have been taken to balance the power in 1984 or to avoid the outcome in Animal Farm.

Reflective Essay
- Consider how language was used in 1984 and Animal Farm. Write an essay in which you identify language used by leaders today to control or influence the electorate. What is Newspeak today? How can you avoid being controlled or limit the influence?

Research
- Read articles on the role followers play in the quality of leadership. Identify five or six attributes or characteristics of effective followers/citizens/electorate. Research Orwell's life for examples of these characteristics. What caused him to feel responsible to warn others? Why did he send his warning in the form of a story?

- Review school and community presentation workshops at the National Archives site for possible ideas for culminating senior project. http://www.archives.gov

Authentic Writing

Reflective Response
- Use John Kennedy's quotation, "Ask not..." along with Bobby Kennedy's quotation on leadership to form a new statement that informs members of the electorate of their responsibilities as leaders and followers.

Speaking/Expressing
- Perform a choral reading of "Booker T and W.E.B." or other poetry or excerpt from unit.

- After reading articles on signing statements, debate their potential for privileging the executive branch and tipping the balance power. Provide suggestions for keeping the balance of power with the people.
Culminating Senior Project - Unit 12.5 Social Responsibility
Review plans for unit study for grade 12. Begin thinking and planning for possible individual, group, class, or community projects that will fulfill the senior project requirement for Unit 12.5. Each unit will provide opportunities and examples.

On-Going Literacy Development

Student Goal Setting and Self-Evaluation Strategies
- Maintain writing portfolio
- Reflect on selected journal entry
- Reflect on two pieces of unit writing that represent best effort
- Monitor growth using literacy indicators
  - language fluency
  - reading complexity
  - modes of discourse
- Evaluate tendency toward dispositions and their appropriate application

Daily Fluency
Reading
- HSTW/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum

Reading Portfolio recording reading with three levels of support
1. texts/literature studied in class (challenging text in zone of proximal development - text students couldn’t read without the help of the teacher); anchor, linking texts, and author/poet study
2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays
3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated bibliographies

Reading Strategies
- Skim text for essential information
- Think, write, pair, share new texts
- Time reading to determine time commitment for each text
**Vocabulary Development**
*Animal Farm* and *1984*:
- language of 1940's England - formal
- words related to and from selections (Orwellian, Newspeak, unperson, doublethink, thoughtcrime)
- academic vocabulary
- technical/specialized vocabulary
- word etymology and variation
- find current uses in Google News

**Writing**

**Writing Strategies**
- process writing
- language appropriate for purpose and audience
- revise own writing using proofreading checklist
- critique own writing for sophisticated sentence structure
- cite sources using MLA conventions
- evaluate own writing (review, revise, edit)
- note taking

**Grammar Skills**
- grammar and rhetoric mini lessons
- practice skills for ACT/SAT success
- Elements of dialogue
- Parts of speech

Grammar instruction to
- enrich writing: add detail, style, voice
- create organizational coherence and flow
- make writing conventional

**Additional MDE Grammar Resource**
"Power of Language" Module
(ELA Companion Document)

**ACT College Readiness Standards**

**English**
Analyze text for
- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

**Reading**
Analyze text for
- Main Ideas and Author’s Approach
- Supporting Details
- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

**Writing**
Write text that
- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)
UNIT 12.3 BALANCE OF POWER:
LEADERSHIP FOR THE AMERICAN DREAM

Anchor Text
The Grapes of Wrath
The Great Gatsby

Grade 12 Disposition
Leadership Qualities

Big Ideas
• balancing opportunities for all
• social mobility
• influence of class
• art of argumentation and negotiation
• social protest
• The American Dream

Themes
• The qualities of leadership transcend class.
• The promise of America leaves no one out.
• Upward mobility within America's class structure depends on access to educational and economic opportunities.
• Money should not be the only index of class distinctions.
• Great leaders can emerge from adversity.
• Character counts.

Diverse Perspectives

Literary
Authors
John Steinbeck, F. Scott Fitzgerald


 Movements

Literature of the Jazz Age and the Great Depression
1924 – Fitzgerald wrote The Great Gatsby (published 1925)

Literature of the Depression and the Dust Bowl
1938 – Steinbeck wrote The Grapes of Wrath (published 1939)

Political, Historical, Cultural, and Critical
• learning from leaders in history and those from today
• understanding class and hidden rules that govern upward mobility
• identifying problems from past time periods that still exist today
• building an American Dream for the future
Focus and Essential Questions and Quotations

Focus Questions
How can we resolve the class imbalance that exists today?
What role does class play in limiting the American Dream?
What is necessary to achieve The American Dream in today's society?
When does the class of a leader matter?
How do we define class beyond just economic status?
What is the relationship between power and economic influence?
What can we do to keep class from becoming caste?

Essential Questions
What rules or principles do I use for how I treat others?
What leadership qualities will I need to take with me from high school?
What can I do to avoid repeating mistakes made in history?
Who is in a position to help me affect change?
How do I resolve my responsibilities to myself with those to my family members, my school, community, and world?
What responsibility do I have to society?
How can I create the world I want to live in?

Quotations
"I had always hoped that this land might become a safe and agreeable Asylum to the virtuous and persecuted part of mankind, to whatever nation they might belong."
George Washington

"It's basically against the American principal to belong to a class. So, naturally, Americans have a really hard time talking about the class system, because they really don't want to admit that the class system exists."
R. Couri Hay, society columnist

"That was always my experience — a poor boy in a rich town; a poor boy in a rich boy's school; a poor boy in a rich man's club at Princeton... However, I have never been able to forgive the rich for being rich, and it has colored my entire life and works."
F. Scott Fitzgerald, A Life in Letters

"An imbalance between rich and poor is the oldest and most fatal ailment of all republics"
Plutarch

"[The top] 1% of U.S. households have more wealth than the bottom 90% combined."
Bill Moyers

"The beauty of America is that I don't have to deny my past to affirm my present. No one does."
Mario Cuomo
"Achieving the American Dream"
"Being American once meant being upwardly mobile; using energy and talent to improve our lot in life... For the first time Americans aren’t dreaming of a better life for their children – they’re desperately hoping that their children won’t be forced into a lower standard of living and a lower quality of life.”
Lou Dobbs, p. 17

“We have a story of equal power. It is that the promise of America leaves no one out. Go now, and tell it on the mountains... Tell it where you can, when you can and while you can – to every candidate for office, to every talk-show host and pundit, to corporate executives and schoolchildren. Tell it – for America’s sake.”
Bill Moyers
“For America’s Sake”

“Thomas Piketty... warns that current policies will eventually create a class of rentiers in the U.S., whereby a small group of wealthy but untalented children controls vast segments of the U.S. economy and penniless, talented children simply can’t compete.” If he’s right – and I fear that he is – we will end up suffering not only from injustice, but from a vast waste of human potential.

Goodbye, Horatio Alger. And goodbye, American Dream.”
Paul Krugman

"Today the United States is two nations, but not so much divided between rich and poor... as between the well-educated and the rest.”
Jeff Madrick

Less than a week after The Kalamazoo Promise was unveiled, the scholarship program appears to be shifting the culture at Kalamazoo Public Schools’ three high schools. With the pledge of a four-year college scholarship for every graduate of Kalamazoo Public Schools, schools and students are now feeling positive pressure to rise to the challenge, principals say... “So many of our kids have received varying messages about what society holds for them, and now they’re being told: “You can be a part of this... You have the chance, you are included, you are being thought of, you are being supported.””

The Kalamazoo Gazette, Schools, students now driven to achieve 11/16/2005

The American Dream is “that dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement... It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.”

James Truslow Adams
The Epic of America,
p. 214-215
Literary Genre Focus/Anchor Texts

Narrative Text
The Grapes of Wrath
John Steinbeck

Literary Nonfiction
Biographical information about leaders for Expert Group Activity
http://wnet.org/24hours/expertgroup2.htm

Examples of Leaders Who Rose From Poverty
Warren Buffet
Cesar Chavez
Bill Clinton
Frederick Douglass
Olaudah Equiano
Benjamin Franklin
Abraham Lincoln
Harriet Tubman
Oprah Winfrey

Examples of Leaders Who Lived or Supported the American Dream
Susan B. Anthony
George Washington Carver
Bill Gates
Alexander Hamilton
Joe Hill
Steve Jobs
Lyndon B. Johnson
Eleanor Roosevelt
Franklin D. Roosevelt
Malcolm X

http://www.pbs.org/history/history-biographies.html
http://www.homeworkspot.com/features/famouspeople.htm
http://www.pbs.org/wnet/aallives/profiles.html

Informational Text
“America’s Best Leaders”
print edition, October 30, 2006
online edition
http://www.usnews.com/usnews/news/leaders/
(purpose, passion, solid values, lead with hearts and heads, connected relationships, self discipline)

“A New Story for America”
Bill Moyers
The Nation, Jan. 22, 2007, p.11-17
adaptation of Dec 12, 2006 speech
http://www.thenation.com/doc/20070122/moyers

Excerpts from
A Framework for Understanding Poverty
Ruby K. Payne

Hidden Rules of Class at Work
Ruby K. Payne

“Class Matters: Social Class in the United States”
http://www.nytimes.com/pages/national/class/
Linking Texts

The Great Gatsby

Media
Clips from
The Great Gatsby
F. Scott Fitzgerald

Text
The Great Gatsby
Scott Fitzgerald
Electronic Text

F. Scott Fitzgerald Career Timeline

The Grapes of Wrath

Text
Migrant camp
http://weedpatchcatnp.com

Steinbeck's Harvest Gypsies Articles
http://newdeal.fcri.org/nchs/docs02.htm

Media
"Voices from the Dustbowl"
http://memory.loc.gov/ammem/afc3shtml/tshome.html

"Surviving the Dust Bowl"
http://www.pbs.org/wgbh/amex/dustbowl/

Music Lyrics
"Ghost of Tom Joad"
Bruce Springsteen
Rage Against the Machine

"Ballad of Tom Joad"
Woody Guthrie
NPR - The Grapes of Wrath
http://www.npr.org/programs/morning/features/parti/grapesofwrath/

Songs and Resources for The Grapes of Wrath/American Dreamers
http://www.teachnlearn.org/TeachersMainPage.htm

"Bound for Glory: A tribute to Woody Guthrie"
http://www.theromij.org/museum/Guthrie/index-800.html

Social Class

Media Documentaries
PBS Documentary
“People Like Us: Social Class in America”
So What Class Are You?
interactive site and activities
http://www.pbs.org/peoplelikeus/index.html
Teacher resource - Social Strata
http://www.pbs.org/peoplelikeus/resources/guide3.html

NPR Documentary
“The Haves and Have-Nots”
Part 1: The View from the Top
Part 2: Ivy Tower, Blue Collar
Jim Zarroli
All Things Considered

Frontline: Is Wal-Mart Good for America (video)
http://www.pbs.org/wgbh/pages/frontline/shows/walmart/view/
ABC 20/20
“Waiting on the World to Change”
Diane Sawyer
http://abcnews.go.com/2020/story?id=2819991&page=1

“Living on Minimum Wage”
(Morgan Spurlock)
http://www.bargainengineering.com/articles/morgan-spurlocks-30-days-living-on-minimum-wage.html

Elizabeth Warren interview with
Bill Moyers
(Harvard Law Professor and author)

Texts
Excerpt from
War on the Middle Class
Lou Dobbs
Chapter I, p.13-22, Addendum

Excerpts from
Nickel and Dimed
Barbara Ehrenreich
http://www.nickelanddimed.net/

“Goodbye, Horatio Alger: Moving Up Economically is Now Impossible for Many, if not Most, Americans”
Jeff Madrick
The Nation, article posted January 21, 2007 (February 5, 2007 issue)
http://www.thenation.com/doc/20070205/madrick

“The Death of Horatio Alger”
Paul Krugman
The Nation
article posted December 18, 2003 (January 5, 2004 issue)
http://www.thenation.com/doc/20040105/krugman

“We’re All American”
E. B. White essay
New York Times, March 6, 1954
in Writings from the New Yorker, p. 65

“Maslow’s Hierarchy of Needs”
http://changingminds.org/explanations/needs/maslow.htm

Poetry
“Reading Poems in Public”
Maurice Kenny
Mohawk poet
from On Second Thought, 1995
http://www.hanksville.org/storytellers/kenny/poems/inpublic.html

“American Hero”
Essex Hemphill
http://www.nexuslearning.net/books/Holt-Elementsoflit-3/Collection%202010/american%20hero.htm

The American Dream
“American Dreams Through the Decades” WebQuest
Library of Congress
http://memory.loc.gov/ammem/ndlpedu/lessons/97/dream/

“What is the American Dream?”
http://memory.loc.gov/ammem/ndlpedu/lessons/97/dream/thedream.html

Poetry
http://www.teachnlearn.org/pnmedley.html

“I Hear America Singing”
Walt Whitman
http://www.readwritethink.org/lessons/lesson-view.asp?id=989
"Let America Be America Again,"
"I, Too,"
"Harlem" ("Dream Deferred")
Langston Hughes

Teacher Resources
"Resources for Students & Teachers of English"
http://www.teachnlearn.org/index.htm

"How to Write a Literary Critique"
http://chci.wdsh.on.ca/library/4eng3uic.htm

"Writing a Review"
http://readwritethink.org/lessons/lesson-view.asp?id=876

"Guidelines for Academic Review of Documentary"
(Adapt for high school use)
http://www.angelfire.com/or/sociologyshop/docreview.html

from A Paradigm for the Study of Social Strata
James S. Coleman, 1965/6
http://www.pbs.org/peoplelikeus/resources/guide3.html

Lesson Plans
http://www.pbs.org/peoplelikeus/resources/lessonplans/medial.html
http://www.pbs.org/peoplelikeus/resources/lessonplans/marketinglesson.html

"Better Teaching We Have Done: A Unit on Argument" p. 128-144;
"Going with the Flow: How to Engage Boys and Girls in Their Literacy
Learnings, Michael Smith and Jeff Wilhelm

"Writing About Poetry"
http://owl.english.purdue.edu/handouts/print/general/gl-poetry.html

"Responding to Paintings with Poetry"
http://www.ncte.org/pubs/journals/cnp/highlights/119986.htm

"Novel News" (Reader’s Theater)
http://www.readwritethink.org/lessons/lesson-view.asp?id=199
**Genre Study and Literary Analysis**

**Narrative Text**

**Genre Study**

Characteristics of
- social protest novels
- biography
- poetry

**Author Study**

- F. Scott Fitzgerald
- John Steinbeck

**Literary Elements**

- structure — Steinbeck’s use of intercalary chapters; Fitzgerald’s use of episodic structure

**Social Protest Novels**

- commentary on social institutions
- use characters to communicate a message for social change
- purpose is to evoke social change

**Poetry/Lyrics**

- theme
- genre
- versification
- figures of speech
- cultural content

**Literary Devices**

**The Great Gatsby**

- point of view: Nick — first person detached narrator becomes first person engaged narrator
- flashback
- tone — from non-judgmental to critical
- color connotation
- imagery
- language

**The Grapes of Wrath**

- point of view: third person limited
- tone — Steinbeck’s emerging anger
- language
- Biblical allusion
- foreshadowing

**Argumentative Essay Elements**

- claim
- data
- warrant
- rebuttals, qualifiers, and responses

"Argumentation/Persuasion: Logic in Argumentative Writing"
http://owl.english.purdue.edu/handouts/general/gl-argpers.html

"Writing a Research Paper: A Possible Outline Template for an Argumentative Paper"
http://owl.english.purdue.edu/workshops/hypertext/ResearchW/argutemplate.html


Elements of Argumentation, p.123-4

- Purpose
  - Support a cause
  - Promote a change
  - Refute a theory
  - Stimulate interest
  - Win agreement
  - Arouse sympathy
  - Provoke anger
- Audience
• Appeals
  - Logic Appeals (logos)
  - Emotional Appeals (pathos)
  - Ethical Appeals (ethos)

• Logical Fallacies (errors in reasoning)
  - Do not claim too much
  - Do not oversimplify complex issues
  - Support your argument with concrete evidence and specific proposals

• Modes of Discourse
  - Description
  - Narration
  - Exposition
  - Argumentation/Persuasion

Rhetorical Analysis, p.129
• Introduction
  - Issues and Image
  - Background Information
  - Definition of Terms
• Claim – Thesis statement
• Reason and Evidence
• Emotional Appeals
• Opposing Viewpoints
• Conclusion

Critical Perspectives
• Analyze The Grapes of Wrath or The Great Gatsby from the sociological, political, and historical perspectives
• Quotable lines
• Connect to self – own perspectives on issues of class, leadership, and value systems in our society

Informational Text

Genre Study
Characteristics of
• informational reports
• journalism (muckraking vs. investigative)
• political essays
• documentary

Expository Elements
• irony
• sarcasm
• denotation
• connotation
• complex symbolism
• extended metaphor and analogy
• paradox
• contradictions and incongruities
• ambiguity

Historical/Cultural Perspectives
• Jazz Age
• Great Depression and Dust Bowl
• Historical, political and cultural themes and perspectives
Types of Exposition
- using illustration
- using definition
- using identification
- using classification and division
- using comparison and contrast
- using process analysis
- analyzing cause and effect relationships
- using analogy as an expository device
- explaining aided by description/evidence
- explaining aided by narration
- reasoning by the use of induction and deduction using reflection

Features of Documentaries
- present in-depth analysis of events from real world
- focus strictly on facts of events as known
- avoid overt commentary
- avoid authorial editorializing
- avoid creator's own point of view or belief
- use literary and narrative techniques

Text Criteria
- ACT Characteristics of Complex Text

Reading, Listening/Viewing Strategies and Activities

Reading
- Read through all quotations to better understanding the changing American Dream.

Pre-Reading Activity
- Read one of the Harvest Articles in book club to predict what themes, issues, and events will appear in The Grapes of Wrath.

Close Reading
Reading Strategies
http://www.greece.k12.ny.us/instruction/ela/6-12/Reading/Reading%20Strategies/reading%20strategies%20index.htm
- Use thinking notes and think-aloud strategies.
- Analyze for syntax and tone.
- Evaluate author’s style in informational text.
- Annotate text.
- Take notes (Cornell Notes and Double Entry Journals).
  http://www.ctl.cornell.edu/campus/learn/LSC%20Resources/cornellsystem.pdf

Critical Reading
- Critical Reading Questions
  What does the text say? (literal)
  How does it say it? (figurative)
  What does it mean? (interpretive)
  Why does it matter? (wisdom/allusion/connections/relevance)
• Read the article entitled "America's Best Leaders" comparing the leadership qualities with a class-generated list.

• Create an Expert Group activity in which each group investigates two leaders and presents biographical sketches to generate interest. Individuals then choose four leaders, research and record what each person did to climb out of poverty or to create opportunities for others to do so; document leadership qualities.

• Analyze informational texts (essays, editorials, opinion articles); identify types of exposition within each; synthesize information from the multiple sources by identifying the complexities and inconsistencies in the information. Record in interactive notebooks or on data walls.

• Read excerpts from Payne's Framework (Introduction Key Points and Chapter 3: "Hidden Rules Among Classes"); take quizzes and identify the hidden rules of the class with which you identify most. Play the PBS "So What Class Are You?" game and compare the results.

• Discuss the purpose and importance of Steinbeck's inclusion of intercalary chapters. Identify comprehension strategies to use when reading them.

• Select a character in The Great Gatsby or in The Grapes of Wrath and show how the author represents his/her class. What literary devices does the author use to define class?

• Read The Great Gatsby; visit the MyBestSegments.com site; determine in which community each category fits (East Egg, West Egg, Valley of the Ashes). http://www.claritas.com/MyBestSegments/Default.jsp

• Analyze one or more chapters in Lou Dobbs' War on the Middle Class using the rhetorical analysis guidelines for elements of an argumentative essay.

• Analyze the philosophical assumptions underlying Fitzgerald's and Steinbeck's works.

• Use information at the "American Dream through the Decades" site to contrast the American Dream of today with that of the Depression or of the Dust Bowl time period.
Listening/Viewing

- View PBS and media segments on social class for information, perspectives, and possibilities; generate new questions.
- Review a documentary from this unit that you found especially thought-provoking. What scene or segment will you remember one month from now? Use the guidelines for reviewing a documentary to identify how the creator incorporated the elements of a documentary.
  http://www.angelfire.com/or/sociologyshop/docrev.html
- View the photography of Dorothea Lange. Note photos that you want to return to. Find one that inspires you the most.

In journal
- Record details, feelings or mood it evokes.
- Invent a life for the people in the photograph.
- Connect the photo to the world today.
- Imagine yourself in the scene of the photograph; brainstorm language to describe the scene; use all your senses.
  http://xroads.virginia.edu/~ug97/fsa/welcome.html

Writing, Speaking, Expressing Strategies and Activities

Writing to Access Prior Knowledge

- Create a classroom “Wall of Dreams” which represents your concept of the American Dream as it exists today, and the Dream as it existed 200 years ago, and the Dream as you want it to be in your lifetime. Add new items and quotations as you learn more about the past, the present, and what you want for the future. Use the collage to inspire your vision for America.
- In small groups, generate the most important qualities a leader should possess. Contribute to class list; support why each should be included.

Writing to Learn

- Read Walt Whitman’s “I Hear America Singing” and create your own free verse poem which expresses the voices and songs of today.
- As you read The Grapes of Wrath, track the Joad’s progression on “Maslow’s Hierarchy of Needs.” Record limitations and potential based on class and level.
- Use Steinbeck’s intercalary chapters as mentor texts for descriptive writing.
Journal Entries

- Respond to focus questions.
- Create a symbolism notebook of social classes. Find, draw, and create your own symbols of class.
- Keep a quotation notebook of quotes that exemplify tensions about wealth and status, and “hidden rules” of class.
- Note examples of literary devices (color imagery, tone, Biblical allusion).
- Ma Joad says, “When somepin happens that I got to do somepin, I'll do ic.” From the reading, discuss examples of Ma “doin somepin” which demonstrate her leadership qualities, her strength, and her love. What inspires you to do “somepin?”
- After reading and performing The Grapes of Wrath Chapter 5 using the “Novel News” activity, select one sentence that stands out for you and explain why.
- Read and React: Post and classify student-generated questions involving issues of class.
- Analyze poetry and song lyrics; take annotated notes based on the OWL “Writing About Poetry” resource in preparation for writing poetry, lyrics, or argumentative essay.

Writing to Demonstrate Learning

Essay Options
Comparative Essay

- Define and compare the social classes that exist today based on what you have read and viewed. Use the determinants listed below in your comparison. Integrate quotations and citations from text read.

Determinants of Social Class
(Adapted from: A Paradigm for the Study of Social Strata, Cole, James S. 1965/6)

- Personal Performance
  - Education
  - Occupation
  - Income
  - Awards and Achievements
- Wealth
  - Amount
  - Source
- Social Orientation
  - Interactions
  - Class Consciousness
  - Value Orientation
- Variables of Social Class
  (based on Max Weber model)
  - Power
  - Wealth
  - Prestige
- Compare the life of Fitzgerald and the characters in The Great Gatsby. From what perspective did he write the novel? How does this compare with the current story in “The Haves and Have Nots?”
Reflective Essay

- Both Steinbeck and Fitzgerald believe in the American Dream as it existed in their time. Read the informational texts which suggest that many Americans no longer have access to the American Dream as described by these authors. Reflect on what can be done to increase access to upward mobility and the American Dream.

- In Chapter 19, Steinbeck describes the dispossessed: "We ain't foreign. Seven generations back Americans, and beyond that Irish, Scotch, English, German. One of our folks in the Revolution, an' they was lots of our folks in the Civil War — both sides. Americans." Read E.B. White's essay "We're All Americans" regarding the sand pile vs. the melting pot analogy of the American city. Reflect on Steinbeck's description in light of White's essay.

- Reflect on the biographies; answer this question in a reflective essay: Is one born to the qualities and skills of leadership or are the qualities and skills instilled through life experiences and events? Include specific examples.

Persuasive Essay/Speech

- We live in a country with great economic disparity between classes. How can we make an America where class does not limit potential?

What has to be in "the village" to make a difference? Appeal to community leaders using deductive and inductive reasoning.

Rhetorical Analysis Essay

- Select one informational text author; analyze and describe the author's use of various types of exposition. How does author's style lead readers into a certain way of thinking?

- In Chapter 14, Steinbeck introduces the 'from "I" to "we" argument.' "If you could separate causes from results, if you could know that Paine, Marx, Jefferson, Lenin, were results, not causes, you might survive." To whom is Steinbeck speaking? In what ways were the leaders mentioned results? Choose one leader; discuss the situation that made his actions "results" rather than "causes." Why does Steinbeck believe his audience cannot understand this concept?

Literary Criticism

- Critique either novel from a political, historical, and social perspective. Incorporate elements of a literary critique.

- With a partner, use different perspectives to write conflicting reviews of a selection in "Class Matters" or "The Haves and Have-Nots."
Argumentative Essay

- Critically examine the argumentation and conclusions of multiple informational texts regarding social class (Lou Dobbs, Jeff Madrick, Paul Krugman, Ruby Payne, Bill Moyers); write an argumentative essay in which you make a claim, support with evidence and data, agreeing with or rebutting the texts analyzed, and come to your own conclusions.

Research Options

- Research the times in which individuals in the biographies lived and show how their characteristics and leadership skills were influenced by the era in which they lived. What kind of leaders are needed today based on our society?

Authentic Writing

- Using an authentic newspaper format, create a newspaper based on The Grapes of Wrath. Write on meaningful information mainly from the text and the Depression Era. Include feature articles and story, political essay/cartoons, editorials advocating social reform and leadership, and photographs from Doretha Lange. Use Steinbeck as a mentor author.

Expressing

- Use the Library of Congress American Dreams WebQuest and the "What is the American Dream" site to learn more about the American Dreams of our past and our present; review the dreams other students posted on the "Wall of Dreams;" look for ideas to help you build your American Dream for the future. Update your classroom "Wall of Dreams" with new ideas and quotations for each time period.

http://memory.loc.gov/ammem/ndpedu/lessons/97/dream/overview.html

- What insights have you learned about issues of class, leadership, and value systems in our society? How has this unit impacted you personally? Based on your new knowledge, express your own vision of America using the American Dream collage to inspire you.

http://www.teachnlearn.org/amvispm.html
Speaking
• Read Chapter 5 of *The Grapes of Wrath*, identify the speakers, and perform it using “Novel News.”

• Represent the case of a contemporary Joad family in your community. Discuss the resources that might be available to help them (employment, housing, schooling, financial support).

• Discuss the connection between what is happening to “dispossessed” people throughout the world (in the U.S. and in other countries) and incidents in *The Grapes of Wrath*.

• Write and present in class a persuasive speech in response to ABC’s “Waiting on the World to Change,” as though the audience is a group of community leaders. Collect peer feedback using a class generated rubric.

• Work in discussion groups to respond to the issues surrounding class mobility raised by the “Horatio Alger” articles. Evaluate the statement “The promise of America leaves no one out.” Analyze all sides of the issue, form a consensus, and present to the class.

On-Going Literacy Development

Student Goal Setting and Self-Evaluation Strategies
• Maintain writing portfolio
• Reflect on selected journal entry
• Reflect on two pieces of unit writing that represent best effort
• Monitor growth using literacy indicators
  - language fluency
  - reading complexity
  - modes of discourse
• Evaluate tendency toward dispositions and their appropriate application

Daily Language Fluency

Reading
• HSTW/ACT
  recommendations of 8-10 books per year in ELA class;
  25 books per year across the curriculum

Reading Portfolio
recording reading with three levels of support

1. texts/literature studied in class (challenging text in zone of proximal development — text students couldn’t read without the help of the teacher); anchor, linking texts, and author/poet study

2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles
that support the unit theme; they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays.

3. Independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated bibliographies.

**Reading Strategies**
- Skim text for essential information
- Think, write, pair, share new texts
- Time reading to determine time commitment for each text

**Vocabulary Development**
- Words from selections
- Academic vocabulary
- Technical/specialized vocabulary
- Word etymology and variation
- Find current uses in Google News

**Writing**

**Writing Strategies**
- Process writing
- Language appropriate for purpose and audience
- Revise own writing using proofreading checklist
- Critique own writing for sophisticated sentence structure
- Cite sources using MLA conventions

- Evaluate own writing (review, revise, edit)
- Note taking

**Grammar Skills**
- Grammar and rhetoric mini lessons
- Practice skills for ACT/SAT success

**Grammar Instruction to:**
- Enrich writing: add detail, style, voice
- Create organizational coherence and flow
- Make writing conventional

Additional MDE Grammar Resource
"Power of Language" Module (ELA Companion Document)

**ACT College Readiness Standards**

**English**
- Analyze text for
  - Topic development in terms of purpose and focus
  - Organization, unity, and coherence
  - Word choice in terms of style, tone, clarity, and economy
  - Sentence structure and formation
  - Conventions of usage
  - Conventions of punctuation

58 3.07 ELA • 12 MICHIGAN MERIT CURRICULUM COURSE/CREDIT REQUIREMENTS
Reading
Analyze text for
• Main Ideas and Author’s Approach
• Supporting Details
• Sequential, Comparative, and Cause-Effect Relationships
• Meanings of Words
• Generalizations and Conclusions

Writing
Write text that
• Expresses Judgments
• Focuses on the Topic
• Develops a Position
• Organizes Ideas
• Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)
UNIT 12.4 MAINTAINING BALANCE AND INTEGRITY: THE RESPONSIBILITY OF THE INDIVIDUAL

Anchor Text
Antigone
"Letter from Birmingham Jail"

Grade 12 Disposition
Leadership Qualities

Big Ideas
• vigilance
• balance
• integrity
• conviction
• civil vs. moral law
• responsibility
• conscience vs. authority
• negotiation
• justice
• unjust laws
• protest
• non-violent action
• civil disobedience
• effective writing and speaking abilities
• innovation
• individualism

Themes
• Exercising our civic responsibilities provides balance in our participatory democracy.
• Civil Disobedience is often a result of the loss of balance.
• Vigilance on the part of the electorate reduces the likelihood of civil disobedience.
• America’s class structure depends on access to educational and economic opportunities.

Diverse Perspectives

Literary
Authors Sophocles, Martin Luther King, Jr.
Ray Bradbury, Joan Didion, Mohandas K. Gandhi, Rodolfo Gonzalez, Mathias Klang, Berl Lang, Jerome Lawrence, Robert E. Lee, Bill Moyers, Tim O’Brien, Peter Suber, Henry David Thoreau, Luisa Valenzuela, Lewis Van Dusen, Jr., Margaret Walker

 Movements
Classic Greek Tragedy
442 B.C. Sophocles wrote Antigone
1939 Dudley Fitcs and Robert Fitzgerald translated Antigone

Protest Literature
1847 Thoreau wrote “Resistance to Civil Government”
1916 Gandhi wrote a speech later named “On Civil Disobedience”
1963 Martin Luther King, Jr. wrote “Letter from Birmingham Jail”

Political, Historical, Cultural, and Critical
• analyzing values and action based on conscience vs. authority
• understanding individual rights and responsibilities
• analyzing civic responsibility as a balance for civil disobedience
• analyzing nonviolent protest as a form of leadership
• shedding light on injustice
• building an American Dream for the future leadership
Focus and Essential Questions and Quotations

Focus Questions
What dictates acceptable behavior in society?
What damage do we do to society when we use language that distances us from our government?
When can you accept the motto "that government is best which govern least?"
How do the laws of balance apply to you?

Essential Questions
How do I know if I am developing the academic skills that I will need in my future life?
How can I use my talents to create new opportunities for myself and for others?
How can I create the world I want to live in?
What qualities define a good world citizen?
What leadership qualities will I need to take with me from high school?
What can I do to avoid repeating mistakes made in history?
Who is in a position to help me affect change?
How can I effectively articulate my opinions and perspectives?
What power do I have as an individual to make positive change?
How do I respond to improper use of power?
How do I determine when taking social action is appropriate?
What voice do I use to be heard?
What responsibility do I have to society?

Quotations
"Balance - In the metaphorical or conceptual sense, balance is used to mean a point between two opposite forces that is desirable over purely one state or the other, such as a balance between the metaphysical Law and Chaos — law by itself being overly controlling, chaos being overly unmanageable, balance being the point that minimizes the negatives of both Balance (metaphysics)"
- From Wikipedia, the free encyclopedia

The Chinese character for Yin translates literally as the "dark side of the mountain" and represents such qualities as cold, stillness, passiveness, darkness, within, and potential. The Chinese character for Yang translates literally as the "bright side of the mountain" and represents such qualities as heat, activity, light, outside and expression. The interdependence of Yin and Yang points to the dynamic interaction between the two. Change is at the root of all things, and it manifests itself as Yang transforming into Yin and vice versa. If the Yin and Yang aspects are prevented from achieving balance through this mutual transformation process, the consequences may be catastrophic since, ultimately, balance will be forcibly achieved.
http://www.acupuncture4everyone.com/YIN-YANG.htm
"That government is best which governs least."
Thoreau
"Civil Disobedience"

"The chiefs of the League of Five Nations shall be the mentors of the people for all time. The thickness of their skin shall be seven spans (tsiyaniorionkarake), which is to say that they shall be proof against anger, offensive action, and criticism. Their hearts shall be full of peace and good will, and their minds filled with a yearning for the welfare of the people of the League. With endless patience, they shall carry out their duty. Their firmness shall be tempered, with a tenderness for the people. Neither anger nor fury shall find lodging in their minds, and all their actions shall be marked by calm deliberation."
John F. Kennedy

"We're a nation desperate for leadership in our communities, cities, states, and Washington. We need leaders capable of fostering the energy and public commitment to not only overcome our problems, but to restore our national values of equality, liberty, and individual responsibility."
"When we think of him, he is without a hat, standing in the wind and the weather. He was impatient of topcoats and hats, preferring to be exposed, and he was young enough and tough enough to confront and to enjoy the cold and the wind of these times, whether the winds of nature or the winds of political circumstances and national danger. He died of exposure, but in a way that he would have settled for — in the line of duty, and with his friends and enemies all around, supporting him and shooting at him. It can be said of him, as of few men in a like position, that he did not fear the weather, and did not trim his sails, but instead challenged the wind itself, to improve its direction and to cause it to blow more softly and more kindly over the world and its people."
E. B. White of John F. Kennedy

"Civil disobedience is the inherent right of a citizen to be civil, implies discipline, thought, care, attention and sacrifice."
Mahatma Gandhi

"In any nonviolent campaign there are four basic steps: 1) collection of the facts to determine whether injustices are alive; 2) negotiation; 3) self-purification; and 4) direct action. We have gone through all of these steps in Birmingham."
Martin Luther King, Jr.
**Literary Genre Focus/Anchor Texts**

**Narrative Text**

*Classic Drama*

*Antigone* Sophocles

**Literary Nonfiction**

"Letter from Birmingham Jail"

Martin Luther King, Jr.

http://www.stanford.edu/group/King/popular-requests/frequentedocs/birmingham.pdf

Excerpts

http://teachingamericanhistory.org/library/index.asp?documentprint=100

**Informational Text**

"America's Best Leaders"


online edition

http://www.usnews.com/usnews/news/leaders/

"A New Story for America"

Bill Moyers

*The Nation*, Jan. 22, 2007,
p.11-17 adaptation of Dec 12, 2006 speech

http://news.yahoo.com/s/thetermination/20070105/cm-thetermination/20070122moyers

"Yin & Yang

The Law of the Unity of Opposites"

http://www.chinesemedicinesampler.com/theoryyy1.html

**Linking Texts**

**Literary Nonfiction**

Excerpts from

"Civil Disobedience"

Originally published as "Resistance to Civil Government"

Henry David Thoreau

http://www.vcu.edu/engweb/transcendentalism/authors/thoreau/civil/

"On Civil Disobedience"

Mohandas K. Gandhi

(Excerpt from 1916 speech)

http://www.anc.org.za/ancdocs/history/people/gandhi/gandhisa.html

**Modern Drama**

"The Night Thoreau Spent in Jail"

Jerome Lawrence and Robert E. Lee


**Media**

*Star Wars, Video*

George Lucas

*An Inconvenient Truth*

Al Gore

http://www.climatecrisis.net/

"Thoreau, Civil Disobedience, and the Underground Railroad"

http://www.calliope.org/thoreau/thurro/thurro1.html
**Short Stories**

“The Censors”
Luisa Valenzuela

“On the Rainy River”
Tim O’Brien

“The Pedestrian”
Ray Bradbury

**Essays**

“Civil Disobedience”
Peter Suber, et al.
(moral arguments for and against its use in a democracy)
http://www.earlham.edu/~peters/writing/civ-dis.htm

“Civil Disobedience and Nonviolence: A Distinction with a Difference”
Berel Lang
Ethics, Vol. 80, No. 2 (Jan., 1970), pp. 156-159

“Civil Disobedience Online”
Mathias Klang

“Marrying Absurd”
Joan Didion
http://dl.ccc.cccd.edu/classes/internet/english100kn/MarryingAbsurd.pdf

“Civil Disobedience: Destroyer of Democracy”
Lewis H. Van Dusen, Jr.

**Poetry**

Native Wisdom
ed., Joseph Bruchac

“Sit-Ins”
Margaret WalkerGreensborough, North Carolina, 1960

“Old Song” traditional oral poetry from West Africa (balance)

Excerpt from
“I Am Joaquin”
Rodolfo Gonzalez

**Political Cartoons**

“Herblock’s History: Political Cartoons from the Crash to the Millenium”
http://www.loc.gov/rr/print/swann/herblock/animal.html

“Analyzing the Stylistic Choices of Political Cartoonists”
http://readwritethink.org/lessons/lesson_view.asp?id=923

**Excerpts from Larger Works**

Excerpts from
Gandhi An Autobiography: The Story of My Experiments with Truth
Mohandas K. Gandhi

**Teacher Resources**

http://www.readwritethink.org/lessons/lesson-view.asp?id=979

“The Night Thoreau Spent in Jail”
Jerome Lawrence and Robert E. Lee.
http://www.enotes.com/night-thoreau/


References listed in “Civil Disobedience” Peter Suber
Genre Study and Literary Analysis

Narrative Text

Genre Study
- classical Greek tragedy
- letter
- film study

Literary Elements
- structure of Greek drama
- role of actors and chorus
- protagonist
- antagonist
- point of view
- tone

Literary Devices
- irony
- allusions
- symbolism
- imagery
- foreshadowing

Features of Film
- setting (geographical, historical, social milieu)
- atmosphere (mood)
- cinematography (camera placement and movement, lighting, color, focus, frame)
- composition
- lighting (realistic, romantic, expressive, "dark," "surreal")
- décor/clothing
- pace (fast-paced, slow-paced, "meditative," "poetic")
- suspense
- sound (realistic, expressive, simple vs. multi-layered)
- music (soundtrack vs. source)

- editing (cutting for continuity, cutting within a scene, cross-cutting, parallel editing, metaphorical/symbolic cutting)
- character (complexity, development, believability)
- acting (professional/non-professional, realistic, stylized/symbolic)
- plot (story, subplots, drama)

Elements of Political Cartoons
- Text
  - balloons
  - captions
  - enemata
  - labels
  - signs
  - narrative blocks
- Design and layout
  - border
  - gutter
  - panels (open, splash)
- Angles
  - bleed
  - close-up
  - longshot
  - reverse

Historical/Cultural Perspectives
Historical Examples of Civil Disobedience
- American Revolution
- Utopia/Dystopia
- Civil Rights Movement
- South Africa
- Anti-Vietnam War Protests
Current Examples of Civil Disobedience
- War protests
- Nuclear arms protests
Informational Text

Genre Study
• protest essay
• manifesto
• historical account

Organizational Patterns
Yin-Yang
• chart
• categories
• examples
• definitions
“Civil Disobedience”
• division into parts

Features
• literary devices
• thesis
• supporting ideas
• statistical evidence

Historical/Cultural Perspectives
• Historical and contemporary perspective

Critical Perspectives
• Connect to self – own perspective on issues of leadership and propaganda
• facts and opinions
• writer’s tone, e.g., bias
• logic
• authenticity
• Critically analyze Thoreau’s “Civil Disobedience” for elements of argumentation and historical significance.

Text Criteria
• ACT Characteristics of Complex Text

Reading, Listening/Viewing Strategies and Activities

Reading
• Read through all quotations for the purpose of understanding our civic responsibilities in providing balance in our participatory democracy.

Close Reading
Reading Strategies
http://www.greece.k12.ny.us/instruction/elwa/6-12/Reading/Reading%20Strategies/reading%20strategies%20index.htm

• Analyze for persuasion in speeches and in propaganda.
• Use thinking notes and think-aloud strategies.
• Analyze for syntax and tone.
• Evaluate author’s style in informational text.
• Annotate text.
• Take notes (Cornell Notes and Double Entry Journals).
http://www.ctl.cornell.edu/campus/learn/LSC%20Resources/cornellsystem.pdf

Critical Reading
• Critical Reading Questions
  What does the text say? (literal)
  How does it say it? (figurative)
  What does it mean? (interpretive)
  Why does it matter? (worth/connections/relevance)
http://www.criticalreading.com
Reading/Viewing/Listening

_antigone_
- Visualize the play.
- What is the role of the Chorus? the minor characters?
- What motivated the characters?
- What caused the conflict?

Read Antigone and view the movie Star Wars and respond to the following prompts:

- Discuss the dilemma of the dictates of the state versus the dictates of conscience.
- Discuss just conflict—whether that conflict takes the form of a war or of civil disobedience.
- What is the basis for the state’s authority? (Social contract?)
- Compare Luke Skywalker’s motives/dilemma with that of Antigone and compare the outcomes/consequences of their respective actions.
- Can you account for these differences? Consider the tradition/prescriptions of Greek tragedy versus Lucas’ work within the arena of the popular media.

Critically analyze "Civil Disobedience"

Assess the power, validity, and truthfulness in the logic of arguments given in public and political documents by:

- identifying the intent and message of the author or artist.
- recognizing how the author addresses opposing viewpoints.
- articulating a personal response to the message and method of the author or artist.
- evaluating the historical significance of the work.

Reading Resources for Civil Disobedience

http://www.learnnc.org/lessons/FrancisBryant3262003601

- Using the "Constitution of the Iroquois Nations," identify how the balance of power is built into the constitution. How did this document influence our constitution? Draw parallels between the two documents.

- Read/view political cartoons in preparation for possible use in culminating senior project. Identify elements and stylistic choices used to highlight message.
Writing, Speaking, Expressing Strategies and Activities

Writing to Access Prior Knowledge

- Reflect upon a time in which you or someone you know felt wrongfully controlled. Describe your experience and explain how you resolved the situation.
- Are there times when it is necessary to stand by our convictions — what we know to be right and just — even when it means disobeying a law or rule or choosing between contradictory principles? Write about such a time either from your knowledge of history or from your knowledge of a current injustice.

Writing to Learn

Consider the five points to the law of yin and yang (opposition, interdependence, mutual consumption and support, intertransformation, infinite subdivisibility) and the examples given in the article. How can or do we keep a balance in government? Think about the three branches of our government.

Journal Entries

- Respond to focus questions.
- Quotation notebooks
- Record examples of civil disobedience in Antigone.
- Was Creon a good leader? Was Antigone a good leader?

Writing to Demonstrate Learning

Essay Options

Persuasive Essay

- Suppose you believe that a teacher is treating a friend unfairly. You want to voice your opinion in her favor but there is a very real probability that your own evaluation will be influenced by doing so. What would you do? What factors would you have to take into consideration either way? What further information would you need to make a decision? Explain your position.

Argumentative Essay

- In “Letter from Birmingham Jail,” Martin Luther Kind, Jr., defines the four basic steps of a nonviolent campaign. “In any nonviolent campaign there are four basic steps: 1) collection of the facts to determine whether injustices are alive; 2) negotiation; 3) self-purification; and 4) direct action. We have not made a single gain in civil rights without legal and nonviolent pressure.” Write an essay in which you analyze the Montgomery Boycott or other nonviolent protests: action for the four necessary steps. Why is each necessary?
• Who is the tragic hero in the play Antigone? Is it Antigone or Creon? Write a position paper in which you use text citations and your definition of tragic hero to support your position; identify the tragic flaw(s) in the hero(es).

Expository Essay
• Trace origins of our responsibilities as citizens. Include a review of “The Constitution of the United States of America” and the “Constitution of the Iroquois Nations.”
  - What is the outcome of the constitution?
  - What functions of the U.S. Constitution ensure that we honor the past, the present, and prepare for the future?
  - What provides the balance in our decision making?

Research
• Research a country and evaluate its government and political ideals. Use the yin and yang model as a foundation for your research. Based upon your research, what changes could the country make to create a better balance in its government?
• Research political cartoons and their use in sending political messages about the need for balance.

Authentic Writing
• Write a Op-Ed article responding to an action of nonviolent protest or to bring attention to an unjust law, policy, or situation.

Extended Metaphor Using Mentor Text
• Using sections of Civil Disobedience as a mentor text write your own extended metaphors. (see example below):

“It is not worth the while to snivel about it. I am not responsible for the successful working of the machinery of society. I am not the son of the engineer.”


Speaking
• Recite a poem, speech, or excerpt from a speech or essay from this unit
• Perform a dramatic reading of “The Night Thoreau Spent in Jail.”
On-Going Literacy Development

Student Goal Setting and Self-Evaluation Strategies
- Maintain writing portfolio
- Reflect on selected journal entry
- Reflect on two pieces of unit writing that represent best effort
- Monitor growth using literacy indicators
  - language fluency
  - reading complexity
  - modes of discourse
- Evaluate tendency toward dispositions and their appropriate application

Daily Language Fluency Reading
- HSTW/ACT recommendations of 8-10 books per year in ELA class; 25 books per year across the curriculum

Reading Portfolio
recording reading with three levels of support

1. texts/literature studied in class (challenging text in zone of proximal development – text students couldn’t read without the help of the teacher); anchor, linking texts, and author/poet study
2. book club groups reading same text from teacher-selected list (somewhat above comfort level); students choose from list of 5-6 titles that support the unit theme;

they read the book outside of class, participate in book club discussions, and write annotated bibliographies and literary response essays

3. independent reading of student-selected text; reading for pleasure outside of class (at comfort level); students write annotated bibliographies

Reading Strategies
- Skim text for essential information
- Think, write, pair, share new texts
- Time reading to determine time commitment for each text

Vocabulary Development
- words from selections
- academic vocabulary
- technical/specialized vocabulary
- word etymology and variation
- find current uses in Google News

Writing

Writing Strategies
- process writing
- language appropriate for purpose and audience
- revise own writing using proofreading checklist
- critique own writing for sophisticated sentence structure
- cite sources using MLA conventions
- evaluate own writing (review, revise, edit)
- note taking
Grammar Skills
- grammar and rhetoric mini lessons
- practice skills for ACT/SAT success

Grammar Instruction to:
- enrich writing: add detail, style, voice
- create organizational coherence and flow
- make writing conventional

Additional MDE Grammar Resource
“Power of Language” Module (ELA Companion Document)

ACT College Readiness Standards

English
Analyze text for
- Topic Development in Terms of Purpose and Focus
- Organization, Unity, and Coherence
- Word Choice in Terms of Style, Tone, Clarity, and Economy
- Sentence Structure and Formation
- Conventions of Usage
- Conventions of Punctuation

Reading
Analyze text for
- Main Ideas and Author’s Approach
- Supporting Details

- Sequential, Comparative, and Cause-Effect Relationships
- Meanings of Words
- Generalizations and Conclusions

Writing
Write text that
- Expresses Judgments
- Focuses on the Topic
- Develops a Position
- Organizes Ideas
- Uses Language Effectively
  - conventions (grammar, usage, mechanics)
  - vocabulary (precise, varied)
  - sentence structure variety (vary pace, support meaning)
UNIT 12.5 SOCIAL RESPONSIBILITY: REDEFINING THE AMERICAN DREAM IN A WORLD CONTEXT

Culminating Senior Project Overview
Complete a final project that shows evidence of your leadership skills in taking social action on an issue. Provide documentation that in the creation of the project, you have met all of the 12th Grade HSCE standards. The project, along with the artifacts of the development of the project, will be used to determine your grade.

Grade 12 Disposition
Leadership Qualities

Big Ideas
- innovation
- civic and personal responsibility
- plural citizenship
- negotiation
- integrity
- micro/macro fluency
- vision, hope, wisdom
- values
- social action
- understanding the conceptual age

Themes
- Citizens show responsibility by taking social action.
- Leadership takes many forms.
- There is a time to be a leader and a time to be a follower.
- Taking a stand takes courage.
- Leadership begins with knowing what you stand for and believe in.
- One person or group can make a difference.
- Citizens of America have responsibilities to be part of the world community.
- Getting to know people from other countries, religions, and races is a first step in breaking down barriers that divide.
- Knowledge is of the past, wisdom is of the future.

Essential Questions
- What responsibilities do I have to society?
- How can I effectively articulate my opinions and perspectives?
- What leadership qualities have I developed?
- What qualities define a good world citizen?
- How can I create the world I want to live in?
- How can I use my talents to create new opportunities for myself and others?
- How can I make an important contribution to the world?
Setting the Stage

The following resources provide ideas for setting the stage for the culminating senior project.

These resources are not intended to limit students' options, but to introduce ideas, possibilities, and opportunities.

*Just Cause: Today's Activism*
MTV Youth Activism Research Results
http://www.research.mtv.com
(Summary of research on youth activism; interest and involvement in social causes; issues, categories, how to take action, background knowledge)

Selections from
The Audacity of Hope
Barack Obama
Chapter 1
(Social responsibility, back to values, work above politics, work for what's right)

"Schwarzenegger On Centrism"
Schwarzenegger, R. Calif., discusses importance of being a centrist and focusing on citizens, instead of partisan politics, when it comes to governing.

Excerpts from
War on the Middle Class
Lou Dobbs
Chapter 12, p.197-212

"America's Best Leaders"
U.S. News & World Report
print edition
October 30, 2006
online edition
http://www.usnews.com/usnews/news/leaders/

A Whole New Mind: Moving from the Information Age to the Conceptual Age
Daniel H. Pink
Complementing L-Directed reasoning by mastering six essential R-Directed aptitudes (intrinsic motivators) — design, sympathy, story, empathy, play, and meaning
http://www.education-world.com/a-tech/columnists/johnson/johnson006.shtml

Quotations to Inspire

"Never believe that a few caring people can't change the world — for indeed, that's all who ever have."
Margaret Mead

"These days people seek knowledge, not wisdom. Knowledge is of the past; wisdom is of the future."
Vernon Cooper (Lumbee)
Wisdom Keepers

"If we are to preserve the American Dream for future generations, ... We must begin with ourselves as individuals... We must all acknowledge that we are first and foremost, Americans committed to the values embodied in the Declaration of Independence and our Constitution. And that we are foremost neither Republican nor Democrat, conservative nor liberal, but American."
Lou Dobbs
War on the Middle Class
**Procedures**

Use the ELA Unit Framework (Course/Credit Requirements p. 6-14) as a resource.

**Step 1:** Decide on one big idea, theme, topic, or issue on which to focus your research. Consider big ideas listed here as well as those introduced in the four preceding units of study. (See Research and Inquiry Process Activity, CCE Unit Framework, p. 13.)

**Step 2:** Select texts to use to shape your thinking. Glean information from multiple sources.

**Anchor Text:** A piece of literature that will inspire or inform your thinking

**Linking Text:** Texts that reflect one or more of these characteristics and lead to the identified disposition.

- Discrepant text that results in seeing the big idea from a totally different perspective
- Different genre or medium that mirrors the theme or big idea of the anchor text in another form
- Supporting text that extends or embellishes the big ideas in the anchor text
- Text connected to the anchor text at an abstract level

**Kinds of Linking Text:**
- Literature (any or all types): novels, plays, drama, biographies, autobiographies, poetry, essays, memoirs, letters
- Informational Text: textbooks, articles, journals, magazines, commentaries, historical documents, research/technical reports
- Media: film, webpages, blogs, movies, video clips, advertisements, digital stories, works of art
- Music: lyrics, melodies, recordings

**Step 3:** Critically read and review selected texts. (See CCE Unit Framework p. 11.) Decide how you will use the materials to give you the foundation for creating your project.

- Theme – the statement that the text seems to be making about the subject
- Focus and Essential Questions – doorways into focused discussions, inquiry, and research

**Step 4:** Develop your project while meeting the ELA standards. Record your thinking. Reflect on what is most important. Document the process used in planning, researching, and producing your final product. Think about the Core Democratic Values your project will address. Use checklist as a guide.
Step 5: Consider your own leadership skills. Use resources from previous Grade 12 units. Explain how the presentation of your final project demonstrates your leadership skills.

Step 6: Create a rubric for use by your audience (students and teachers) in providing feedback on and evaluation of your presentation and finished product. Anticipate audience questions.

Rubric design resource: http://school.discovery.com/schrockguide/assess.html

Designing a rubric: http://pbllmm.k12.ca.us/PBLGuide/Activities/DesignRubric.html

Step 7: Reflect on your project. Review the responses on the evaluation rubric and use your own reflection to answer these questions:

• Was the project successful? What is my evidence?
• Was I an effective leader or follower? What is my evidence?
• What had I not considered (planned for) that turned out to be very important?
• What have I learned about social action?

Record reflections in journal, then use them in class or small group discussion of projects. Summarize your reflections in a reflective essay.
Meeting the ELA Standards

1.1 Use the writing process.
   Show evidence that the final product is a result of the writing process. Document with artifacts including prewriting activities, drafts, revisions, edits and final work.

1.2 Use writing, speaking, and visual expression for personal understanding and growth.
   Document with artifacts including writing to learn (journals, notetaking, annotating, etc.), speaking (talking it over with someone, organizing a discussion group or literature circle) and visuals (films, videos, images, photos, charts, graphs).

1.3 Communicate using content, form, voice, and style, appropriate to the audience and purpose.
   In essay or chart form, analyze appropriateness of choice of content, voice, form, and style for the audience and purpose of the product.

1.4 Use the tools and practices of inquiry and research.
   Document research process using list of sources, notes, questions, interviews, and other forms of evidence.

1.5 Develop powerful, creative, and critical messages in multi-genre works.
   Consider language, form, style, and visual representation in selecting genre.
   Describe three other ways the final product could have been produced using other modes of communication (writing, speaking, visual expression), different genre (poem, play, song, video, digital story, etc.), or different language (formal vs. informal). Share how the changes would have altered the message. (Descriptive Essay)

2.1 Use reading, listening, and viewing strategies to construct meaning from written, aural, visual, and multimodal texts. Synthesize information to generate new thinking.
   Include annotated bibliography of sources —literature, informational text, media, music. In annotations, document how the selected texts facilitate thinking about the topic in a new way. Describe how the analysis and synthesis of the texts support the big idea, themes, and issues.
2.2 Show evidence of close reading and critical analysis of the texts used to create the final product. Consider the influence of author's craft; prior knowledge and experience; and cultural, theoretical and critical perspectives of the author and the reader.

Describe how close reading and critical analysis of the texts support the big ideas, themes, and issues of the project. How have the texts influenced understanding of the topic?

2.3 Develop as a reader, listener, viewer for multiple purposes.

Explain how this project experience has facilitated your development as a reader, listener, and viewer. Evaluate project and learning using rubric. Write and share reflections on experience in peer debriefing. (Reflective Essay and Group Discussion)

3.1 Develop the skills of close and contextual literary reading.

Explain how knowledge of and from literature has influenced the content and presentation style of your final product. (Journal Entry or Group Discussion)

3.2 Read and respond to texts from a variety of literary genre.

Explain how your knowledge of the various genre, time periods, and authors influenced the creation of your final product. (Journal Entry or Group Discussion)

3.3 What type of analysis (literary criticism) would be most appropriate for finding the multiple meanings in your final product?

How would the project be viewed differently from another perspective? Think about any unintended hidden messages that might be uncovered in a critical analysis. (Group Sharing and Discussion)

3.4 Examine, interpret, and evaluate the use and misuse of texts from popular culture.

Justify the choice of the media used in creating or presenting your final product. (Persuasive Essay)

4.1 Understand and use the English language effectively.

Provide evidence that the choice of language for your final product was intentional, based on the content, purpose and audience of your final product. (Reflective Essay or Journal Entry)

4.2 Understand how choice of language reflects and shapes experience.

Provide evidence that the variety of language you have chosen for your final product reflects and shapes the intended experience. (Reflective Essay or Journal Entry)
Project Ideas

Example 1

Main Product
- Group or individual documentary showcasing an issue and suggesting solutions or next steps
- Photos or images that sparked your thinking
- Suggested plan for continued focus on this issue
- Display at a school/community exhibit of senior projects (aired on school television station)

Additional Products – Artifacts and Documentation
- Research plan, annotated bibliography, essays, journals, lists, discussion records, logs

Example 2

Main Product
- Group photo gallery of images showcasing an issue
- Poetry to support photography (poetry by each student in group and by other poets)
- Recorded interviews of persons affected by issue
- Recorded interviews of persons in positions to make decisions about the issue
- Display at a school/community exhibit of senior projects

Example 3

Main Product
- Group or individual digital story showcasing individuals who have exhibited social responsibility
- Videos and music clips and quotations
- Display at a school, community, or shopping mall exhibit of senior projects

Additional Products – Artifacts and Documentation
- Research plan, annotated bibliography, essays, journals, lists, discussion records, logs

Example 4

Main Product
- Group or individual promotional video highlighting opportunities for volunteerism and youth activism in the community
- Video clips of students and community members making a difference by volunteering
- Interviews of students involved in service learning projects
- Links and contact information for additional information
### Example 5
**Main Product**
* Political or editorial cartoons showcasing an issue and suggesting solutions or next steps
* Explanation or analysis of products.
* Publish in school or community newspaper.

**Additional Products – Artifacts and Documentation**
* Research plan, annotated bibliography, essays, journals, lists, discussion records, logs

### Example 6
**Main Product**
* Group or individual story corp collection of family leadership stories.
* Share as podcast or create and maintain a blog.

**Additional Products – Artifacts and Documentation**
* Research plan, annotated bibliography, essays, journals, lists, discussion records, logs

### Example 7
**Main Product**
* Design an interactive video game in which participants make and evaluate choices based on their positive or negative impact on society. Incorporate specific facts or world events from your area of research.

**Additional Products – Artifacts and Documentation**
* Research plan, annotated bibliography, essays, journals, lists, discussion records, logs
Resources
The following resources provide
• examples of activism
• methods for organizing and presenting information as finished products.

The resources are not intended to limit students’ options, but to introduce ideas, possibilities, and opportunities.

American Dream in a World Context
American Dream Web Quest information
“American Dreams Through the Decades” WebQuest
Library of Congress
http://memory.loc.gov/ammem/ndpeduc/lessons/97/dream/

Making a Difference
“Young Student’s Documentary Leaving Audiences Stunned”
(re-ignited a powerful debate over race)
Kari Davis

“Prize To Save the Planet”
CBS News Online

“Building a Dream: The Oprah Winfrey Leadership Academy”
NEA Report
http://www.nes.org/reviews/building07.html

The Power of One
(Video clip)
www.caringstrangers.com/powerofone.htm

“JFK Inauguration Speech,”
January 1961
http://www.historyplace.com/speeches/jfk-inaug.htm

Youth Activism Project
http://www.youthactivism.com/Home/php

2006 Nobel Peace Prize Acceptance Speech
Muhammad Yunus

Supporting Learning for All
“The Kalamazoo Promise”
Eye To Eye: Janice Brown, Superintendent
CBS News Online

Watch Clips from
Freedom Writers
Richard LaGravenese (screenplay)

=customer.product&product_code=F980415%2002

Embracing Diversity
Global Nomads Group
Website
www.gng.org

Telling Your Story
NPR Story Corps (Write stories)
http://www.storycorps.net
Capturing the Stories of Ordinary People: Albert Maysles and Direct Cinema
http://www.pbs.org/now/classroom/maysles.html

Making a Documentary
“Reel Works Teen Filmmaking”
http://www.reelworks.org/

“Reel Works in the News”
http://www.reelworks.org/press.php

Social Responsibility
“It’s My Life”
http://pbskids.org/itsmylife/video/index.html

Students make own documentary or blog

Sample Documentaries
NOW documentaries
http://www.pbs.org/now/classroom/katrina.html#background

Other NOW documentaries

Student and Teacher Resources
The three items above can also be purchased as a Documentary Resource Kit for $29 (part number M9620LI/A).

“A Class Divided” Documentary
http://www.pbs.org/wgbh/pages/frontline/shows/divided/etc/view.html

“A Class Divided” Documentary Teacher Guide
http://www.pbs.org/wgbh/pages/frontline/teach/divided/postviewing.html

Create a Blog
http://www.blogger.com/start

Photography/Visual Literacy
North Carolina
http://www.frankwbaker.com/elahandouts.htm
High School Graduation Requirement Guidelines

VISUAL, PERFORMING AND APPLIED ARTS

- Create
- Perform
- Respond/Analyze

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Introduction

On April 20, 2006, Governor Jennifer M. Granholm signed into law a rigorous new set of statewide high school graduation requirements called the Michigan Merit Curriculum that are among the best in the nation. (Public Acts 123 & 124)

The Michigan Merit Curriculum will be required for graduation starting with the Class of 2011. The curriculum requires 16 credits for graduation, which could be acquired through subject and integrated (mixed subject) classes, as well as, career and technical education programs and requires the Michigan Department of Education to develop credit guidelines for all of the Michigan Merit Curriculum credits including Visual, Performing and Applied Arts.

To develop the Visual, Performing and Applied Arts guidelines, the department established an Academic Work Group, co-chaired by Aaron P. Dworkin, Sphinx Organization; Robert Root-Bernstein, Michigan State University; and Sharon L. Vasquez, Wayne State University with representation from higher education, K-12 education, and the cultural and business sectors.

The committee has met and drafted the Visual, Performing and Applied Arts guidelines. We value your input and would like to invite you to review these DRAFT guidelines and provide input by completing the attached survey by July 12, 2006.
Graduation Requirement Guidelines for the Visual, Performing and Applied Arts

Guidelines

The State Board of Education’s expectation is that all K-12 students should achieve at the basic level in each of the arts disciplines and achieve proficiency in at least one art discipline by graduation from high school.

The guidelines in this document represent three strands within the “Artistic Process”: CREATE, PERFORM, RESPOND/ANALYZE. The strands and guidelines correspond to Michigan’s Arts Education Content Standards and Benchmarks (http://www.michigan.gov/documents/ARTS_Standards_11402_7.pdf) approved by the State Board of Education in 1998. There are multiple guidelines within each strand that may be addressed through the visual, performing, or applied arts disciplines.

The guidelines for the 1-credit graduation requirement in the Visual, Performing and Applied Arts are designed to provide all high school students with a rigorous foundation in the artistic process that can be easily adapted to a specific arts discipline or level of student proficiency.

These guidelines support curriculum development along with Michigan’s Arts Education Content Standards and Benchmarks for Dance, Music, Theatre and the Visual Arts (http://www.michigan.gov/documents/ARTS_Standards_11402_7.pdf and/or Michigan’s Career Cluster Mastery Grid (http://www.michigan.gov/documents/Assessment_Grid_Arts_Land_116037_7.xls). The skills and content addressed in these guidelines will, in practice, be woven together into a coherent and dynamic visual, performing or applied arts curriculum centered round the complete artistic process, the centerpiece of the guidelines in this document. The emphasis is not on courses but on credits.

The Artistic Process model which follows the guidelines, illustrates the dynamic cycles and multiple entry points to the artistic process that is central to these guidelines and involves: observation, exploration, innovation, problem-solving, skill development, creation, presentation, reflection, and delayed closure- all key to the artistic process.
Visual, Performing and Applied Arts
Credit Guidelines

To meet the 1-credit graduation requirement in the visual, performing and applied arts, students will develop a working understanding of the artistic process by demonstrating proficiency in all of the following guidelines in this document in one or more courses.

**Strand 1: Create (C)**

*Students:*

C.1. Understand the organizational principles of the art discipline. Recognize patterns and associations as they are realized through the acquisition of knowledge, techniques and skills.

C.2. Formulate an idea, question, or problem that is informed by the history, tradition and contemporary cultural contexts of the art discipline.

C.3. Engage in the full iterative cycle of the artistic process by problem-seeking, exploring, and making analytical and aesthetic choices while delaying closure.

C.4. Use state of the art resources and tools to facilitate critical decision-making, problem-solving, editing, and the creation of solutions.

C.5. Reflect on and articulate the steps of the artistic process.

**Strand 2: Perform (P)**

*Students:*

P.1. Understand and demonstrate proficiency in use of appropriate vocabularies, materials, tools, techniques, elements, principles, intellectual methods and conceptual strategies of the art discipline.
P.2. Learn new ways of thinking, processing and communicating ideas, emotions, and experiences through the art discipline.

P.3. Apply the organizational principles and functions of the art discipline to address opportunities or solve problems with insight, reason, and technical proficiency.

P.4. Understand relationships among the artist (student), the art (product), and a variety of potential audiences.

P.5. Perform, exhibit, or publish their work for an audience.

**Strand 3: Respond/Analyze (R)**

*Students:*

**R. 1.** Observe, describe, reflect on, analyze, and interpret works of the visual, performing or applied arts.

**R.2.** Describe, analyze and understand connections among the visual, performing, and applied arts; between the arts and other academic disciplines; between these arts and everyday life.

**R.3.** Describe, analyze and understand the visual, performing, or applied arts in historical, contemporary, social and cultural contexts.

**R.4.** Analyze and reflect on the personal and social meaning derived from an artistic experience.
Artistic Process
As illustrated by cycles of exploration and delayed closure

For the purpose of curriculum development, the three strands Creating, Performing, and Responding/Analyzing have been identified. In practice, the artistic process is always dynamic, wholly integrated, organic and complex. The artistic process draws upon skills, knowledge and practices from each strand. Each stage of the process combines experiential, affective, emotional, self-reflective and analytical understanding. The main goal of the graduation requirement is to provide students with experience in the artistic process as a whole. This process is non-linear and iterative, characterized by cycles of exploration and delayed closure in which students essay a variety of approaches sustaining a realm of possible creations before settling on a product or performance. There are therefore a multitude of paths through the artistic process and each stage of the process may interact with and embody several different guidelines.

For example, the artistic process always begins with questions and problems. Such questions and problems may derive from an informed knowledge of the history, traditions or contemporary cultural contexts of a discipline [C.2]; from applying the organizational principles and functions of a discipline to a particular performance [P.3]; or trying to understand, analyze, and describe connections among various arts [R.2]. Moreover, the nature of the problems and questions posed at each stage of the process will differ: skill acquisition [C.1, C.2, P.1, R.1, R.3] poses problems that are of a different nature in each art and which, in turn, differ from the problems posed by critical decision-making and editing [C.4, C.5, P.3].

In addition, each artistic production may proceed through different dynamic and iterative paths through the process. An exciting question may arise from viewing another artist’s exhibition or performance [C.1, C.4, P.1], or making new associations between knowledge [C.1]. Experimenting with possible solutions to a problem [C.3, P.2] may yield one major insight or many iterative approximations [P.1, P.2, P.3] before a solution [C.4, P.4] that passes critical examination is achieved [C.4, C.5, P.3, R.1-4].

Another possibility is that new problems may be posed [C.2, P.3, R.2] that redefine what new knowledge, skills, and techniques [C.1, C.4, P.1] need to be acquired. Students should experience various iterative and dynamic paths through the artistic process and be able to describe and analyze the steps and their various relationships.
Artistic Process
As illustrated by cycles of exploration and delayed closure

- **Products, Solutions**
  C.4, P.4

- **Critical Decision-Making, Editing, Problem-Solving**
  C.4, C.5, P.3

- **Exhibition, Performance Publication**
  P.5, R.1-4

- **Knowledge & Skills Acquisition**
  C.1, C.2, P.1, R.1-4

- **Techniques & Skills**
  C.1, C.4, P.1, R.1-4

- **Associations & Patterns**
  C.1

- **Questions, Problems, Needs, Reflections, Revisions**
  C.5, R.1-4

- **Play, Experimentation, Problem-Seeking**
  C.3, P.2

- **Preliminaries, Possibilities, Drafts**
  P.1, P.2, P.3

To enter the survey, please click on the following link:

Visual, Performing and Applied Arts Survey

The Michigan Department of Education would like to thank you for your participation and values your input.
PHILOSOPHY STATEMENT FOR CREATIVE WRITING

Creative Writing provides opportunities for students to refine their creative writing skills and abilities beyond those developed in the required English language arts courses. Creative writing should allow for the practice of the stylistic elements detailed in the Language Arts Curriculum as it builds up the students’ confidence in their own writing, their own style, and their own voice. This course encourages students to see creative writing as a unique way of thinking, and as a means of constructing and conveying meaning. Students in Creative Writing are encouraged to explore and develop their own ideas. They are also encouraged to explore many different ways of conveying meaning through writing, this includes examining the styles of several authors and to seeing how methods and styles vary within cultures and time periods and other forms art. Through experiences in creative writing, students are encouraged to see connections between their own writing, the writing of others, and the broader world around them. To this end, the following principles should apply:

1. Students learn language through experiences with language. Creative Writing is a "hands-on" course in which students experience literary genres and various types of language use through their own writing. Students learn about language processes, elements, and conventions as they read, write, and discuss their own and others' writing.

2. The focus of the creative writing program should be on ideas and meaning. The relevance of creative writing to students is in the exploration and unique expression of their own ideas. Ideas can be expressed directly or indirectly (e.g., through the use of imagery). They can express the students' opinion or point of view, pose a question or paradox, or explore language or form. The point is, writing and other art forms are about meaning, whether that meaning has to do with narrative, daily life, imagination, or language itself.

3. Discussion about the structure of writing genres and use of language should be on how meaning is constructed or revealed, rather than on rules or formulas. There is no one method or formula for telling a story, no one-way to use creative language correctly, and no rule that cannot be broken by a good writer. This is not to say that creative writing or any other artistic endeavor is a free-for-all of self-expression, or that a student can defend sloppy work by saying, "That's just how I write". Rather, the focus should be on what the student has done to develop and support meaning in his or her work.

4. Reading is essential to students' development as writers. The connection between reading and writing cannot be overstated. Literature provides students with the language and tools to write. By examining the writing of others, students see the wide range of possibilities for creative and expressive language use. By finding writers who inspire them, students can come to understand their own reasons for writing, their own sense of aesthetics, and the value of writing to humankind.
Note: Teachers can do student writers a great service by introducing them to writers and writing from their own community and province. Through such writing students learn that their own lives and perspectives are worthy subject matter, that writers live everywhere in the world, and that the place where a writer lives has an impact on his or her content and form. By meeting writers, students learn that it is possible to become a writer as a career if they so choose, and are provided with the opportunity to ask questions of a professional in their field of interest.

5. Teachers must provide latitude in allowing students to choose their own writing models.

The study of literature in Creative Writing must be focused on the individual student, and the term "literature" must be broadly defined to include forms of particular interest to high school students (e.g., song lyrics, comic books, independent or online "zines", etc.). In this course, literature needs to speak to and inspire individual students if it is to help them understand and grow in their own writing. Students must be seen as contemporary writers with their own cultures, inspired by forms and writing that may not appear in the canon with which the teacher is familiar.

(Note: If there is certain language or subject matter that is not acceptable in a particular classroom, the teacher and students can establish guidelines for works brought to school. Recommended as unacceptable for use in class discussions or presentation: suicide, graphic sex or sex abuse, material threatening violence. At the teacher's discretion, this material maybe written but the students must be aware that the material will be turned over to a school counselor.)

6. Teachers must be sensitive to the variety of language use that exists within social and ethnic cultures. How language is used to support subject matter and meaning is both culturally determined and intensely personal. Teachers and peers should remember that a writer might be doing something with language that makes perfect sense within a certain context. Students should not be steered routinely toward a homogenous use of language or method of structuring a piece of writing.

7. Writing activities should be planned around students' interests and student-selected topics. Student learning in creative writing is facilitated when students have opportunities to apply the elements of language in meaningful situations, and when their writing fulfills purposes that are determined by and understood by them. It is crucial to students' learning that they be allowed to handle topics in their own way. The freedom to choose topics and explore them in their own way greatly influences students' attitudes toward writing. When the teacher introduces pre-writing activities, he or she must allow a degree of choice within a broad frame.

8. Creative writing should be seen as a product of the imagination. The imagination is one of the most valuable gifts a human being can have. The imagination allows people to create, to experience the joy and satisfaction of invention, to predict and hypothesize, and to empathize with others. When a person reads a novel and believes in the characters in that novel, it is because the
writer has "imagined" the story into existence in a way that allows the reader to do the same. When students create a piece of writing, they are creating something that did not exist before—they are imagining it into existence.

9. **Creative writing should be seen as a "way of knowing" about the world and humanity.** From the earliest of times, humankind has expressed its way of knowing about the world through the arts. Ancient legends, for example, document historical events, provide explanations for natural occurrences, and describe codes of behavior and the consequences of breaking them. The process of writing is a process of thinking. As students write, they make comparisons, inferences, and deductions. They discover relationships; they ponder and reflect about the organization of words, images, and thoughts. As students work their way through an idea by writing, they explore points of view, think about "what if," and synthesize their thoughts about the world, humanity, language, and personal aesthetics.

10. **The organic nature of the writing process must be recognized.** An organic process is one that evolves as it progresses. Often a writer will begin from a general idea, but will be unable to state what the piece is about until he or she has completed several drafts. A story writer might, for example, begin with a rough plot idea. When the writer has a draft, he or she might ask, "What is this story about?" (theme) and "How can I revise the story so that meaning is revealed through what the characters say or do?" It is reassuring for students to know that professional writers work this way. Learning what they are writing about is all part of the process; this knowledge is the outcome of the work they do on a piece of writing.

11. **There should be an abundance of discussion about writing in the creative writing classroom.** Productive discussion about writing helps students develop an awareness of the relevance and importance of writing. It also provides an opportunity for students to learn from the ideas of others and to explore in more depth what they have read (e.g., through book talks and literature circles). It is also important for students to discuss their own and other students' work. They can respond to one another's work before, during, and after a piece of writing is created. They can respond in small groups and pairs. The formality of a collegiate-style workshop may be intimidating at first, but would provide ample opportunity for the exchange and analysis of ideas and interpretations. Productive discussion encourages thinking and subsequent revision, and that is the spirit in which it should take place.

12. **Revision should be a substantial part of the class.** Some students may have the tendency to believe their first drafts are golden, so it may be valuable for the teacher to teach and demonstrate the value of revision to a writer. Numerous methods of revision should examined or practiced and time set aside for the revision of pieces.

13. **Respect must be modeled by all involved with the class.** Especially when work shopping or critiquing others work, both the students and the teacher should keep in mind the emotional being behind the piece. Criticism, while a necessity in any class and a definite tool of improvement, must be done in a constructive and respectful manner.

14. **Students should recognize that writing and publication are a means of public performance.** Some students may start with the belief that writing is either A) meant only for the writer or B) must be generic in order to appeal to a larger audience. The teacher should help the students come to realize the public nature of writing vs. the private nature of writing and to that end should help students understand the relevance of diction, description, imagery, language, and sentence structure. By using language for creative writing, students make a representational world
for themselves and their readers. They learn to understand the ability of language to stand for experience, to endure limitations, and to reshape familiar forms and elements into new relationships.

15. The teacher should write along with students in the classroom. The participation of the teacher as a writer forms a necessary part of a successful creative writing program. The blank page should be just as much of a challenge to the teacher as to the student. When time permits, the teacher should participate in free writing, journal writing, and drafting in order to model writing activity. Periodically, the teacher should submit a piece of writing which he or she is struggling with, and get student responses to it, similar to how the students are preparing their writing for peer response and for teacher response. Personal writing allows the teacher to gain insight into the difficulties students might be having and might even help strengthen the student/teacher connection.
CREATIVE WRITING COURSE OVERVIEW

The student will

READ:

- A selection of fiction, possibly including but not limited to:
  - "The End of Something" by Ernest Hemingway
  - "In Another Country" by Ernest Hemingway
  - "Spin" by Tim O'Brien
  - "How to tell a True War Story" by Tim O'Brien
  - "Diary of Adam" by Mark Twain
  - "Diary of Eve" by Mark Twain
  - "Something Once" by Seth Kay
  - Excerpt from *The Great Gatsby* by F. Scott Fitzgerald
  - Excerpt from *As I Lay Dying* by William Faulkner
  - "The Outsider" by H.P. Lovecraft
  - "The Man in the Black Suit" by Stephen King
  - Excerpt from *Slaughter House Five* by Kurt Vonnegut
  - Excerpt from *Dune* by Frank Herbert
  - Excerpt from "The Handmaid’s Tale" by Margaret Atwood
  - "The Minority Report" by Philip K. Dick
  - "Height Advantage" by William J. Carroll, Jr.
  - "The Speckled Band" by Sir Arthur Conan Doyle
  - "A Rose for Emily" by William Faulkner
  - "Doll: A Romance of Mississippi" by Joyce Carol Oates
  - Excerpts of *The Pirate Hunter* by Michael Shaara
  - Excerpts from *Dances with Wolves* by Michael Blake
  - Excerpts from *The Hobbit* by J.R.R. Tolkien
  - Excerpts from *The Lord of the Rings* by J.R.R. Tolkien

- A selection of poems, possibly including but not limited to:
  - "Tattoo" by Ted Kooser
  - "In the Hall of Bones" by Ted Kooser
  - "Song" by Brigit Pegeen Kelly
  - "Burning the Cat" by W.S. Merwin
  - "Woodchucks" by Maxine Kumin
  - "50 years in the Career of an Aspiring Thug" by Rita Dove
  - "Fifth Grade Autobiography" by Linford Detweiler
  - "Second Hand Smoke" by Linford Detweiler
  - "In a Station of the Metro" by Ezra Pound
  - "Where I’m From" by George Ella Lyon
  - "I Want to Write" by Margaret Walker
  - "Southern Song" by Margaret Walker
  - "Memory" by Antonio Machado (Bly translation)
  - "Afterglow" by Raymond Carver
  - "Song of Myself" by Walt Whitman
“Girl in the Doorway” by Dorianne Laux
“The Portrait” by Stanely Kunitz
“Barbie Doll” by Marge Percy
“Love Poem” by Linda Pastan
“Mrs. Krikorian” by Sharon Olds
“Animals are passing from Our Lives” by Phillip Levine
“How I knew Harold” by Deborah Harding
“People who Died” Ted Berrigan
“Howl” by Allen Ginsberg
“Dear Alter Ego” by Heather Moss
“Villanelle” by George Higgins
“Report on Human Beings” by Michael Goldman
“To an Audience” by John Koethe
“A Poem About Blue Gill” by David Dodd Lee
“When the Towers Fell” by Galway Kinnell
“Power” by Corrine Hales
“Out, Out” by Robert Frost
“Woodpiles” by Robert Frost
“Woodpiles in Retrospect” by Seth Kay
“Ice Fishing”” by Seth Kay
“Sleet” by Alan Shapiro
“I Think Your Wonderful” by Thomas Lux
“Masters of War” by Bob Dylan
“Land Locked Blues” by Conor Oberst

• A Selection of Drama/Comic Scripts, possibly including but not limited to:
  “Dialogue Between Franklin and the Gout” by Ben Franklin
  “Self Interview for the Paris Review” by Kurt Vonnegut
  Sure Thing by David Ives
  excerpt of Dead Poets Society
  excerpt of 25th Hour by David Benoiff
  Opposite Spirits by Lhota and Milstein
  Excerpt of The Usual Suspects by Christopher McQuarrie
  Excerpt of American Beauty by Alan Ball

• A selection of non-fiction, possibly including but not limited to:
  Norton: Introduction to Literature by Booth, Hunter, and Mays
  The Writer’s Idea Book by Jack Heffron
  The Writer’s Idea Workshop by Jack Heffron
  The Art of Fiction by John Gardner
  On Becoming a Novelist by John Gardner
  In the Palm of Your Hand by Steve Kowit
  “Why I Write” by T.T. Williams
  Elements of Style by William Strunk and E.B. White
  Writing Fiction edited by Gotham Writers Workshop, Alexander Steele
  On Writing by Stephen King
  Making a Literary Life by Carolyn See
  A Glossary of Literary Terms, by M.H. Abrams
  Image Grammar, by Harry Noden
WRITE:
  • A Minimum of one prompt per day
  • One polished prompt per week
  • Add five pages of typed, revised material per week to the writer's portfolio
  • A 60 page chapbook of polished work

MAINTAIN:
  • A writer's portfolio

PARTICIPATE IN:
  • Writers' workshop with teachers and peers
  • Opportunities for public speaking, discussions, and oral presentations
Creative Writing
(Course Outline)

Welcome to Creative Writing!

Let’s start by answering a few questions about the class:

**What is Creative Writing?** To put it in the fewest possible words: Creative Writing is the act of an author creating an original work. We will be studying several types of work in this class. Each type of work is known as a genre and there are four that we will use:
- Fiction: short stories, novels, fairy tales, horror, suspense, romance, mystery, historical, etc.
- Nonfiction: autobiography, biography, articles, essays, letters, etc.
- Drama: plays (one act or full length), skits, screen plays, etc.
- Poetry: narrative, free verse, lyric, etc.

**What do I have to do?** Lots! Make sure you’re up to it! Students will:
- Keep portfolios of their work – rough drafts, final drafts, class work, etc.
- Keep a daily journal – everyday will end with about ten minutes of time during which students will record their thoughts about their day, their work, and any concern they might have about the class.
- Complete the daily bell ringer activity – at the start of each day, a small five-minute activity must be completed. This leads to the next requirement:
- **BE ON TIME!** Very few things are more rude or irritating than people who are late.
- Submit five pages of typed material for the class workshop every three weeks (This may vary depending on the number of people in the class)
- Participate positively and constructively in the Friday workshops
- Complete daily assignments to the best of your ability and, of course, on time– a variety of assignments will be given to give students a taste of each genre. Participating and using class time well are critical to creating the best possible work.
- Submit a piece of work that has been work shopped to a literary journal, magazine, or online poetry website.
- Your final will be a 60-page chapbook of your work, professionally assembled.
How will I be graded? You will be graded on the following:

- Assignments
- Final Portfolio
- Journals
- Bell ringers
- Submission
- Work shopping
- Respect Code

You will be graded on a total points system in order to allow for more flexibility in the class.

It is important to remember that our class is a writing community and we will share our ideas with others for their ideas and feedback. Things do not always go smoothly. Sometimes we do not agree with the way another writer or teacher thinks. Our job is to work through the difficulties in a positive and constructive way, because there are great rewards possible in being and becoming a writer. You will learn about yourself and others and hopefully, in the process, you will create work of which you are proud!

Ten Essentials for Creative Writing

1. A writing utensil: pen or pencil would be best, charcoal and chisel work, too but they are usually pretty messy
2. Something on which to write: paper is best, but you'll need stone for a chisel
3. An active imagination – crucial: an inactive mind is a boring mind
4. Dedication and/or perseverance. Find the “warrior” in you. Failure and frustration are main ingredients in writing. You must endure equal doses of both to eventually be successful.
5. A positive attitude. You must believe that everything you write is important and worthy. If only because it comes from you
6. A sense of humor. Take a serious approach to your work, but don’t take yourself too seriously. Stress can destroy even the best of minds.
7. Be a risk taker. The willingness to take chances is the only way you will get anywhere in writing (or life for that matter). Just be sure you take the right chances.
8. Be concerned with the journey. The work itself is the heart of the matter. Don’t be too concerned about just getting things done.
9. A love of beautiful things, including the written word. A writer without passion for literature is like a painter without paint.
10. An “eyes open” approach to the world. Learn to notice the details that make life interesting and wondrous.
Course Objectives

Note: This curriculum reflects a hybrid of the Michigan English Language Arts Content Standards and the Michigan Fine Arts Curriculum Standards. The following content standards reflect the Fine Arts portion and are reflected, along with the ELA standards in the pacing guide following the Course Objectives.

Content Standard 1: All students will apply skills and knowledge to perform in the arts.

Content Standard 2: All students will apply skills and knowledge to create in the arts.

Content Standard 3: All students will analyze, describe, and evaluate works of art.

Content Standard 4: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.

Content Standard 5: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

Performing Objectives

After each objective is a code, such as (ELA-1.2.1hs). The first letters stand for what standards are being addressed (English Language Arts, or Technology, or Career Education). The first number stands for the strand, the second for the content standard, the third for the benchmark, and the letters for the grade level for which this is intended.

1. Integrate listening, viewing, speaking, reading, and writing skills for multiple purposes and varied contexts. (ELA 1.3.1hs)

2. Write stylistically fluent pieces in a variety of genres for the purpose of vocal and physical interpretation. (AE 1 hs)

3. Be involved in the presentation and critiquing of pieces in a workshop setting. (AE 1 hs)

4. Be involved in the presentation of pieces for an audience. (AE 1 hs)

5. Submit a revised piece for publication in an online literary magazine. (AE 1 hs)

6. Submit a revised piece for publication in a paper based literary magazine. (AE 1 hs)

Writing Objectives

After each objective is a code, such as (ELA-1.2.1hs). The first letters stand for what standards are being addressed (English Language Arts, or Technology, or Career Education). The first number stands for the strand, the second for the content standard, the third for the benchmark, and the letters for the grade level for which this is intended.

1. Respond personally, analytically, and critically to a variety of oral, visual, written, and electronic texts, providing examples of how texts influence their lives and their role in society. (ELA 1.1.5hs)
2. Write fluently for multiple purposes to produce compositions, such as stories, poetry, personal narratives, editorials, research reports, persuasive essays, resumes, and memos. (ELA 1.2.1hs)

3. Recognize and approximate authors' innovative techniques to convey meaning and influence an audience when composing their own texts. Examples include experimentation with time, stream of consciousness, multiple perspectives, and use of complex grammatical conventions. (ELA 1.2.2hs)

4. Plan, draft, revise, and edit their texts, and analyze and critique the texts of others in such areas as purpose, effectiveness, cohesion, and creativity. (ELA 1.2.3hs)

5. Demonstrate precision in selecting appropriate language conventions when editing a text. Examples include complex grammatical constructions, sentence structures, punctuation, and spelling. (ELA 1.2.4hs)

6. Consistently use strategies to regulate the effects of variables on the communication environment for maximum impact on the receiver. (ELA 1.3.2hs)

7. Read and write fluently, speak confidently, listen and interact appropriately, view critically, and represent creatively. (ELA 1.3.3hs)

8. Recognize and use varied innovative techniques to construct text, convey meaning, and express feelings to influence an audience. Examples include experimentation with time, order, stream of consciousness, and multiple points of view. (ELA 1.3.7hs)

9. Demonstrate how language usage is related to successful communication in their different spoken, written, and visual communication contexts, such as job interviews, public speeches, debates, and advertising. (ELA 2.4.1hs)

10. Demonstrate ways in which communication can be influenced through word usage. Examples include propaganda, irony, parody, and satire. (ELA 2.4.4hs)

11. Recognize and use levels of discourse appropriate for varied contexts, purposes, and audiences, including terminology specific to particular fields. (ELA 2.4.5hs)

12. Select, read, listen to, view, and respond thoughtfully to both classic and contemporary texts recognized for quality and literary merit. (ELA 3.5.1hs)

13. Evaluate the power of using multiple voices in their oral and written communication to persuade, inform, entertain, and inspire their audiences. (ELA 4.6.2hs)

14. Document and enhance a developing voice with authentic writings for different audiences and purposes. (ELA 4.6.4)

15. Monitor their progress while using a variety of strategies to overcome difficulties when constructing and conveying meaning, and demonstrate flexible use of strategies across a wide range of situations. (5.7.2hs)
16. Demonstrate flexibility in using strategies for planning, drafting, revising, and editing complex texts in a variety of genre, and describe the relationship between form and meaning. (ELA 5.7.4hs)

17. Identify and use selectively mechanics that facilitate understanding. Examples include organizational patterns, documentation of sources, appropriate punctuation, grammatical constructions, conventional spelling, and the use of connective devices, such as transitions and paraphrasing an oral message completely and accurately. (ELA 6.8.1hs)

18. Describe and use characteristics of various narrative genres and complex elements of narrative technique to convey ideas and perspectives. Examples include use of symbol, motifs, and function of minor characters in epics, satire, and drama. (ELA 6.8.2hs)

19. Describe and use characteristics of informational genre (e.g., manuals, briefings, documentaries, and research presentations) and complex elements of expository texts (e.g., thesis statement, supporting ideas, and authoritative and/or statistical evidence) to convey ideas. (ELA 6.8.3hs)

20. Identify and use aspects of the craft of the speaker, writer, and illustrator to formulate and express their ideas artistically. (ELA 6.8.4hs)

21. Develop and extend a thesis by analyzing differing perspectives and resolving inconsistencies in logic in order to support a position. (ELA 7.9.3hs)

22. Generate questions about important issues that affect them or society, or topics about which they are curious; narrow the questions to a clear focus; and create a thesis or a hypothesis. (ELA 9.11.1hs)

**Reading Objectives**

After each objective is a code, such as (ELA-1.2.hs). The first letters stand for what standards are being addressed (English Language Arts, or Technology, or Career Education). The first number stands for the content standard, the second for the benchmark, and the letters for the grade level for which this is intended.

1. Use reading for multiple purposes, such as enjoyment, learning complex procedures, completing technical tasks, making workplace decisions, evaluating and analyzing information, and pursuing in-depth studies. (ELA 1.1.1hs)

2. Read with developing fluency a variety of texts, such as novels, poetry, drama, essays, research texts, technical manuals, and documents. (ELA 1.1.2hs)

3. Selectively employ the most effective strategies to construct meaning. (ELA 1.1.3hs)

4. Selectively employ the most effective strategies to recognize words as they construct meaning, including the use of context clues, etymological study, and reference materials. (ELA 1.1.4hs)

5. Integrate listening, viewing, speaking, reading, and writing skills for multiple purposes and in varied contexts. An example is using all the language arts to complete and present a multi-media project on a national or international issue. (ELA 1.3.1hs)
6. Read and write fluently, speak confidently, listen and interact appropriately, view critically, and represent creatively. (ELA 1.3.3hs)

7. Employ the most effective strategies to construct meaning while reading, listening to, viewing, or creating texts. (ELA 1.3.5hs)

8. Determine the meaning of specialized vocabulary and concepts in oral, visual, and written texts by using a variety of resources. (ELA 1.3.6hs)

9. Analyze their responses to oral, visual, written, and electronic texts, providing examples of how texts affect their lives, connect them with the contemporary world, and transmit issues across time. (ELA 1.3.8hs)

10. Select, read, listen to, view, and respond thoughtfully to both classic and contemporary texts recognized for quality and literary merit. (ELA 3.5.1hs)

11. Use a combination of strategies when encountering unfamiliar texts while constructing meaning. (ELA 5.7.1hs)

12. Monitor their progress while using a variety of strategies to overcome difficulties when constructing and conveying meaning, and demonstrate flexible use of strategies across a wide range of situations. (ELA 5.7.2hs)

13. Reflect on their understanding of literacy, assess their developing ability, set personal learning goals, create strategies for attaining those goals, and take responsibility for their literacy development. (ELA 5.7.3hs)

14. Synthesize from multiple texts representing varied perspectives, and apply the principles and generalizations needed to investigate and confront complex issues and problems. (ELA 7.9.2hs)

15. Use literary history, tradition, theory, terminology, and other critical standards to develop and justify judgments about the craft and significance of oral, visual, and written texts. (ELA 10.12.3hs)

**Grammar/Style Objectives**

After each objective is a code, such as (ELA-.1.2.hs). The first letters stand for what standards are being addressed (English Language Arts, or Technology, or Career Education). The first number stands for the content standard, the second for the benchmark, and the letters for the grade level for which this is intended.

1. Recognize and approximate authors’ innovative techniques to convey meaning and influence an audience when composing their own texts. (ELA 1.2.2hs)

2. Plan, draft, revise, and edit their texts, and analyze and critique the texts of others in such areas as purpose, effectiveness, cohesion, and creativity. (ELA 1.2.3hs)
3. Demonstrate precision in selecting appropriate language conventions when revising and editing a text. (1.2.4hs)

4. Recognize and use varied innovative techniques to construct text, convey meaning, and express feelings to influence an audience. (ELA 1.3.7hs)

5. Demonstrate how language usage is related to successful communication in their different spoken, written, and visual communication contexts. (ELA 2.4.1)

6. Use an understanding of how language patterns and vocabularies transmit culture and affect meaning in formal and informal situations. (ELA 2.4.2hs)

7. Explore and explain how the same words can have different usages and meanings in different usages and meanings in different contexts, cultures, and communities. (ELA 2.4.3hs)

8. Demonstrate ways in which communication can be influenced through word usage. (ELA 2.4.4hs)

9. Recognize and use levels of discourse appropriate for varied contexts, purposes, and audiences, including terminology specific to particular fields. (ELA 2.4.5hs)

10. Evaluate the power of using multiple voices in their oral and written communication to persuade, inform, entertain, and inspire their audiences. (ELA 4.6.2hs)

11. Analyze the style and characteristics of authors, actors, and artists of classics and masterpieces to determine why these voices endure. (ELA 4.6.3hs)

12. Document and enhance a developing voice with authentic writings for different audiences and purposes. (ELA 4.6.4hs)

13. Identify and use selectively mechanics that facilitate understanding. (ELA 6.8.1hs)

14. Describe and use characteristics of various narrative genres and complex elements of narrative technique to convey ideas and perspectives. (ELA 6.8.2hs)

15. Describe and use characteristics of informational genre (e.g., manuals, briefings, documentaries, and research presentations) and complex elements of expository texts (e.g., thesis statement, supporting ideas, and authoritative and/or statistical evidence) to convey ideas. (ELA 6.8.3hs)

16. Identify and use aspects of the craft of the speaker, writer, and illustrator to formulate and express their ideas artistically. (ELA 6.8.4hs)

17. Analyze and apply individual, shared, and academic standards in various contexts. (ELA 10.12.2hs)

18. Create a collection of personal work based on individual, shared, and academic standards, justifying judgments about the craft and significance of each selection. (ELA 10.12.4hs)
19. Apply diverse standards (e.g., rhetorical and societal) to evaluate whether a communication is truthful, responsible, and ethical for a specific context. (ELA 10.12.5hs)

**OTHER OBJECTIVES**

*After each objective is a code, such as *(ELA-.1.2.hs). The first letters stand for what standards are being addressed (English Language Arts, or Technology, or Career Education). The first number stands for the content standard, the second for the benchmark, and the letters for the grade level for which this is intended.*

1. Consistently use effective listening strategies (e.g., discriminating, assigning meaning, evaluating, and remembering) and elements of effective speaking (e.g., message content, language choices, and audience analysis). (ELA 1.3.4hs)

2. Describe and discuss archetypal human experiences that appear in literature and other texts from around the world. (ELA 3.5.2hs)

3. Analyze how the tensions among characters, communities, themes, and issues in literature and other texts reflect the substance of the human experience. (ELA 3.5.3hs)

4. Analyze how cultures interact with one another in literature and other texts, and describe the consequences of the interaction as it relates to our common heritage. (ELA 3.5.4hs)

5. Analyze and evaluate the authenticity of the portrayal of various societies and cultures in literature and other texts. An example is critiquing print and non-print accounts of historical and contemporary social issues. (ELA 3.5.5hs)

6. Assess their use of elements of effective communication in personal, social, occupational, and civic contexts. (ELA 4.6.1hs)

8. Describe and use the characteristics of various oral, visual, and written texts (e.g., debate, drama, primary documents, and documentaries) and the textual aids they employ (e.g., prefaces, appendices, lighting effects, and microfiche headings) to convey meaning and inspire audiences. (ELA 6.8.5hs)

9. Analyze and reflect on universal themes and substantive issues from oral, visual, and written texts. Examples include human interaction with the environment, conflict and change, relationships with others, and self-discovery. (ELA 7.9.1hs)

10. Use themes and central ideas in literature and other texts to generate solutions to problems and formulate perspectives on issues in their own lives. (ELA 8.10.1hs)

11. Function as literate individuals in varied contexts within their lives in and beyond the classroom. (ELA 8.10.2hs)

12. Utilize the persuasive power of text as an instrument of change in their community, their nation, and the world. (ELA 8.10.3hs)
13. Determine, evaluate, and use resources that are most appropriate and readily available for investigating a particular question or topic. (ELA 9.11.2hs)

14. Synthesize and evaluate information to draw conclusions and implications based on their investigation of an issue or problem. (ELA 9.11.3hs)

15. Research and select the medium and format to be used to present conclusions based on the investigation of an issue or problem. (ELA 9.11.4hs)

16. Apply sets of standards for individual use according to the purpose of the communication context. (ELA 10.12.1hs)
CREATIVE WRITING PACING GUIDE, INSTRUCTIONAL ACTIVITIES, AND BENCHMARK ALIGNMENT CHART

UNIT BREAKDOWN

UNIT I: FICTION (6 weeks)
Utilizing the Norton Introduction to Literature, examine the following chapters:
Elements to be studied:
- Plot Structure
- Point of View
- Symbolism

Terminology to be studied:
- Action
- Climax
- Conclusion
- Inciting Incident
- Reversal
- Conflict
- Expectation
- Exposition
- Flashback
- Plot/plot structure
- Red herring
- Rising action
- Credible Detail
- Dialogue
- Degrees of Distance
- First Person point of view
- Second Person point of view
- Third person point of view
- Third Person Close (limited)
- Third Person Omniscient
- Unreliable narrator
- Narrative voice
- Character
- Setting
- Stream of Consciousness
- Antagonist
- Antihero
- Character
- Characterization
- Static Character
- Nature
- Protagonist
- Round character
- Flat character
- Allegory
- Archetype
- Metaphor
- Myth
- Simile
- Symbol
- Allusion
- Message
- Parable
- Theme
- Motif
- Subject

UNIT II: POETRY (6 weeks)
Utilizing the Norton Introduction to Literature, examine the following chapters:
Elements to be studied:
- Tone
- Speaker
- Situation and Setting
- Diction and Order
- Figurative Language
- Structure
- Sound and Sight
- Stanza and Verse Form
Terminology to be studied:

- Subject
- Theme
- Tone
- Speaker
- Allusion
- Occasional poem
- Referential
- Setting situation
- Spatial setting
- Temporal setting
- Ambiguity
- Connote
- Connotation
- Denote
- Denotation
- Precision
- Diction
- Syntax
- Word order
- Analogy
- Controlling metaphor
- Extended metaphor
- Figurative language
- Figures of speech
- Metaphor
- Simile
- Personification
- Symbol
- Symbolic poem
- Traditional symbols
- Descriptive structures
- Discursive structures
- Imitative structures
- Narrative structure
- Reflective/meditative structure
- Anapestic
- Dactylic
- Iambic
- Onomatopoeia
- Trochaic
- Alliteration
- Assonance
- Consonance
- Ballad stanza
- Blank verse
- Shakespearian Sonnet
- Free verse
- Heroic couplet
- Italian (petrarchan) Sonnet
- Limerick
- Memory devices/mnemonic devices
- Sestina
- Sonnet
- Spenserian stanza
- Stanza
- Terza rima
- Tetrameter couplet
- Villanelle

Unit III: Drama/Cinema Scripts (6 Weeks)
Utilizing the Norton Introduction to Literature, examine the following chapters:

Elements to be studied:

- Character
- Structure

Terminology to be studied:

- Acting
- Antagonist
- Casting
- Conception
- Dramatis personae
- Hero
- Presentation
- Protagonist
- Stereotype
- Amphitheater
- Apron
- Arena stage
- Catastrophe
- Climax
• Conclusion
• Conflict
• Exposition
• Falling action
• Orchestra
• Plot
• Proscenium
• Rising action
• Skene
• Thrust stage
• Unity of time
• Reversal

• Inciting Incident
• Back Story
• Act/Scene Heading
• Blackout
• Voice over
• Character arc
• Progressive complication
• Courier 12 pitch
• Dialogue
• Establishing shot
• Manuscript Format
• Montage
**Sample Week Schedule**

Recommended Structure: In order to encourage a variety of experience and allow enough time for outside reading to be done, and writing to be both drafted, roughly evaluated, and polished; it is recommended that a class routine be established as follows:

<table>
<thead>
<tr>
<th>Day</th>
<th>Student Activity</th>
<th>Teacher Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Read, analyze, and otherwise explore poetry, read from rough drafts (Write 1 to 3 pieces from prompts)</td>
<td>Provide and analyze models, advise during writing of drafts, distribute workshop packets, evaluate rough drafts</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Read, analyze, and otherwise explore prose, read from rough drafts, critique workshop pieces. (Write 4 pages total, single or multiple prompts)</td>
<td>Provide and analyze models, advise during writing of drafts, evaluate rough drafts</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Read, analyze, and otherwise explore script, read from rough draft, critique workshop pieces. (Write 4 pages total, single or multiple prompts)</td>
<td>Provide and analyze models, advise during writing of drafts, evaluate rough drafts</td>
</tr>
<tr>
<td>Thursday</td>
<td>In a media lab: Revise and type evaluated pieces, turn in a single piece as a polished prompt of the week, critique workshop pieces.</td>
<td>Take students to a computer lab, pass back the rough pieces from Mon-Wed., assist with revision, collect polished prompts, collect pieces for the next week's workshop.</td>
</tr>
<tr>
<td>Friday</td>
<td>Varies According to the level of students. Workshop: In the workshop, students are expected to verbally provide positive feedback and constructive criticism to other students. Or: Reading day: Allow students to present pieces orally in a non-intimidating environment.</td>
<td>Moderate the workshop, ideally all of the criticism should originate with the students. Manufacture next week's workshop. Evaluate polished pieces.</td>
</tr>
</tbody>
</table>
## WEEK BY WEEK PACING GUIDE

**T:** Teacher  
**S:** Students  
**R/A/I:** Read/Analyze/Imitate  
**SMS:** Supplementary Materials Section

<table>
<thead>
<tr>
<th>Week One</th>
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</thead>
<tbody>
<tr>
<td><strong>Activity</strong></td>
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</tbody>
</table>
| - Review the Course Outline  
- Ask “Am I in the right place?”  
- R/A/I: T.T. Williams “Why I Write” | Parallelism  
Repetition  
Broken rhythms | Equate S with objectives and expectations of class  
S will examine their own attitudes toward writing and their own reasons for writing | ELA 2.4.2 hs  
ELA 1.3.7 hs  
ELA 6.8.4 hs  
AE 1 hs  
ELA 1.2.2 hs | Utilize prose rubric in SMS |
| - Common flaws in Writing notes  
- R/A/I: *I am from* by George Ella Lyon | Exact Imagery  
Motif  
Parallelism | S will introduce themselves to the class through writing  
S will recognize and utilize specific imagery | AE 1 hs  
ELA 1.2.2 hs | Utilize either the poetry rubric or the I am From rubric in the SMS |
| - R/A/I: *Self Interview* by Kurt Vonnegut | Interview Format  
Voice  
Character | S will proper formatting of an interview  
S will recognize how speech depicts character | AE 1 hs  
ELA 1.2.2 hs | Utilize the Self Interview Rubric in the SMS |
| • Type in Media center  
• Free write | Revision | S will revise and polish one prompt and type the others for later revision | ELA 1.2.3 hs | Polished Prompt Rubric in the SMS |
| - Read Ways to Revise (in SMS)  
- Revise one of their prompts | Revision | S will study new ways to approach old material | AE 1 hs  
ELA 1.2.3 hs | Utilize one of the genre specific rubrics in the SMS |
### Week Two

<table>
<thead>
<tr>
<th>Activity</th>
<th>Key Concept</th>
<th>Outcome</th>
<th>Benchmark/Content Standards</th>
<th>Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read: <em>Cask of Amontillado</em> by Edgar Allen Poe</td>
<td>Plot: Exposition, Rising action, Climax, Resolution</td>
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<tr>
<td>R/A/I: <em>The Speckled Band</em> by Arthur Conan Doyle</td>
<td>Plot:</td>
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<tr>
<td>Read: <em>Occurrence at Owl Creek Bridge</em> by Ambrose Bierce</td>
<td>Point of View</td>
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<tr>
<td>Write: A second Long story</td>
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<tr>
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<tr>
<td>• Workshop, Reading, or, extension activities</td>
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### Week Three

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<tbody>
<tr>
<td>Read: <em>Rose for Emily</em> by William Faulkner</td>
<td>Red Herring, Flashback</td>
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<tr>
<td>Write: As a person speaking for an entity</td>
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<tr>
<td>R/A/I: <em>Death Messages: Instructions for the Officer</em> by Andre Monson</td>
<td>Characterization</td>
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<td>R/A/I: <em>Dream Obits for Carrie, Dream Obits for</em></td>
<td>Characterization</td>
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<td><em>Elizabeth</em> by Andre Monson</td>
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<td>ELA 1.2.3 hs</td>
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<tr>
<td>R/A/I: <em>Spin</em> by Tim O’Brien</td>
<td>Characterization</td>
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<tr>
<td>Read: <em>A Soldier’s Home</em> by Ernest Hemingway</td>
<td>Setting</td>
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<tr>
<td>Read: <em>Minority Report</em> by Philip K. Dick</td>
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<td><em>In Another Country</em> by Ernest Hemingway</td>
<td>Symbol</td>
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<td><em>The Man in the Black Suit</em> by Stephen King</td>
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<td><em>Harrison Bergeron</em> by Kurt Vonnegut</td>
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- **Revision**
- **Setting**
- **Symbol**
- **Theme**
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<td><em>A Good Man is Hard to Find</em> by Flannery O'Connor</td>
<td>Theme</td>
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<td><em>The Story of an Hour</em> by Kate Chopin</td>
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<tr>
<td><em>The Traveling Companion</em> by Hans Christian Anderson</td>
<td>Folktales</td>
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<tr>
<td>-Students compose their own story based upon a folktale by the Grimms or Anderson Begin Reading --</td>
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<td><em>The Body outside of Class</em></td>
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<td><em>The Outsider</em> by H.P. Lovecraft</td>
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<td>-Students try their hands at writing about an alienated character</td>
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<td>-Extension</td>
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<td>Drafting</td>
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<td>- Peer Revising</td>
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<tr>
<td><strong>Week Eight</strong></td>
<td><strong>The Body by Stephen King</strong></td>
<td>Summary of All Fiction Elements</td>
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<tr>
<td>- Writing a polished short story</td>
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<td>Fiction Terms Test</td>
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<td>- Peer Revising</td>
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<tr>
<td><strong>Week Nine</strong></td>
<td><strong>Extension Drafting</strong></td>
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<td><strong>Extension Drafting</strong></td>
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<tr>
<td>Final Stories Due</td>
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<tr>
<td><strong>Week Ten</strong></td>
<td><strong>Woodchucks by Maxine Kumine and Burning the Cat by W.S. Merwin</strong></td>
<td>Tone</td>
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<tr>
<td><strong>Love poem by</strong></td>
<td><strong>Tone</strong></td>
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<tr>
<td><em>Linda Pastan, I think Your Wonderful</em> by Thomas Lux</td>
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<tr>
<td><em>Barbie Doll</em> by Marge Piercy, and <em>Fifth Grade Autobiography</em> by Rita Dove</td>
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<tr>
<td><em>Animals are Passing from our Lives</em> by Phillip Levine, <em>Dear Alter Ego</em> by Heather Moss</td>
<td>Speaker</td>
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<tr>
<td><em>50 years in the Career of an Aspiring Thug</em> by Linford Detweiler</td>
<td>Speaker</td>
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<tr>
<td><em>Life in a Box</em> by Seth Kay, <em>Death of a Young Son by Drowning</em> by Margaret Atwood</td>
<td>Speaker</td>
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<tr>
<td><em>Cherry Log Road</em> by James Dickey, and <em>Night Funeral in Harlem</em> by Langston Hughes</td>
<td>Situation and Setting</td>
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<tr>
<td><em>To a Daughter Leaving Home</em> by Linda Pastan, <em>Girl in the Doorway</em> by Dorianne Laux</td>
<td>Situation and Setting</td>
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<tr>
<td><em>Howl</em> by Allen Ginsberg, <em>Song of Myself</em> by Walt Whitman</td>
<td>Diction and Word Order</td>
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<tr>
<td><em>Tattoo</em> by Ted Kooser</td>
<td>Figurative Language</td>
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<tr>
<td><em>Out, Out</em> by Robert Frost</td>
<td>Figurative Language</td>
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<tr>
<td><em>The Word Plum</em> by Helen Chasin, <em>My Mistress eyes are nothing like the Sun</em> by William Shakespeare</td>
<td>Sound and Sight</td>
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<tbody>
<tr>
<td><em>Villanelle</em> by George Higgins,</td>
<td>Sound and Sight</td>
<td>Structure, Stanza and Verse Form</td>
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<td><em>A Report on Human Beings</em> by</td>
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<td>Michael Goldman</td>
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<tr>
<td><em>The Harlem Dancer</em> by Claude</td>
<td>Structure, Stanza, and Verse</td>
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<td>McKay, <em>First Fight. Then Fiddle</em></td>
<td>Form</td>
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<tr>
<td>by Gwendolyn Brooks</td>
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<td>type the others for later revision</td>
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- Workshop, Reading, or, extension activities

### Week Fifteen

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<tbody>
<tr>
<td>• Type in Media center</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Free write</td>
<td>Revision</td>
<td>S will revise and polish one prompt and</td>
<td>ELA 1.2.3 hs</td>
<td>Polished Prompt Rubric in the</td>
</tr>
<tr>
<td></td>
<td></td>
<td>type the others for later revision</td>
<td></td>
<td>SMS</td>
</tr>
</tbody>
</table>

- Workshop, Reading, or, extension activities

### Week Sixteen

<table>
<thead>
<tr>
<th>Activity</th>
<th>Key Concept</th>
<th>Outcome</th>
<th>Benchmark</th>
<th>Content Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Type in Media</td>
<td>Revision</td>
<td>S will revise and</td>
<td>ELA 1.2.3 hs</td>
<td>Polished Prompt</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity</td>
<td>Key Concept</td>
<td>Outcome</td>
<td>Benchmark</td>
<td>Content Standard</td>
</tr>
<tr>
<td>-------------------</td>
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<td>----------------------------------------------</td>
<td>-----------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>• Type in Media</td>
<td>Revision</td>
<td>S will revise and polish one prompt and type</td>
<td>ELA 1.2.3</td>
<td>Polished Prompt Rubric in</td>
</tr>
<tr>
<td>center</td>
<td></td>
<td>the others for later revision</td>
<td>hs</td>
<td>the SMS</td>
</tr>
<tr>
<td>• Free write</td>
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</tr>
<tr>
<td>- Workshop,</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Reading, or,</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>extension activities</td>
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</tr>
</tbody>
</table>

**Week Seventeen**

**Week Eighteen**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Key Concept</th>
<th>Outcome</th>
<th>Benchmark</th>
<th>Content Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Type in Media</td>
<td>Revision</td>
<td>S will revise and polish one prompt and type</td>
<td>ELA 1.2.3</td>
<td>Polished Prompt Rubric in</td>
</tr>
<tr>
<td>center</td>
<td></td>
<td>the others for later revision</td>
<td>hs</td>
<td>the SMS</td>
</tr>
<tr>
<td>• Free write</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>- Workshop,</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Reading, or,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>extension activities</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Reading/</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poetry Slam</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Poetry Prompt Rubric

Visionary (Scores of 9-10)
(awaken into a new way of seeing – The glorious lie!)
  a. "Apples grow from my mother's hair. When they
     snap off she feeds them to the poor."
  b. "Sparks shot from my toes as your electric eyes
     sizzled into mine."

Descriptive Writing (Scores of 7-8)
(inventive)
  a. "I was excited when you smiled your green-eyed grin."
  b. "You are the most beautiful woman to ever crawl across broken glass."

Basic Level Writing (Score of 6)
  vague:(literal)
  a. "I was excited when you smiled at me."
  b. "You are the most beautiful woman."
Prose Prompt Rubric

**Visionary (Scores of 9-10)**
Displays all he major elements of story and is balanced in terms of showing vs. telling, specific details render the author a credible source for the story, characters and actions are emotionally true, sensory images are plentiful, the narrative voice is compelling.

**Descriptive Writing (Scores of 7-8)**
*(inventive)*
Details are specific, but the narrative voice is flat

**Basic Level Writing (Score of 6)**
*vague:* (literal)
Reports the story rather than tells it.
Unbalanced in favor of telling.
Details are minimal, missing, or nonspecific.
Details and Diction are purposelessly exaggerated or cliché.
<table>
<thead>
<tr>
<th>Code</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>AC</td>
<td>Avoid Clichés</td>
</tr>
<tr>
<td>AMD</td>
<td>Add More Detail</td>
</tr>
<tr>
<td>ASI</td>
<td>Add Sensory Imagery</td>
</tr>
<tr>
<td>AWK</td>
<td>Awkward</td>
</tr>
<tr>
<td>BD!</td>
<td>Better Diction</td>
</tr>
<tr>
<td>BMS</td>
<td>Be More Specific</td>
</tr>
<tr>
<td>BV!</td>
<td>Be Visionary!</td>
</tr>
<tr>
<td>CB</td>
<td>Combine</td>
</tr>
<tr>
<td>CT</td>
<td>Change Tense</td>
</tr>
<tr>
<td>DN</td>
<td>Does not/ Do not</td>
</tr>
<tr>
<td>DNC</td>
<td>Do not center</td>
</tr>
<tr>
<td>DNMR</td>
<td>Does not meet requirements</td>
</tr>
<tr>
<td>EEW</td>
<td>Eliminate Excess Words</td>
</tr>
<tr>
<td>ELP</td>
<td>End Lines Powerfully</td>
</tr>
<tr>
<td>EXC</td>
<td>Excellent</td>
</tr>
<tr>
<td>EXP</td>
<td>Expand</td>
</tr>
<tr>
<td>FL</td>
<td>Figurative Language</td>
</tr>
<tr>
<td>GD</td>
<td>Good!</td>
</tr>
<tr>
<td>IMP</td>
<td>Improve</td>
</tr>
<tr>
<td>MD</td>
<td>More Detail</td>
</tr>
<tr>
<td>NS</td>
<td>Not a sentence</td>
</tr>
<tr>
<td>PF!</td>
<td>Properly format</td>
</tr>
<tr>
<td>POV</td>
<td>Point of View</td>
</tr>
<tr>
<td>PREP</td>
<td>Preposition (don’t end a sentence in a preposition)</td>
</tr>
<tr>
<td>PT</td>
<td>Parallel Tense</td>
</tr>
<tr>
<td>RS</td>
<td>Restructure</td>
</tr>
<tr>
<td>RT?</td>
<td>Right tone?</td>
</tr>
<tr>
<td>RW</td>
<td>Reword or Rewrite</td>
</tr>
<tr>
<td>SI</td>
<td>Sensory Imagery</td>
</tr>
<tr>
<td>TA!</td>
<td>Too Abstract</td>
</tr>
<tr>
<td>UFR</td>
<td>Unnecessary/Forced Rhyming</td>
</tr>
<tr>
<td>VSS</td>
<td>Vary Sentence Structure</td>
</tr>
<tr>
<td>WL</td>
<td>Weak Line</td>
</tr>
<tr>
<td>WT</td>
<td>Wrong tense</td>
</tr>
<tr>
<td>YT!</td>
<td>You trap!</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>(XXXX)</td>
<td>Eliminate what is in the parentheses</td>
</tr>
<tr>
<td>/</td>
<td>Break line here</td>
</tr>
<tr>
<td>Ø</td>
<td>Reduce the letter to lower case</td>
</tr>
<tr>
<td>o</td>
<td>Capitalize the letter</td>
</tr>
<tr>
<td>1</td>
<td>What sensory images could you add to help me better understand your experience?</td>
</tr>
<tr>
<td>2</td>
<td>What punctuation could you use here to meaningfully connect ideas or emphasize specific parts of the sentence?</td>
</tr>
<tr>
<td>3</td>
<td>Where could you break this paragraph to emphasize specific images or ideas?</td>
</tr>
<tr>
<td>4</td>
<td>How could you show this instead of telling it?</td>
</tr>
<tr>
<td>5</td>
<td>Where could you add dialogue?</td>
</tr>
<tr>
<td>↑IM</td>
<td>Increase internal music (alliteration, assonance, consonance, parallel structure, repetition, etc.)</td>
</tr>
<tr>
<td>↑FL</td>
<td>Increase Figurative Language (similes, metaphors, personification, etc.)</td>
</tr>
</tbody>
</table>
Rough Draft Evaluation

- Appropriate length (10 minimum, 15 for full points) _______/5
- Figurative language (uses one or more: simile, Metaphor, symbol) _______/5
- Poetic structure (powerful end words, line breaks, etc) _______/5
- Imagery (uses at least three of the senses) _______/5
- Details (names are used, people are involved in specific action) _______/5

Total _______/20

Rough Draft Evaluation

- Appropriate length (10 minimum, 15 for full points) _______/5
- Figurative language (uses one or more: simile, Metaphor, symbol) _______/5
- Poetic structure (powerful end words, line breaks, etc) _______/5
- Imagery (uses at least three of the senses) _______/5
- Details (names are used, people are involved in specific action) _______/5

Total _______/20

Rough Draft Evaluation

- Appropriate length (10 minimum, 15 for full points) _______/5
- Figurative language (uses one or more: simile, Metaphor, symbol) _______/5
- Poetic structure (powerful end words, line breaks, etc) _______/5
- Imagery (uses at least three of the senses) _______/5
- Details (names are used, people are involved in specific action) _______/5

Total _______/20
Polished Prompt Rubric

Literary Elements for selected genre:

Evidence of Revision:

Evidence of application of instruction:
<table>
<thead>
<tr>
<th>Utilizes specific imagery</th>
<th>Never (0)</th>
<th>Occasionally (1)</th>
<th>Sometime (2)</th>
<th>Frequently (3)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Displays parallel structure</td>
<td>No Attempt (0)</td>
<td>Gets it wrong (1)</td>
<td>Adequately (2)</td>
<td>Well (3)</td>
</tr>
<tr>
<td>Maintains a consistent tone</td>
<td>Erratic (0)</td>
<td>Somewhat (1)</td>
<td>Mostly (2)</td>
<td>Entirely (3)</td>
</tr>
<tr>
<td>Meets length requirement</td>
<td>Not close (0)</td>
<td>Half (1)</td>
<td>Three fourths (2)</td>
<td>Makes it (3)</td>
</tr>
</tbody>
</table>

Additional comments:
### Short Story Rubric

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Score/ Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length: 3,000 – 10,000 words</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Describes one main event</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Features a small cast of realistic characters</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Takes place in a limited time frame</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Adequate use of dialogue</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Story is formatted properly</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Has a distinct point of view</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Establishes a conflict</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Setting is adequately established</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Mood/Tone is adequately established.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Plot contains:</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- Exposition (introduction to characters, setting, and conflict)</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- Rising action (build the conflict and develops the characters)</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- Climax (the high point of the action/conflict)</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- Resolution (resolves the story and ties up loose ends)</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

Total Score _____/70
# Duo Rubric

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Score/ Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Length:</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- 7 -10 minutes when performed.</td>
<td></td>
</tr>
<tr>
<td>Has a single setting that allows for movement and adequate use of stage space.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Has two characters, adequately developed through their dialogue.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Uses stage directions to guide the actors</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Script is formatted properly - including title, dialogue, and stage directions</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Establishes a conflict or investigates a theme or idea</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Mood/Tone is adequately established through dialogue.</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>Plot contains:</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- Exposition (introduction to characters, setting, and conflict)</td>
<td></td>
</tr>
<tr>
<td>- Rising action (build the conflict and develops the characters)</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- Climax (the high point of the action/conflict)</td>
<td>1 2 3 4 5</td>
</tr>
<tr>
<td>- Resolution (resolves the story and ties up loose ends)</td>
<td>1 2 3 4 5</td>
</tr>
</tbody>
</table>

**Total Score _____/55**
<table>
<thead>
<tr>
<th>Name: Literary Elements: Poetry:</th>
<th>Title of Chapbook (Not present/minimal/adequate use/Superior use)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Internal Music Assonance, Consonance Alliteration, internal rhyme, external rhyme meter</td>
<td></td>
</tr>
<tr>
<td>• Figurative language: Simile, Metaphor, Symbolism</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Sensory Imagery (Utilization of all five senses),</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Voice (established through credible detail and consistent point of view)</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Diction (word choice reflects understanding of words and an advanced vocabulary)</td>
<td>0 1 2 3 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name: Literary Elements: Prose:</th>
<th>Title of Chapbook (Not present/minimal/adequate use/Superior use)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Plot Structure</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Point of View / Narrative Voice (established through credible detail and consistent point of view)</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Symbolism (including simile and metaphor)</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Setting</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Character</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Sensory Imagery (Utilization of all five senses)</td>
<td>0 1 2 3 4</td>
</tr>
<tr>
<td>• Diction (word choice reflects understanding of words and an advanced vocabulary)</td>
<td>0 1 2 3 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name: Literary Elements: Drama:</th>
<th>Title of Chapbook (Not present/minimal/adequate use/Superior use)</th>
</tr>
</thead>
</table>

| Structure (Overall): Title, Index, Page Numbers, Length, Professionalism | 0 2 4 6 8 |
| Mechanics (grammatical rules followed unless broken for an obvious purpose) | 0 2 4 6 8 |
| Overall Impression of Portfolio (Average of Scores): | 0 1 2 3 4 |
Student Self Evaluation

Name: _____________________________

As a writer, where do you fall on the scale below? (mark any place on the line)

Basic ——————————— Descriptive ——————————— Visionary

Why did you mark yourself where you did?

Give yourself a rating for each of the following (1(low) – 10 (High))

Use Imagery ______
Explain your rating:

Use of Literary Techniques: ______
Explain your rating:

Completion of Assignments: ______
Explain your rating:

Portfolio: ______
Explain your rating:

Respect Code: ______
Explain your rating:

Growth as a Writer: ______
Explain your rating:
Suggested Revision Guidelines for Student Writers

1. Try focusing on your major concerns first (e.g., central plot, theme, image, metaphor, or character). After you have these working, look at slightly less important concerns (e.g., pacing, secondary images).

2. Resist the urge to "polish" because, at this point, it can distract from your piece’s more important problems. (It could also be meaningless, because you could decide to rewrite what has just been polished.)

3. Let your writing take the direction it wants. New ideas and images may appear as you revise. Look at each on an individual basis; if it feels right, be willing to use it, even if it means abandoning your original intention or plan.

4. Do not be upset if your piece seems awkward at first. This is common for first drafts. Anything you write can be changed. As you rewrite, your piece will steadily take shape.

5. It is not uncommon for writers to like the draft of their project when they first complete it, and then be hypercritical of it the next day. Do not get discouraged. You will like it again once you get involved in the revision process.

6. Before you begin a new draft, or after you have made some changes, read aloud what you have done so far, listening closely to the words and absorbing them. This sometimes helps you to notice things you might have missed previously.

7. One of the most important aspects of the revision process is cutting or getting rid of all the things you do not need. You may decide to eliminate words or phrases, entire scenes, stanzas/sections, or anything in between. Although deciding what and when to cut is difficult at first, all writers come to realize that cutting is often essential in order to make a work better. The following might help you decide when cutting is necessary:
   - Cut anything that unintentionally repeats what you already said, which does not support your piece, or which does the piece more harm than good. (Remember that some repetition is intentional; if something is repeated for a reason, do not cut it.)
   - If you are uncertain about whether to leave something in or take it out, read the passage aloud twice, once with it in, and once without it. This should help you decide. If you are still unsure, ask a trusted peer what he or she thinks about the passage in question.
   - Cutting words and phrases should not result in changed meaning, unless that is what you intend. For example, you might reduce a very detailed paragraph to a sentence or two, shorten a long description to a few important details, or combine two or three phrases into one, and still retain the original meaning.
   - Once in a while, something that you have written may seem particularly good, but it does not fit into your piece. When this happens, you should cut it. However, you should save it in your writer’s notebook for use at some other time.

8. Throughout the entire revision process, it is helpful to continue to ask: What do I want to say? What do I want to have happen in this piece? Why did I choose this topic? What is it about this piece that interests me? If you find yourself unable to continue, return to your notebook or journal and look through it carefully. You will probably find something that will get you writing again.

9. If, after all your best efforts, a piece simply does not work for you, put it away for a while. Be sure to save everything you have written, as you might get an idea for how to make it work.
Influential Factors

There are two major factors that influence a writer engaged in a creative process: the writer's perceptions of the real world, and the writer's experience with literature and language. The first provides content; the second provides the means or tools for constructing a new piece of writing.

The following are examples of factors that influence the individual student's perception of the world:

- urban, rural, and northern perspectives
- various cultural perspectives
- perspectives based on gender
- perspectives based on spirituality
- travel experiences
- knowledge of current affairs
- knowledge of world cultures
- perspectives based on areas of knowledge such as science or philosophy.

The following are examples of factors that determine a student's experience with literature and language:

- reading experiences in a variety of forms (e.g., poetry, short fiction, plays, nonfiction)
- reading experiences in various sub-genres (e.g., mysteries, romance, science fiction)

On the reverse side, describe as specifically as possible the top five influence of your life.
Extracts from the Diary of Adam and Eve by Mark Twain

**ADAM:** This new creature with the long hair is a good deal in the way. It is always hanging around and following me about. I don't like this; I am not used to company. I wish it would stay with the other animals. I get no chance to name anything myself. The new creature names everything that comes along, before I can get in a protest. And always that same pretext is offered--it LOOKS like the thing. There is a dodo, for instance. Says the moment one looks at it one sees at a glance that it "looks like a dodo." It will have to keep that name, no doubt. It wearies me to fret about it, and it does no good, anyway. Dodo! It looks no more like a dodo than I do. I built me a shelter against the rain, but could not have it to myself in peace. The new creature intruded. When I tried to put it out it shed water out of the holes it looks with, and wiped it away with the back of its paws, and made a noise such as some of the other animals make when they are in distress. I wish it would not talk; it is always talking. The naming goes recklessly on, in spite of anything I can do. I had a very good name for the estate, and it was musical and pretty--GARDEN OF EDEN. Privately, I continue to call it that, but not any longer publicly. The new creature says it is all woods and rocks and scenery, and therefore has no resemblance to a garden. Says it LOOKS like a park, and does not look like anything BUT a park. Consequently, without consulting me, it has been new-named NIAGARA FALLS PARK. This is sufficiently high-handed, it seems to me. And already there is a sign up: KEEP OFF THE GRASS. My life is not as happy as it was. She has littered the whole estate with execrable names and offensive signs: THIS WAY TO THE WHIRLPOOL; THIS WAY TO GOAT ISLAND; CAVE OF THE WINDS THIS WAY. I escaped last Tuesday night, and traveled two days, and built me another shelter in a secluded place, and obliterated my tracks as well as I could, but she hunted me out by means of a beast which she has tamed and calls a wolf, and came making that pitiful noise again, and shedding that water out of the places she looks with. I was obliged to return with her, but will presently emigrate again when occasion offers. She engages herself in many foolish things; among others: to study out why the animals called lions and tigers live on grass and flowers, when, as she says, the sort of teeth they wear would indicate that they were intended to eat each other. This is foolish, because to do that would be to kill each other, and that would introduce what, as I understand, is called "death"; and death, as I have been told, has not yet entered the Park. Which is a pity, on some accounts.

**EVE:** We are getting along very well now, Adam and I, and getting better and better acquainted. He does not try to avoid me any more, which is a good sign, and shows that he likes to have me with him. That pleases me, and I study to be useful to him in every way I can, so as to increase his regard. During the last day or two I have taken all the work of naming things off his hands, and this has been a great relief to him, for he has no gift in that line, and is evidently very grateful. He can't think of a rational name to save him, but I do not let him see that I am aware of his defect. Whenever a new creature comes along I name it before he has time to expose himself by an awkward silence. In this way I have saved him many embarrassments. I have no defect like this. The minute I set eyes on an animal I know what it is. I don't have to reflect a moment; the right name comes out instantly, just as if it were an inspiration, as no doubt it is, for I am sure it wasn't in me half a minute before. I seem to know just by the shape of the creature and the way it acts what animal it is. When the dodo came along he thought it was a wildcat--I saw it in his eye. But I saved him. And I was careful not to do it in a way that could hurt his pride. I just spoke up in a quite natural way of pleasing surprise, and not as if I was dreaming of conveying information, and said, "Well, I do declare, if there isn't the dodo!" I explained--without seeming to be explaining--how I know it for a dodo, and although I thought maybe he was a little piqued that I knew the creature when he didn't, it was quite evident that he admired me. That was very agreeable, and I thought of it more than once with gratification before I slept. How little a thing can make us happy when we feel that we have earned it!

**ADAM:** She has no discrimination. She takes to all the animals--all of them! She thinks they are all treasures, every new one is welcome. When the brontosaurus came striding into camp, she regarded it as an acquisition, I considered it a calamity; that is a good sample of the lack of harmony that prevails in our views of things. She wanted to domesticate it, I wanted to make it a present of the homestead and move out. She believed it could be tamed by kind treatment and would be a good pet; I said a pet twenty-one
feet high and eighty-four feet long would be no proper thing to have about the place, because, even with
the best intentions and without meaning any harm, it could sit down on the house and mash it, for any one
could see by the look of its eye that it was absent-minded. Still, her heart was set upon having that
monster, and she couldn't give it up. She thought we could start a dairy with it, and wanted me to help
milk it; but I wouldn't; it was too risky. The sex wasn't right, and we hadn't any ladder anyway. Then she
wanted to ride it, and look at the scenery. Thirty or forty feet of its tail was lying on the ground, like a
fallen tree, and she thought she could climb it, but she was mistaken; when she got to the steep place it
was too slick and down she came, and would have hurt herself but for me. Was she satisfied now? No.
Nothing ever satisfies her but demonstration; untested theories are not in her line, and she won't have
them. It is the right spirit, I concede it; it attracts me; I feel the influence of it; if I were with her more I
think I should take it up myself. Well, she had one theory remaining about this colossus: she thought that
if we could tame it and make him friendly we could stand in the river and use him for a bridge. It turned
out that he was already plenty tame enough—at least as far as she was concerned—so she tried her theory,
but it failed: every time she got him properly placed in the river and went ashore to cross over him, he
came out and followed her around like a pet mountain. Like the other animals. They all do that.

EVE: When I look back, the Garden is a dream to me. It was beautiful, surpassingly beautiful,
enchantingly beautiful; and now it is lost, and I shall not see it any more. The Garden is lost, but I have
found HIM, and am content. He loves me as well as he can; I love him with all the strength of my
passionate nature, and this, I think, is proper to my youth and sex. If I ask myself why I love him, I find I
do not know, and do not really much care to know; so I suppose that this kind of love is not a product of
reasoning and statistics, like one's love for other reptiles and animals. I think that this must be so. I love
certain birds because of their song; but I do not love Adam on account of his singing--no, it is not that; the
more he sings the more I do not get reconciled to it. Yet I ask him to sing, because I wish to learn to like
everything he is interested in. I am sure I can learn, because at first I could not stand it, but now I can. It
sours the milk, but it doesn't matter; I can get used to that kind of milk. It is not on account of his
brightness that I love him--no, it is not that. He is not to blame for his brightness, such as it is, for he did
not make it himself; he is as God made him, and that is sufficient. There was a wise purpose in it, THAT I
know. In time it will develop, though I think it will not be sudden. It is not on account of his gracious and
considerate ways and his delicacy that I love him. No, he has lacks in this regard, but he is well enough
just so, and is improving. It is not on account of his industry that I love him. I think he has it in him, and I
do not know why he conceals it from me, but I will put it out of my mind; it shall not trouble my
happiness, which is otherwise full to overflowing. It is not on account of his education that I love him. He
is self-educated, and does really know a multitude of things, but they are not so. It is not on account of his
chivalry that I love him--no, it is not that. He told on me, but I do not blame him; it is a peculiarity of sex,
I think, and he did not make his sex. Of course I would not have told on him, I would have perished first;
but that is a peculiarity of sex, too, and I do not take credit for it, for I did not make my sex. Then why is
it that I love him? He is strong and handsome, and I love him for that, and I admire him and am proud of
him, but I could love him without those qualities. If he were plain, I should love him; if he were a wreck, I
should love him; and I would work for him, and slave over him, and pray for him, and watch by his
bedside until I died. I think I love him merely because he is MINE. There is no other reason, I suppose.
And so I think it is as I first said: that this kind of love is not a product of reasonings and statistics. It just
COMES--none knows whence--and cannot explain itself. And doesn't need to. That is what I think. But I
am only a girl, the first that has examined this matter, and it may turn out that in my ignorance and
inexperience I have not got it right.
Where I'm From
by George Ella Lyon

I am from clothespins,
from Clorox and carbon tetrachloride.
I am from the dirt under the back porch.
(Black, glistening
it tasted like beets.)
I am from the forsythia bush,
the Dutch elm
whose long gone limbs I remember
as if they were my own.

I'm from fudge and eyeglasses,
from Imogene and Alafair.
I'm from the know-it-alls and the pass-it-ons,
from perk up and pipe down.
I'm from He restoreth my soul with a cottonball lamb
and ten verses I can say myself.

I'm from Artemus and Billie's Branch,
fried corn and strong coffee.
From the finger my grandfather lost to the auger
the eye my father shut to keep his sight.
Under my bed was a dress box
spilling old pictures,
a sift of lost faces
to drift beneath my dreams.

I am from those moments—
snapped before I budded—
leaf-fall from the family tree
A Rose for Emily
Plot Structure Activity

Carefully map the relevant details of the plot structure of “A Rose for Emily.” List the information the author gives you in each section. Label each piece of information as one of the following:

- Hint: “H”
- Red Herring: “RH”
- Exposition: “E”
- Rising action: “RA”
- Climax: “CX”
- Falling Action: “FA”
- Conclusion: “CN”

Section I – at least five details

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•
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Section II – at least ten details

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•
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Section III – at least five details

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Section VI – at least thirteen details

•
•
Section V – at least five details

Use the line below to construct a timeline of the events as they would’ve happened in history. Put at least five major events on the line.
Tone: The tone of literary work is the writer’s attitude toward his or her subject, characters, or audience. Tone may be formal or informal, friendly or distant, personal or pompous, preachy or conversational, humorous or serious, sarcastic or honest, etc., etc.

"Woodchucks"

1. Find 5 examples of alliteration:
   A. ______________________________
   B. ______________________________
   C. ______________________________
   D. ______________________________
   E. ______________________________

2. Find one example of assonance: ______________________________

3. Find 2 allusions:
   A. ______________________________
   B. ______________________________

4. Identify what you think is the tone of the poem: ______________________________

5. List 3 images/details/descriptions that help create the tone you have identified:
   A. ______________________________
   B. ______________________________
   C. ______________________________

"Burning the Cat"

1. Find one example of alliteration: ______________________________

2. Find one example of assonance: ______________________________

3. Find a simile: ______________________________

4. Find five richly described images
   A. ______________________________
   B. ______________________________
   C. ______________________________
   D. ______________________________
   E. ______________________________

5. Identify the tone of this poem: ______________________________

6. List 3 images/details/descriptions that help create the tone you have identified:
   A. ______________________________
   B. ______________________________
   C. ______________________________
DIALOGUE BETWEEN FRANKLIN AND THE GOUT

Written by Benjamin Franklin in 1780 during the six week period he was confined to his house with gout.

FRANKLIN. Eh! Oh! Eh! What have I done to merit these cruel sufferings?

GOUT. Many things; you have ate and drank too freely, and too much indulged those legs of yours in their indolence.

FRANKLIN. Who is it that accuses me?

GOUT. It is I, even I, the Gout.

FRANKLIN. What! my enemy in person?

GOUT. No, not your enemy.

FRANKLIN. I repeat it; my enemy; for you would not only torment my body to death, but ruin my good name; you reproach me as a glutton and a tippler; now all the world, that knows me, will allow that I am neither the one nor the other.

GOUT. The world may think as it pleases; it is always very complaisant to itself, and sometimes to its friends; but I very well know that the quantity of meat and drink proper for a man who takes a reasonable degree of exercise, would be too much for another, who never takes any.

FRANKLIN. I take-Eh! Oh!-as much exercise-Eh!-as I can, Madam Gout. You know my sedentary state, and on that account, it would seem, Madam Gout, as if you might spare me a little, seeing it is not altogether my own fault.

GOUT. Not a jot; your rhetoric and your politeness are thrown away; your apology avails nothing. You ought to walk or ride; or, if the weather prevents that, play at billiards. But let us examine your course of life. While the mornings are long, and you have leisure to go abroad, what do you do? Why, instead of gaining an appetite for breakfast, by salutary-exercise, you amuse yourself with books, pamphlets, or newspapers, which commonly are not worth the reading. Yet you eat an inordinate breakfast, four dishes of tea, with cream, and one or two buttered toasts, with slices of hung beef. What is your practice after dinner? Walking in the beautiful gardens of those friends, with whom you have dined, would be the choice of men of sense; but these are rejected for this abominable game of chess. But amidst my instructions, I had almost forgot to administer my wholesome corrections; so take that twinge,-and that.

FRANKLIN. Oh! Eh! Oh! Ohhh! As much instruction as you please, Madam Gout, and as many reproaches; but pray, Madam, a truce with your corrections!

GOUT. No, Sir, no.-I will not abate a particle of what is so much for your good,-therefore-

FRANKLIN. Your reasonings grow very tiresome.

GOUT. I stand corrected. I will be silent and continue my office; take that, and that.
FRANKLIN. Oh I Ohh! Talk on, I pray you!

GOUT. No, no; I have a good number of twinges for you to-night, and you may be sure of some more to-morrow.

FRANKLIN. What, with such a fever! I shall go distracted. Oh! Eh! Can no one bear it for me?

GOUT. Ask that of your horses; they have served you faithfully.

FRANKLIN. How can you so cruelly sport with my tortments?

GOUT. Sport! I am very serious. I have here a list of offences against your own health distinctly written, and can justify every stroke inflicted on you.

FRANKLIN. Read it then.

GOUT. It is too long a detail; but I will briefly mention some particulars.

FRANKLIN. Proceed. I am all attention.

GOUT. Do you remember how often you have promised yourself, the following morning, a walk in the grove, or in your own garden, and have violated your promise, alleging, at one time it was too cold, at another too warm, too windy, too moist, or what else you pleased; when in truth it was too nothing but your insuperable love of ease?

FRANKLIN. That I confess may have happened occasionally, probably ten times in a year.

GOUT. Your confession is very far short of the truth; the gross amount is one hundred and ninety-nine times.

FRANKLIN. I am convinced now of the justness of poor Richard's remark, that "Our debts and our sins are always greater than we think for."

GOUT. So it is. You philosophers are sages in your maxims, and fools in your conduct.

FRANKLIN. But do you charge, among my crimes, that I return in a carriage from Mr. Brillon's?

GOUT. Certainly; for having been seated all the while, you cannot object the fatigue of the day, and cannot want, therefore, the relief of a carriage.

FRANKLIN. What, then, would you have me do with my carriage?

GOUT. Burn it, if you choose; you would at least get heat out of it once in this way; or, if you dislike that proposal, here's another for you; observe the poor peasants, who work in the vineyards and grounds about the villages; you may find every day, among these deserving creatures, four or five old men and women, bent and perhaps crippled by weight of years and too long and too great labor. After a most fatiguing day, these people have to trudge a mile or two to their smoky huts. Order your coachman to set them down. This is an act that will be good for your soul; and, at the same time, after your visit to the Brillons, if you return on foot, that will be good for your body.
FRANKLIN. Ah! how tiresome you are!

GOUT. Well, then, to my office; it should not be forgotten that I am your physician. There.

FRANKLIN. Ohhh! what a devil of a physician!

GOUT. How ungrateful you are to say so!

FRANKLIN. I never feed physician or quack of any kind, to enter the list against you; if, then, you do not leave me to my repose, it may be said you are ungrateful too.

GOUT. I can scarcely acknowledge that as any objection. As to quacks, I despise them; they may kill you indeed, but cannot injure me. there.

FRANKLIN. Oh! Oh!-for Heaven's sake leave me; and I promise faithfully never more to play at chess, but to take exercise daily, and live temperately.

GOUT. I know you too well. You promise fair; but after a few months of good health, you will return to your old habits; your fine promises will be forgotten like the forms of the last year's clouds. Let us then finish the account, and I will go. But I leave you with an assurance of visiting you again at a proper time and place...

The End

Questions from the Reading

1. What has Franklin done to deserve his suffering?

2. What does the Gout do to Franklin throughout the piece?

3. What is the gout trying to convince Franklin of?

4. How does the gout try and prove to Franklin he is wrong?

5. What do you think prompted Franklin to write this piece?

6. What does the dialogue reveal about Franklin's personal interests?
Song by Brigit Pegeen Kelly

Listen: there was a goat's head hanging by ropes in a tree.
All night it hung there and sang. And those who heard it
Felt a hurt in their hearts and thought they were hearing
The song of a night bird. They sat up in their beds, and then
They lay back down again. In the night wind, the goat's head
Swayed back and forth, and from far off it shone faintly
The way the moonlight shone on the train track miles away
Beside which the goat's headless body lay. Some boys
Had hacked its head off. It was harder work than they had imagined.

The goat cried like a man and struggled hard. But they
Finished the job. They hung the bleeding head by the school
And then ran off into the darkness that seems to hide everything.
The head hung in the tree. The body lay by the tracks.
The head called to the body. The body to the head.
They missed each other. The missing grew large between them,
Until it pulled the heart right out of the body, until
The drawn heart flew toward the head, flew as a bird flies
Back to its cage and the familiar perch from which it trills.
Then the heart sang in the head, softly at first and then louder,
Sang long and low until the morning light came up over
The school and over the tree, and then the singing stopped....

The goat had belonged to a small girl. She named
The goat Broken Thorn Sweet Blackberry, named it after
The night's bush of stars, because the goat's silky hair
Was dark as well water, because it had eyes like wild fruit.
The girl lived near a high railroad track. At night
She heard the trains passing, the sweet sound of the train's horn
Pouring softly over her bed, and each morning she woke
To give the bleating goat his pail of warm milk. She sang
Him songs about girls with ropes and cooks in boats.

She brushed him with a stiff brush. She dreamed daily
That he grew bigger, and he did. She thought her dream
Made it so. But one night the girl didn't hear the train's horn,
And the next morning she woke to an empty yard. The goat
Was gone. Everything looked strange. It was as if a storm
Had passed through while she slept, wind and stones, rain
Stripping the branches of fruit. She knew that someone
Had stolen the goat and that he had come to harm. She called
To him. All morning and into the afternoon, she called
And called. She walked and walked. In her chest a bad feeling
Like the feeling of the stones gouging the soft undersides
Of her bare feet. Then somebody found the goat's body
By the high tracks, the flies already filling their soft bottles
At the goat's torn neck. Then somebody found the head
Hanging in a tree by the school. They hurried to take
These things away so that the girl would not see them.
They hurried to raise money to buy the girl another goat.
They hurried to find the boys who had done this, to hear
Them say it was a joke, a joke, it was nothing but a joke....

But listen: here is the point. The boys thought to have
Their fun and be done with it. It was harder work than they
Had imagined, this silly sacrifice, but they finished the job,
Whistling as they washed their large hands in the dark.
What they didn't know was that the goat's head was already
Singing behind them in the tree. What they didn't know
Was that the goat's head would go on singing, just for them,
Long after the ropes were down, and that they would learn to listen,
Pail after pail, stroke after patient stroke. They would
Wake in the night thinking they heard the wind in the trees
Or a night bird, but their hearts beating harder. There
Would be a whistle, a hum, a high murmur, and, at last, a song,
The low song a lost boy sings remembering his mother's call.
Not a cruel song, no, no, not cruel at all. This song
Is sweet. It is sweet. The heart dies of this sweetness.
Tattoo

What once was meant to be a statement – a dripping dagger held in the fist of a shuddering heart – is now just a bruise on a bony old shoulder, the spot where vanity once punched him hard and the ache lingered on. He looks like someone you had to reckon with, strong as a stallion, fast and ornery, but on this chilly morning, as he walks between the tables at a yard sale with the sleeves of his tight black T-shirt rolled up to show who he was, he is only another old man, picking up broken tools and putting them back, his heart gone soft and blue with stories.

Ted Kooser

Find an example of:

Alliteration ________________________________

Personification ____________________________

Hyperbole ________________________________

Simile __________________________________

List three images you think are descriptive and powerfully written:
1. ____________________________
2. ____________________________
3. ____________________________

Interpretation:
Tell what you think this poem is about (on a symbolic level).
______________________________________
______________________________________
______________________________________
______________________________________
_____________________________________
In a Station of the Metro
by: Ezra Pound

The apparition of these faces in the crowd;
Petals on a wet, black bough.

1. What is the mood?

2. What is the message?
An exercise in: **Repetition Repetition**

Repetition is an old and basic maneuver in poetry. It goes back to poetry's origin in chant and incantation. Something "magical" happens when you repeat a word, phrase or line. It gives the reader a chance to rest and lift off again. Words take on new dimensions, subtleties, and connotations. It creates patterns—and echoes song, that other origin for poetry.

For this repetition exercise, begin by making a list of the following:

Somewhere you went today
Today's weather
Description of your clothes
10 randomly selected nouns (caution: avoid abstract notions like loneliness or hope in favor of the more concrete person, place or thing variety) Slant or off rhyme your nouns to generate 10 close sounding words (some examples: line/time, window/finger, uterine/cinnamon, red juice/furious)

Now, begin writing freely, using as many of the words/phrases from your list as possible.

See a phrase, word or line you like or feel is evocative? Repeat it.

Get stuck in your writing? Randomly repeat something you just said.

Try to work repetition into your poem in some way, be it a single word, phrase or full line.

Read the results out loud. Chop out any awkward sounding phrases. Whenever you see a large abstraction pop up (like "forever", "humility" etc), cross it out and at least be very circumspect. Chance are, you aren't saying anything. Stick close to the flesh. If there are no colors in your writing, add one.

[Whatever water]

Whatever water baby high and tight It's life's joke
"my heart" spelled wrong needleed with roses

Inside of a pickup truck riding

Dubbed my outfit little pregnant riding hood
Smelly shoes and baby tight and high
With a relaxed belly

Climb me lower upside down
"You can't talk about the new baby"

My sore neck like a grey leftover rain
Analysis Questions for Aspiring Thug

1. Find two examples of parallelism:
   A. __________________________________________
   B. __________________________________________

2. Find two examples of alliteration:
   A. __________________________________________
   B. __________________________________________

3. Find an example of assonance:
   ____________________________________________

4. Find an example of consonance:
   ____________________________________________

5. Find two allusions:
   A. __________________________________________
   B. __________________________________________

6. What kinds of things are italicized?
   ____________________________________________
   ____________________________________________
   ____________________________________________

7. How is the repetition in lines Q and R symbolic?
   ____________________________________________
   ____________________________________________

8. Explain what #34 might mean:
   ____________________________________________

9. How does #49 connect with the rest of the poem?
   ____________________________________________

10. Given the title, his dreams vs. his actual life, and the last two lines, what might the point of this poem be?
    __________________________________________
    __________________________________________
Class: Creative Writing

Unit: Poetry Introduction

Lesson: Tone

Standards/Benchmarks addressed: ELA 1.2.1hs, ELA 10.12.3hs, ELA 4.6.3hs

Focus Questions for this lesson: What are the effects of diction and tone in writing?

Student Outcomes: Students will understand how diction affects tone, and tone affects reader understanding.

Materials:
- Copies of "Woodchucks" and "Burning the Cat" and the accompanying handout

Adaptations for SNS (Special Needs Student):
- Extra time per plan

Launch:
- Students free write for 5 minutes about death. Specify that death can be looked at in many forms – actual physical death of people or other living things as well as metaphoric death (death of ideas, cities, empires, loves, hates, etc). Give a brief example of each by way of instruction.

Learning Activity #1:
- Read "Woodchucks" and complete the accompanying questionnaire about literary techniques (a review from past lessons) and the new idea of tone. (5 minutes)
- Briefly discuss the findings and examples (5 min)

Learning Activity #2:
- Read "Burning the Cat" and complete the accompanying questionnaire about literary techniques (a review from past lessons) and the new idea of tone. (5 minutes)
- Briefly discuss the findings and examples (5min)

Learning Activity #3:
- Discuss how diction (word choice) affected the tone and message of the poem. What were the effects on the reader? (5 min)

Learning Activity #4:
- Instruct students to draft a 35 line poem that deals with death in some manner. They should pay close attention to the effect that word choice has on the tone of their poem. (Roughly 20 min)

Summary/Closure:
- Student will hear volunteer (and quasi-volunteer) pieces read aloud by the authors. The tone of each will be briefly discussed as to what they were and how they were established. (5 min)

Assessment:
- Listen for examples and understanding as students read and discuss their work during the closure, utilize poetry prompt rubric
Workshop Feedback Rubric

5 - Consistent
4 - Usually
3 - Minimal
2 - Sometimes violates
1 - Frequently violates

Example violations:
- Rude comments (IE: this poem has no purpose, this poem sucks)
- Wearing headphones
- Insisting your interpretation is the only right one
- Talking over a speaker/reader
- Putting your head down
- Ignoring others comments
- Double speak (IE: This poem was really effective, but it wasn’t)
- Interrupting others
- Inappropriate, off task comments
- Any distraction, intentional or not (IE: cell phone, side conversations, tardiness)

A. 1 2 3 4 5 - Treats others as he/she would want to be treated
B. 1 2 3 4 5 - Accepts criticism with an open mind.
C. 1 2 3 4 5 - Accepts others criticism with polite attention
D. 1 2 3 4 5 - Accepts others ideas with polite attention.
E. 1 2 3 4 5 - Practices common courtesy at all times.
F. 1 2 3 4 5 - Practices friendliness at all times.

Total Score: _____/30

Good questions to ask yourself before you speak:
- Is my comment positive? Or at least constructive?
- Does my comment concern interpretation, tone, or technique?
- Can the writer/others learn anything from my comment?

Name ____________________________ Date ____________________
The ARTS and the CREATION of MIND

ELLiot W. EISNER

Yale University Press/New Haven & London
For my grandsons, Ari, Seth, and Drew. "MAY THE FORCE BE WITH YOU."
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My interest in the visual arts began in elementary school. In fact the visual arts were a source of salvation for me at both the elementary and secondary school levels; I might not have got through without them. Upon graduating from my secondary school in Chicago, I enrolled as a student in the School of the Art Institute of Chicago and later in the Institute of Design of the Illinois Institute of Technology. After completing a master's degree at the Institute of Design of the Illinois Institute of Technology, I taught art in the Chicago Public Schools and later at the Laboratory School of the University of Chicago. I have worked in the field of art education for over thirty-five years. Much of what I have to say about the arts in education has been informed by my experience as a painter and as a teacher of art.

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INTRODUCTION

The Arts and the Creation of Mind situates the arts in our schools and examines how they contribute to the growth of mind. Traditional views of cognition and the implications of these views for the goals and content of education have put the arts at the rim, rather than at the core, of education. Schools see their mission, at least in part, as promoting the development of the intellect. “Hard” subjects such as mathematics and science are regarded as primary resources for that development, and the processes of reading, writing, and computing are believed to be the best means for cultivating the mind. We want, especially in America today, a tough curriculum, something rigorous, a curriculum that challenges students to think and whose effects are visible in higher test scores. At best the arts are considered a minor part of this project.

Although the arts in American schools are theoretically among the so-called core subjects, and although school districts and indeed the federal government identify them as such, there is a huge ambivalence about their position in the curriculum. No one wants to be regarded as a philistine. Yet at the same time privilege of place is generally assigned to other subject areas. Despite the recent hoopla about their contributions to academic performance, the arts are regarded as nice but not necessary.

One aim of The Arts and the Creation of Mind is to dispel the idea that the arts are somehow intellectually undemanding, emotive rather than reflective operations done with the hand somehow unattached to the head. In the following pages I advance quite a different view. I argue that many of the most complex and subtle
forms of thinking take place when students have an opportunity either to work meaningfully on the creation of images—whether visual, choreographic, musical, literary, or poetic—or to scrutinize them appreciatively. To be able to create a form of experience that can be regarded as aesthetic requires a mind that animates our imaginative capacities and that promotes our ability to undergo emotionally pervaded experience. Perception is, in the end, a cognitive event. What we see is not simply a function of what we take from the world, but what we make of it.

The world that students now live in and that they will enter as adults is riddled with ambiguities, uncertainties, the need to exercise judgment in the absence of rules and the press of the feelingful as a source of information for making difficult choices. Whether work in the arts has consequences that extend to all aspects of the world cannot now be determined with any degree of confidence. What can be determined with a high degree of confidence is that work in the arts evokes, refines, and develops thinking in the arts. We might cautiously reason that meaningful experience in the arts might have some carryover to domains related to the sensory qualities in which the arts participate.

But carryover to the extra-artistic or extra-aesthetic aspects of life is not, in my view, the primary justification for the arts in our schools. The arts have distinctive contributions to make. I count among them the development of the thinking skills in the context of an art form, the expression and communication of distinctive forms of meaning, meaning that only artistically crafted forms can convey, and the ability to undergo forms of experience that are at once moving and touching, experiences of a consummatory nature, experiences that are treasured for their intrinsic value. These are experiences that can be secured when one attends to the world with an aesthetic frame of reference and interacts with forms that make such experience possible.

But the arts do more than serve the needs of individuals, as important as such a contribution might be. The arts, I argue, can serve as models of what educational aspiration and practice might be at its very best. To be able to think about teaching as an artful undertaking, to conceive of learning as having aesthetic features,
to regard the design of an educational environment as an artistic task—these ways of thinking about some of the commonplaces of education could have profound consequences for redesigning the practice of teaching and reconceiving the context in which teaching occurs.

We have had a tendency, especially in the United States, to embrace a form of technical rationality designed to assuage our anxiety about the quality of our schools. The task that we have taken is to specify in no uncertain terms our expectations, to prescribe content and procedures related to them—"alignment" it is called—and then to monitor and to measure the consequences. The tacit view is to create an efficient system, a system that will help us achieve, without surprise or eventfulness, the aims that we seek.

The arts, in contrast, have little room on their agenda for efficiency, at least as a high-level value. Efficiency is largely a virtue for the tasks we don't like to do; few of us like to eat a great meal efficiently or to participate in a wonderful conversation efficiently, or indeed to make love efficiently. What we enjoy the most we linger over. A school system designed with an overriding commitment to efficiency may produce outcomes that have little enduring quality. Children, like the rest of us, seldom voluntarily pursue activities for which they receive little or no satisfaction. Experiencing the aesthetic in the context of intellectual and artistic work is a source of pleasure that predicts best what students are likely to do when they can do whatever they would like to do.

As you read this book, you will find that it often dances between references to art, by which I mean the visual arts, and references to the arts, by which I mean all the arts. I am afraid that consulting the context is the only way to resolve this potential ambiguity. I hope that this acknowledged inconsistency will cause no consternation.

Another issue that should be mentioned has to do with my conviction that not all works of art are created equal. There are human achievements in every culture on this earth that represent the quintessential attainments of the human imagination, works of such stunning accomplishment that they alter the ways in which those who see or hear or read them look upon the world.
At the same time, I want to acknowledge that any practice whatsoever can have aesthetic or artistic qualities. This includes three-year-olds building castles in the sand as well as surgeons engaged in a life-sustaining operation. What is aesthetic depends at least in part on the way some feature of the phenomenal world is addressed. Castles in the sand may be among the beginning efforts. It falls to those of us in education to try to design the situations in which children's efforts become increasingly more sophisticated, sensitive, imaginative, and skilled. This is no small task, and no minor achievement when realized.
To understand the role of the arts in transforming consciousness we must start with the biological features of the human organism, for it is these features that make it possible for us humans to establish contact with the environment in which we live. That environment is, in its most fundamental state, a qualitative one made up of sights and sounds, tastes and smells that can be experienced through our sensory system. Although the world of the newborn may indeed be the blooming, buzzing confusion that William James once described, it is, even in its apparently chaotic condition, an empirical environment, an environment that all humans, even newborns, can experience.

Experiencing the environment is, of course, a process that continues throughout life; it’s the very stuff of life. It is a process that is shaped by culture, influenced by language, impacted by beliefs, affected by values, and moderated by the distinctive features of that part of ourselves we sometimes describe as our individuality. We humans give simultaneously both a personal and a cultural imprint to what we experience; the relation between the two is inextricable. But despite these mediating factors, factors that personalize and filter experience, our initial contact with the empirical world is dependent upon our biologically evolved sensory system. That
system, an extension of our nervous system, is, as Susanne Langer says, "the organ of the mind." Listen as Susanne Langer, in her classic Philosophy in a New Key, describes the connection between the sensory system and the mind:

The nervous system is the organ of the mind; its center is the brain, its extremities the sense-organs; and any characteristic function it may possess must govern the work of all of its parts. In other words, the activity of our senses is "mental" not only when it reaches the brain, but in its very inception, whenever the alien world outside impinges on the furthest and smallest receptor. All sensitivity bears the stamp of mentality. "Seeing," for instance, is not a passive process, by which meaningless impressions are stored up for the use of an organizing mind, which constructs forms out of these amorphous data to suit its own purposes. "Seeing" is itself a process of formulation; our understanding of the visible world begins in the eyes.²

The senses are our first avenues to consciousness. Without an intact sensory system we would be unaware of the qualities in the environment to which we now respond. That absence of consciousness would render us incapable of distinguishing friend from foe, of nourishing ourselves, or of communicating with others.

The ability to experience the qualitative world we inhabit is initially reflexive in character; we are biologically designed to suckle, to respond to temperature, to be sated with milk. Our biological system is designed to enable us to survive—with the help of others.³ But we also learn. We learn to see, to hear, to discern the qualitative complexities of what we taste and touch. We learn to differentiate and discriminate, to recognize and to recall. What first was a reflex response, a function of instinct, becomes a gradual search for stimulation, differentiation, exploration, and eventually for meaning. Our sensory system becomes a means through which we pursue our own development. But the sensory system does not work alone; it requires for its development the tools of culture: language, the arts, science, values, and the like. With the aid of culture we learn how to create ourselves.

The term culture is said to have hundreds of meanings. Two are particularly relevant to education, one anthropological, the other

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biological. A culture in the anthropological sense is a shared way of life. But the term *culture* in the biological sense refers to a medium for growing things. Schools, I believe, like the larger society of which they are a part, function as cultures in both senses of the term. They make possible a shared way of life, a sense of belonging and community, and they are a medium for growing things, in this case children's minds. How schools are organized, what is taught in them, the kind of norms they embrace, and the relationships they foster among adults and children all matter, for they all shape the experiences that students are likely to have and in the process influence who children will become. Experience is central to growth because experience is the medium of education. Education, in turn, is the process of learning to create ourselves, and it is what the arts, both as a process and as the fruits of that process, promote. Work in the arts is not only a way of creating performances and products; it is a way of creating our lives by expanding our consciousness, shaping our dispositions, satisfying our quest for meaning, establishing contact with others, and sharing a culture.

Humans, of all living species, have the distinctive, if perhaps not the unique, ability to create a culture through which those in their community can grow. Humans can leave a legacy. Even chimpanzees, our closest genetic relatives, have, as far as we know, no cultural development that is transmitted in a progressive way from generation to generation. Three hundred years ago chimps lived as they do today. We are not only able to experience the qualitative world, as can chimps; we can also form concepts. Concepts are distilled images in any sensory form or combination of forms that are used to represent the particulars of experience. With concepts we can do two things that may very well be unique to our species: we can imagine possibilities we have not encountered, and we can try to create, in the public sphere, the new possibilities we have imagined in the private precincts of our consciousness. We can make the private public by sharing it with others.

Transforming the private into the public is a primary process of work in both art and science. Helping the young learn how to make that transformation is another of education's most important aims.
It is a process that depends initially upon the ability to experience the qualities of the environment, qualities that feed our conceptual life and that we then use to fuel our imaginative life.

I do not want to draw too sharp a distinction between the formation of concepts and the imaginative generation of the forms needed to create, for example, twentieth-century architecture or the improvisational riffs of an Ella Fitzgerald solo; concept formation is itself an imaginative act. Yet there is a difference between recalled images and their imaginative transformation. Were we limited to the recall of the images we had once experienced, cultural development would be in trouble. Imagination gives us images of the possible that provide a platform for seeing the actual, and by seeing the actual freshly, we can do something about creating what lies beyond it. Imagination, fed by the sensory features of experience, is expressed in the arts through the image. The image, the central term of imagination, is qualitative in character. We do indeed see in our mind’s eye.

THE ROLE OF THE ARTS IN REFINING THE SENSES AND ENLARGING THE IMAGINATION

The arts have an important role to play in refining our sensory system and cultivating our imaginative abilities. Indeed, the arts provide a kind of permission to pursue qualitative experience in a particularly focused way and to engage in the constructive exploration of what the imaginative process may engender. In this sense, the arts, in all their manifestations, are close in attitude to play. Constraints on the imagination are loosened. In the arts, in the West at least, permission is provided to explore, indeed to surrender, to the impulses the work sends to the maker, as well as those sent from the maker to the work. We see this perhaps most vividly when we watch preschoolers engaged in play. It is during this period that children take special pleasure in the sheer exploration of the sensory potential of the materials they use. It is at this time that their imaginative abilities, uninhibited by the constraints of culture, make it possible for them to convert a stick of wood into a plane they can fly, a sock into a doll they can cuddle, or an array of lines
drawn so they stand for daddy. For young children the sensory world is a source of satisfaction, and imagination a source of exploratory delight. And it is these inclinations toward satisfaction and exploration that enlightened educators and parents wish to sustain rather than to have dry up under the relentless impact of "serious" academic schooling. A culture populated by a people whose imagination is impoverished has a static future. In such a culture there will be little change because there will be little sense of possibility.

Imagination, that form of thinking that engenders images of the possible, also has a critically important cognitive function to perform aside from the creation of possible worlds. Imagination also enables us to try things out—again in the mind's eye—without the consequences we might encounter if we had to act upon them empirically. It provides a safety net for experiment and rehearsal.  

As for sensibility, the arts invite us to attend to the qualities of sound, sight, taste, and touch so that we experience them; what we are after in the arts is the ability to perceive things, not merely to recognize them. We are given permission to slow down perception, to look hard, to savor the qualities that we try, under normal conditions, to treat so efficiently that we hardly notice they are there.

Sensibility and imagination can, of course, remain entirely private affairs: we can enjoy the rosy radiance of dusk in private, the colored brilliance of a Cézanne still life in silence, the symmetrical strength of a Baule mask in quiet awe. The contents of our imaginative life can be kept to ourselves. Appreciation, though active, can be mute. Something else is needed if the products of our imagination are to make a social contribution to our culture. That something else is representation.

THE MEANING OF REPRESENTATION

Representation, like sensibility and imagination, also performs critically important cognitive functions. Consider the process through which it occurs.
Representation can be thought of, first, as aimed at transforming the contents of consciousness within the constraints and affordances of a material. Representation can and often does begin with an elusive and sometimes evanescent idea or image. I say evanescent because there is nothing quite so slippery as an idea; here now, gone a moment later. Images emerge and, like the subtle changes of the setting sun, may be altered irrevocably with a blink of the eye. Representation stabilizes the idea or image in a material and makes possible a dialogue with it. It is through “inscription” (I use the term metaphorically) that the image or idea is preserved—never, to be sure, in the exact form in which it was originally experienced, but in a durable form: a painting is made, a poem is written, a line is spoken, a musical score is composed.

It is through this very concreteness that representation makes possible a second, critically important process of editing. Although editing is usually associated with writing, it occurs in all art forms—painting and sculpture, music performance and music composition, theater, film and video, dance, and the rest. Editing is the process of working on inscriptions so they achieve the quality, the precision, and the power their creator desires. It is through the editing process that attention to the “wee bit” that Tolstoy believed defined art is conferred upon a work. It is in the process of editing that transitions are made graceful, colors harmonized, intensities modulated, and, indeed, seasoning to suit the palette adjusted.

In the domain of writing, editing allows us carefully to inspect the precision of language, the aptness of metaphor, the logic of argument. In painting it consists in brightening a passage of color. In music it involves shifting to the minor mode. In dance it is changing the pace of a movement. Editing is paying attention to relationships and attending to details; it is a process of making the work work. Unless one is a genius, editing is a crucial aspect of the creative process, a way of removing the rough edges from one’s work.

Inscription and editing are directly related to a third cognitive function of representation, one we usually take for granted: communication. The transformation of consciousness into a public form, which is what representation is designed to do, is a necessary condition for communication; few of us read minds. How this trans-
formation occurs, I believe, is taken much too much for granted. It is so natural a process that we hardly notice it. Yet we can ask, "How does speech, or an imagined image, or a melody we hear in our head get communicated? What must the maker do? And then what must the ‘reader’ do for it to make sense, that is, to be meaningful?"

What is clear is that culture depends upon these communications because communication patterns provide opportunities for members of a culture to grow. We develop, in part, by responding to the contributions of others, and in turn we provide others with material to which they respond. The relationship, at its best, is symbiotic. Thus the social contribution of the educational process is to make it possible for individuals to create symbiotic relationships with others through the development of their distinctive and complementary abilities and in so doing to enrich one another’s lives.

Inscribing, editing, and communicating are three cognitive processes used in the act of representation. As I have described them, each appears as if the process of representation occurred from the top down, that is, from idea or image, through the hand, into the material, and then into the head of an eager reader of text or image, sound, or movement. However, the process is not so linear. The process of representation is more of a conversation than it is like speaking into a tape recorder. The ideas and images are not so much blueprints for action detailing specific directions and destinations; they are more like embarkation points. Once into the sea, the ship rides the currents of the ocean, which also help set the course. In the process of working with the material, the work itself secures its own voice and helps set the direction. The maker is guided and, in fact, at times surrenders to the demands of the emerging forms. Opportunities in the process of working are encountered that were not envisioned when the work began, but that speak so eloquently about the promise of emerging possibilities that new options are pursued. Put succinctly, surprise, a fundamental reward of all creative work, is bestowed by the work on its maker.

Thus we can add to inscription, editing, and communication a fourth cognitive function of representation, the discovery of ends in process, which in turn generates surprise. Surprise is itself a source
of satisfaction. Familiarity and routine may provide security, but not much in the way of delight. Surprise is one of the rewards of work in the arts. In addition, it is from surprise that we are most likely to learn something. What is learned can then become a part of the individual's repertoire, and once it is a part of that repertoire, new and more complex problems can be generated and successfully addressed. At the same time it must be acknowledged that it is quite possible to do something very well in a particular work and not know how to repeat it.

The process of representation is always mediated through some form. Some of these forms are carried by the meanings that language makes possible, including prosody, the cadences and melodies of the language itself. The way language is crafted, especially through its form and its connotative qualities, expresses emotions and adumbrates meanings that cannot be conveyed through literal denotation. But language, while a central and primary form of representation, is by no means the only form of representation. Forms that appeal to our sense of sight are also fundamental modes of communication and have been since humans inscribed images on the walls of the caves in Lascaux some seventeen thousand years ago. Sound in the form of music is also a means through which meanings are conveyed. Indeed, there is no sensory modality that humans have not used to express what imagination has generated. Forms of representation are means through which the contents of consciousness are made public. The process of making the contents of consciousness public is, as I indicated earlier, a way of discovering it, stabilizing it, editing it, and sharing it.

The selection of a form of representation is a choice having profound consequences for our mental life, because choices about which forms of representation will be used are also choices about which aspects of the world will be experienced. Why? Because people tend to seek what they are able to represent. If your camera is loaded with black-and-white film, you look for shadows, for light and dark, but if the same camera is loaded with color film, you seek color. What the film in your camera can do influences what you will do. If the only tool you have is a yardstick, you look for what you can measure. Put another way, the tools you work with
influence what you are likely to think about. Measuring tools lead to quantification; the tools used in the arts lead to qualification.

Consider the implications of the relationship between forms of representation for the selection of content in the school curriculum. Learning to use particular forms of representation is also learning to think and represent meaning in particular ways. How broad is the current distribution? What forms of representation are emphasized? In what forms are students expected to become "literate"? What modes of cognition are stimulated, practiced, and refined by the forms that are made available? Questions such as these direct our attention to the relationship of the content of school programs to the kinds of mental skills and modes of thinking that students have an opportunity to develop. In this sense, the school's curriculum can be considered a mind-altering device. And it should be.

Although we seldom think about the curriculum this way, parents send their children to school to have their minds made. In school, children learn how to think about the world in new ways. The culture provides the options in the various fields of study included, and various communities make the selections through choices reflected in graduation requirements, state education codes, college admission requirements, and the like. These selections are among the most significant policy decisions a community can make. Such decisions help influence how we think.

THE COGNITIVE FUNCTIONS OF THE ARTS

What are the cognitive functions performed by the arts? By the term cognition I mean to include all those processes through which the organism becomes aware of the environment or its own consciousness. It includes the most sophisticated forms of problem-solving imaginable through the loftiest flights of the imagination. Thinking, in any of its manifestations, is a cognitive event. The noncognitive pertains to forms of life of which we have no awareness. Blood flows through our veins, but typically we are not aware of the course it takes. Events occur about which we are unaware. This is not to say that factors about which we are unaware cannot
influence our behavior or attitudes; they can. But to the extent that we are unaware of them, those events are outside the realm of cognition.

With respect to art and its meaning, I share Dewey's view that art is a mode of human experience that in principle can be secured whenever an individual interacts with any aspect of the world. The arts are typically crafted to make aesthetic forms of experience possible. Works of art do not ensure that such experience will emerge, but they increase the probability that it will as long as those in their presence are inclined to experience such work with respect to their aesthetic features. The Parthenon and the Sistine ceiling can be ignored by someone in their presence; yet even a stone can be attended to so that its aesthetic character can serve as a source of that special form of life we call art.

One cognitive function the arts perform is to help us learn to notice the world. A Monet landscape or a Paul Strand photograph makes possible a new way of seeing: Monet's shimmering color gives us a new way to see light. Paul Strand's photographs provide a new way to experience the geometry of industrial cities. Art provides the conditions for awakening to the world around us. In this sense, the arts provide a way of knowing.

Aside from promoting our awareness of aspects of the world we had not experienced consciously before, the arts provide permission to engage the imagination as a means for exploring new possibilities. The arts liberate us from the literal; they enable us to step into the shoes of others and to experience vicariously what we have not experienced directly. Cultural development depends upon such capacities, and the arts play an extraordinarily important role in their contribution to such an aim.

Work in the arts also invites the development of a disposition to tolerate ambiguity, to explore what is uncertain, to exercise judgment free from prescriptive rules and procedures. In the arts, the locus of evaluation is internal, and the so-called subjective side of ourselves has an opportunity to be utilized. In a sense, work in the arts enables us to stop looking over our shoulder and to direct our attention inward to what we believe or feel. Such a disposition is at the root of the development of individual autonomy.
Another cognitive function of the arts is that in the process of creation they stabilize what would otherwise be evanescent. Ideas and images are very difficult to hold onto unless they are inscribed in a material that gives them at least a kind of semipermanence. The arts, as vehicles through which such inscriptions occur, enable us to inspect more carefully our own ideas, whether those ideas emerge in the form of language, music, or vision. The works we create speak back to us, and we become in their presence a part of a conversation that enables us to "see what we have said."

Finally, the arts are means of exploring our own interior landscape. When the arts genuinely move us, we discover what it is that we are capable of experiencing. In this sense, the arts help us discover the contours of our emotional selves. They provide resources for experiencing the range and varieties of our responsive capacities.

To discover the cognitive functions of other visual forms of representation, consider the use of maps. Why do we draw them? Why do we use them? Maps are drawn and used because they help us grasp relationships that would be harder to grasp, for example, in narrative or number. We use maps because they display, by a structural analogue, relationships in space that provide a useful image of the world we wish to navigate. Maps lay it out for us. So do histograms, charts, diagrams, and sketches. The inscription of visual images makes vivid certain relationships. They help us to notice and understand a particular environment and our place in it.

They also obscure. Thus the paradox: a way of seeing is also, and at the same time, a way of not seeing. Relationships that are made visible through maps also obscure what any particular map does not illuminate—the feel of a place, its look and color, what is idiosyncratic about it, its aroma, the lifestyles of the people who live there. Maps effectively simplify. We want them to, but we should not forget that the map is not the territory. The view they provide is always partial—as is any view. And precisely because any single view is partial, it is important, depending upon our purpose, to secure other views that provide other pictures.

I have been speaking of the cognitive functions of the arts largely in terms of the way they illuminate, that is, what they help
us see. But the arts go well beyond making visible the visible; they also tell us something about how places and relationships feel. They speak to us, as Susanne Langer said, through the emotions: “A work of art presents feeling (in the broad sense I mentioned before, as everything that can be felt) for our contemplation, making it visible or audible or in some way perceivable through a symbol, not inferable from a symptom. Artistic form is congruent with the dynamic forms of our direct sensuous, mental, and emotional life; works of art are projections of ‘felt life,’ as Henry James called it, into spatial, temporal, and poetic structures. They are images of feeling, that formulate it for our cognition.”

Through the arts we learn to see what we had not noticed, to feel what we had not felt, and to employ forms of thinking that are indigenous to the arts. These experiences are consequential, for through them we engage in a process through which the self is remade. What are the features of this transformational process? How does it proceed? What does it mean in the context of education?

THE ARTS AND PERSONAL TRANSFORMATION

Every task and each material with which we work both imposes constraints and provides opportunities for the development of mind. For example, if students are to develop their ability to think metaphorically, they need opportunities, examples, and encouragement to use metaphors in their speech and writing. The ability to think metaphorically is not the outcome of a single occasion; it requires repeated opportunities to explore the poetic use of language, a use of language that generates meaning through indirectness, allusion, and innuendo. It is literalism that suppresses the almost natural tendency to use language poetically, as very young children often do. Similarly, if students are to learn to see and talk about visual qualities, they need occasions for such seeing and talking.

Seeing is an achievement, not merely a task. It is the result of making sense of a part of the world. Learning to see the qualities that constitute a visual field requires a mode of attention that is rarely employed in “ordinary” living. Most of our so-called seeing
is instrumental in nature. We see in order to recognize, and recognition, according to Dewey, is completed as soon as a label is attached to what we have seen. In such “seeing,” seeing is aborted. It is stopped well before the qualities of the visual field are explored. When the qualities of the visual field are explored, the stage is set for their public articulation.

Developing a language with which to talk about visual qualities is an attitudinal as well as a linguistic achievement. To talk about qualities of a visual field—how, for example, colors and forms play off each other—often requires the use of simile and the invention of words—neologisms—that will, through innuendo more than through explicit language, convey the distinctive sense of the qualities perceived. Again, the skillful use of such language is the result of having developed both certain modes of thought and a receptive attitude toward their use. When teachers provide opportunities for students to engage in tasks that practice such skills and attitudes, they are providing opportunities for the development of mind. And when they organize the tasks students address so that students learn to connect what they have learned in their school to the world beyond it, they are developing their students’ ability to extend and apply what they have learned to other domains, a process that in the psychological literature is referred to as transfer, an ability teachers are encouraged to foster.

The point here is that the kind of deliberately designed tasks students are offered in school help define the kind of thinking they will learn to do. The kind of thinking students learn to do will influence what they come to know and the kind of cognitive skills they acquire. As I said earlier, the curriculum is a mind-altering device. We design educational programs not merely to improve schools, but also to improve the ways in which students think. Each of the fields or disciplines that students encounter provides a framework, that is, a structure, schema, and theory, through which the world is experienced, organized, and understood. Each imposes different demands upon the student. Different fields, for example, require the use of different techniques and an understanding of the materials and ideas that will be used. In a sense, we get smart with a form of representation as we discover its limits and
possibilities, what it will do and what it won't. Let me illustrate by describing the forms of thinking used in watercolor painting.

Watercolor is an unforgiving medium. By this I mean that watercolor does not tolerate indecisiveness well. Mistakes are hard to camouflage. Unlike oil painting, in which changes of mind can be covered up, in watercolor everything shows. The practical implications of this fact are significant. Timing is crucial. A sheet of watercolor paper that has been soaked with water in preparation for pigment dries at different rates depending on the amount of water it has received, the ambient temperature, and the amount of time that has elapsed since it was soaked. Since the amount of wetness the paper possesses affects the flow of pigment, knowing when to apply a brush charged with pigment is crucial. This form of knowing also requires one to know how much pigment is on the brush: too much for the amount of water on the paper will make the color puddle or bleed. How does one know how much pigment is on the brush? One way is to be aware of the weight of its tip, a very fine-grained assessment that experienced watercolorists possess.

Even when these skills have been mastered, the watercolorist needs to think strategically. Strategic thinking in watercolor painting means deciding what must be painted in what order. Because watercolors are transparent, dark colors will cover light colors or be altered by them. Thus, knowing when to leave white space on the paper and when to lay a colored wash on the paper is of critical importance if the work is to cohere visually. Here, too, timing and tempo matter.

But although timing is critical, it is essentially a technical achievement. The aesthetic aspects of the work must also be addressed. How forms relate to the artist's intention, how colors interact, and how vitality is maintained so that the image is not dead on arrival are at the heart of the artistic enterprise. And because the "variables" are so numerous and complex and because there are no formulas to employ to guarantee a rightness of fit, an immersed engagement, one that commands all of one's attention and intelligence is necessary. Indeed, regarding the demands upon intelligence in creating a work of art, John Dewey had this to say:
Any idea that ignores the necessary role of intelligence in the production of works of art is based upon identification of thinking with use of one special kind of material, verbal signs and words. To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical. Indeed, since words are easily manipulated in mechanical ways, the production of a work of genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being 'intellectuals.'

What occurs as individuals become increasingly competent in watercolor painting is the development of intelligence in that domain. This development requires the ability to deal effectively with multiple demands simultaneously. And it is in learning to engage in that process that perception is refined, imagination stimulated, judgment fostered, and technical skills developed. Given the complexities of these demands it is ironic that the arts should be widely regarded as noncognitive.

Thus far we have talked about the role of the senses in concept formation, the function of the imagination in envisioning worlds we can create, and the process of representation through which inscription, editing, communication, and discovery take place. But how do forms of representation become meaningful? How do they come to express or refer? Let me describe three ways in which artists treat forms of representation so that they affect how meanings are conveyed.

THREE MODES OF TREATMENT

One mode of treatment is mimetic. By mimetic I refer to forms that look or sound like what they are intended to represent. For centuries artists struggled with the development of techniques through which to put (visual) "holes" in canvases; they were concerned with inventing ways to create the illusion of the third dimension, and in the West, around the fifteenth century, they began to find out how. In Western culture many children from about eight to
twelve years of age desire to learn how to create convincing illusion. Artistic progress in their eyes is defined by the mimetic quality of their rendering. If an adult should suggest that they use their imagination to draw an animal, the suggestion may be rejected as a cop-out; they want their animal to look like a real animal!

Mimesis, however, need not achieve a high level of verisimilitude. Consider signage designating men's and women's rest rooms. Here the simplified structural features of male and female forms are enough to designate. Indeed, in this situation a simplified image is preferable: it communicates more easily than one that is individualized through detail excessive for its function. What is wanted is an image that is both general and specific enough to differentiate men from women.

We find such forms used by young children. According to Rudolf Arnheim, children create within the affordances of the material with which they work the structural equivalences of the images they wish to render. And because the drawings made by children between four and eight are often didactic in aim—that is, children of this age are often more interested in depicting a set of events or a story than in mastering the ability to create verisimilitude—the relevant criterion for them is whether their image is sufficient to depict the story. This concern with the didactic or storytelling functions of visual form often leads to the use of visual conventions that stand for the subject they wish to represent. Thus, pictures of houses with peaked roofs can be found in the drawings of children who live in suburban neighborhoods in which there are no houses with peaked roofs. Children acquire visual conventions to stand for a house, or tree, or person, or sun, or bird. In fact, many of these conventions are widely shared by children in our culture. The peaked-roof houses are also often drawn with windows having curtains pulled to each side.

Mimesis is not the only way of representing images and conveying meaning. The arts can depict not only what is seen or heard; they can also depict what is felt. This brings us to a second mode of treatment, the creation of expressive form.

The representation of feeling is achieved in many ways. Perhaps the most important is the way in which visual form—line,
color, shape, value, texture, all aspects of form—is composed. Those working in music, dance, literature, poetry, and theater craft other qualities for expressive purposes. According to Gestalt theory, the forms that artists create generate fields of energy that are picked up by our nervous system, which in turn creates a resonance in the perceiver. Thus, fast and loud music produces a kind of experiential equivalent in the listener; slow and soft music creates a quite different resonance and hence a different experience. By manipulating form, artists manipulate experience.

But if all responses could be explained by the formal relations among the composed qualities of the artwork, everyone's response to the same visual form would be essentially alike. Clearly, it isn't. Culture and personal experience interact. The meaning secured from a work depends not only on the features of the work but also on what the individual brings to it. Different backgrounds lead to different experiences of the same work. A painting of Jesus for a practicing Catholic takes on a meaning different from that for an agnostic. A person who has long collected nonobjective painting and who understands its place in the history of art is likely to experience a painting by Willem de Kooning quite differently from someone who has never heard of Abstract Expressionism.

Nevertheless, the primary point should not be lost: the way forms are treated by the artist—or by the child—has a great deal to do with what the work expresses. And it is the possession of a fertile imagination and an array of technical skills that enable artists to shape forms that influence how we feel in their presence.

The crafting of expressive form does not preclude the presence of mimetic forms. On the contrary. Nonobjective art is a comparatively recent arrival on the artistic landscape. The religious paintings made in Europe in the thirteenth century secure their tranquillity from the way the monks who painted them treated form. That treatment is found in the way figures are depicted as well as in the way the entire composition is organized. Again, young children can create similar effects, more often through accident than through the intentional and the reflective control of the material. Yet their paintings and drawings also evoke emotion through the way forms are rendered. In fact, all forms possess what are called
physiognomic properties. That is, all forms possess qualities that express or evoke feeling or emotion. In the arts the expressive character of forms is brought under the intelligent control of experience and technique. Artists, by virtue of their experience and technical skills, are able to compose form in the service of feeling. Thus, artistry requires, in part, the ability to conceive of the emotional quality desired and the technical ability to compose form capable of evoking the feeling or emotion desired.

A third mode of treatment occurs through the use of conventional signs. Conventional signs are socially agreed-upon symbols that refer to ideas, objects, or events and the like. A flag made up of fifty white stars on a blue field and thirteen red and white stripes is likely to refer in certain contexts to the United States of America; a cross and a six-sided star in certain contexts refer by social agreement to two different religions.

You will notice that I restricted the meaning of these conventional signs with the qualifier "in certain contexts." The qualification is necessary because meaning is always influenced by the particular context in which a work appears. The American flag can mean one thing on the grave of a dead soldier and quite another on the floor of an art museum. In fact artists frequently place familiar conventional signs in unusual contexts to awaken us from our customary modes of perception. These contexts evoke meanings that depend on "the shock of the new." Perhaps some of the most vivid examples of visual recontextualization are to be found in Surrealism and some kinds of Pop Art.

The study of conventional signs in the arts is the focus of a field called iconology. Iconologists study symbols that do not necessarily look like what they refer to or represent but that nevertheless refer to them: the golden fleece, the mirror, the cross, the key, the lantern all have iconographic meaning. A viewer would need to understand the significance of these signs and symbols in order to secure a "full reading" of the picture.

What we find in looking at art is that artists often employ all three modes of treatment in the same work. And so too do children. The ability to create images in which mimesis, expressiveness, and conventional signs convey the creator's aims is a sub-
stantial cognitive accomplishment. It requires a repertoire of technical skills, a sensitivity to relationships among the forms, and the ability to use appropriate conventional signs. The kind of thinking required to create such images cannot be conducted by appeals to algorithms, formulas, or recipes. And even when the schema for the creation of forms is familiar, there is always significant uniqueness in the particular configuration, so that the formulaic use of such a schema is unlikely to achieve a satisfying aesthetic resolution. Somatic knowledge must be employed.22

Somatic knowledge, what is sometimes called embodied knowledge, is experienced in different locations. Some images resonate with our gut, others with our eyes, still others with our fantasies; artists play with our imagination. Some visual images are essentially tactile experiences. Works of art can call upon both the ideational and any of the sensory resources we use to experience the world; the fact that an image is visual does not mean that the experience we have of it will be visual. All of us have synesthetic experiences. In a sense all these capacities for human experience are resources the artist can call upon in the crafting of the image. In the hands and mind of the artist they are avenues for communication.

THE ARTS AND TRANSFORMING CONSCIOUSNESS

So how do the arts affect consciousness?23 They do so in a number of ways. They refine our senses so that our ability to experience the world is made more complex and subtle; they promote the use of our imaginative capacities so that we can envision what we cannot actually see, taste, touch, hear, and smell; they provide models through which we can experience the world in new ways; and they provide the materials and occasions for learning to grapple with problems that depend on arts-related forms of thinking. They also celebrate the consummatory, noninstrumental aspects of human experience and provide the means through which meanings that are ineffable, but feelingful, can be expressed.

Before we move on, let me recount the argument I have advanced so far. In distilled form it is as follows:

ROLE OF ARTS IN TRANSFORMING CONSCIOUSNESS 19
1. Humans are sentient creatures born into a qualitative environment in and through which they live.

The ability to experience the full range of qualities that constitute the empirical environment is directly related to the functions of our sensory system. We are biologically designed to be sensitive to the array of qualities that constitute that environment. Our ability to see depends upon the capacities of sight, hearing, touch, and the like. If we were congenitally deaf or blind, we would lack the ability to experience the auditory or visual aspects of the world.

But of course the activation of our sensory system also depends upon our being in an environment that possesses the qualities to which our senses are responsive. When, for example, visual stimulation is unavailable, our visual experience is also absent, and indeed the development of our visual system may be irrecoverably undermined. Kittens whose eyes have been occluded during the first few months of life lose their capacity to see when the occlusions are removed. The actualization of capacity, that is, its transformation from capacity to ability, depends on both what the individual brings to the environment and what the environment brings to the individual. During the course of human development there are certain critical periods during which stimulation and nurture of sensory capacities are crucial.

2. The sensory system is the primary resource through which the qualitative environment is experienced.

Observations of infants and preschoolers provide compelling evidence of their need to experience and understand the world by exploring its qualities. Almost everything they encounter is not only touched, but when possible tasted, listened to, explored through as many sensory channels as lend themselves to knowledge of its qualitative features. Getting to know the world for the preschool child means, in large measure, getting to know how it can be experienced through all the sensory modalities.

3. As children mature, their ability to experience qualities in the environment becomes increasingly differentiated.

The child's initial experience with the qualitative world in and through which she lives is not a form of experience that is automatically given to the child. In a very significant sense, what the
child learns about the world is influenced by the way in which she explores its features. This exploration leads to the construction of distinctions among the qualities encountered: there are varieties of sweetness, varieties of puppies, varieties of hardness, varieties of sound. A child learns over time to differentiate among qualities, to recognize her mother's face, for example, among all the faces the child can see. Differentiation is a way of recognizing what is familiar, categorizing qualities, and anticipating the consequences of action upon those qualities. One of the potentially large lessons of work in the arts is the contribution good arts teaching makes to the child's ability to perceive subtleties and to recognize complexities among the qualitative relationships encountered in the phenomenal world.

4. Differentiation enables children to form concepts. Concepts are images formed in one or more sensory modalities that serve as proxies for a class of associated qualities.

The formulation of concepts is, in a sense, a data-reduction process of distilling the essential features of an array of qualities so that they stand for a larger class of phenomena. Distinguishing between dogs and cats requires the ability to notice differences between them. The concept "dog" and the concept "cat" are qualitative abstractions of those essential differentiating features, and over time children learn to make those distinctions and to give them a name. Put another way, concept formation is an imaginative activity in which images in one or more sensory modalities are formed that stand for an array of qualities associated with a signifier.

The symbol of the Red Cross, given the particular proportions of its shape, stands as a signifier for a class of meanings related to services provided to those in need of medical care. For such a signifier to be meaningful, the individual must have some conception of the meaning of medical care. Meanings are nested into levels of abstraction, but are reducible to a proxy. This proxy can be visual, as in the case of the Red Cross; it can be auditory, as in the case of "God Save the Queen"; it can be linguistic, as in the meanings associated with the phrase "The Constitution of the United States."

5. Concepts and the meanings they acquire can be represented in any material or symbolic system that can be used as a proxy for it.
Our conceptual life operates in each of the sensory modalities and in their combination. We not only can generate in the mind’s eye a visual image; we can see that image even while hearing music “around” it. We can taste a banana without actually tasting it. We can envision an opera without actually seeing or hearing it. Our capacity to envision is transformed by the effort to represent what we have experienced. Representation can be pursued in any material or form that can be crafted; thus, the same theme can be danced, painted, or described literally or poetically. In a metaphorical sense, becoming multiliterate means being able to inscribe or decode meaning in different forms of representation.

6. The child’s developing ability to differentiate, to form concepts, and to represent those concepts reflects the use and growth of mind.

Our conceptual life takes on a public form when the images distilled and formed as concepts are “embodied” in some form of representation. As intelligence is promoted in the representation process and as individuals become increasingly imaginative and technically competent at transforming concepts and their associated meanings into forms, the use and the growth of mind are revealed.

Intelligence, in a sense, has to do with the competence or skill with which we conduct some activity. The character of that activity, particularly as it is revealed over time, is a marker on the road toward cognitive development. Thus we can see in children’s drawings, in their musical performances, in their ability to write poetry, in their sensitivity in the area of dance, the mind being practiced and its growth made manifest in a public form.

7. Which aspects of the environment will be attended to, the purposes for which such attention is used, and the material the child employs to represent it influence the kind of cognitive abilities the child is likely to develop. More broadly, the child’s mind is shaped by the culture of which the foregoing conditions are a part.

The human mind is a kind of cultural invention. To be sure children come into the world well wired, but how they develop, which aptitudes are cultivated and which are left to atrophy, what modes of thinking they become good at are all influenced by the
the emotional tone of what we pay attention to. We speed up perception to get on with our work. One of the large lessons the arts teach is how to secure the feelingful experience that slowed perception makes possible; the arts help students learn how to savor qualities by taking the time to really look so that they can see.

10. A major aim of arts education is to promote the child’s ability to develop his or her mind through the experience that the creation or perception of expressive form makes possible. In this activity sensibilities are refined, distinctions are made more subtle, the imagination is stimulated, and skills are developed to give form feeling.

The phrase "the child’s ability to develop his or her mind" is intended to reemphasize the point that education is a process of learning how to become the architect of your own experience and therefore learning how to create yourself. The arts have distinctive contributions to make to that end through their emphasis on the expression of individuality and through the exercise and development of the imaginative capacities.

We now turn to alternative visions of arts education.
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We now turn to alternative visions of arts education.
CRITICAL
EVIDENCE

How the ARTS Benefit Student Achievement
ARTS IN THE SPOTLIGHT

Positive signs of support for the arts in education are visible everywhere. Consider these recent developments:

- In the federal No Child Left Behind Act, also known as NCLB, the arts share equal billing with reading, math, science, and other disciplines as "core academic subjects, which can contribute to improved student learning outcomes."

- Forty-nine states have established content and/or performance standards that outline what students should know and be able to do in one or more art forms; 43 states require schools or districts to provide arts instruction.

- Schools integrating the arts into the curriculum as part of a comprehensive education reform strategy are documenting positive changes in the school environment and improved student performance.

- The American public, by an overwhelming margin, believes the arts are vital to a well-rounded education; more than half rate the importance of arts education a "7" or "8" on a scale of one to ten.

As a nation, we are close to reaching a collective understanding that all students benefit from the opportunity to learn about and experience the arts. Study of the arts in its many forms—whether as a stand-alone subject or integrated into the school curriculum—is increasingly accepted as an essential part of achieving success in school, work and life.

Yet, at the same time we celebrate the arts for the value they add to learning and to life, study of the arts is quietly disappearing from our schools. In schools across the country opportunities for students to participate in high-quality arts instruction and activities are diminishing, the result of shifting priorities and budget cuts. Poor, inner-city and rural schools bear a disproportionate share of the losses. Studies show children from low-income families are less likely to be consistently involved in arts activities or instruction than children from high-income families.

Put simply, our rhetoric is out of sync with the reality. Why is it so important to keep the arts strong in our schools? How does study of the arts contribute to student achievement and success?
About this PUBLICATION

Why is it so important to keep the arts strong in our schools? How does study of the arts contribute to student achievement and success?

Critical Evidence: How the Arts Benefit Student Achievement is designed to answer these and other questions. It describes in nontechnical terms what the research says about how study of the arts contributes to academic achievement and student success. It offers impartial, to-the-point reporting of the multiple benefits associated with students’ learning experiences in the arts. In short, it “makes the case for the arts” based on sound educational research.

A primary source for most of the studies cited here is Critical Links: Learning in the Arts and Student Academic and Social Development. The Arts Education Partnership (AEP), with financial support from the U.S. Department of Education and the National Endowment for the Arts, commissioned and published Critical Links in 2002 to capture the best work being done at the time on the academic and social effects of arts learning experiences. The 62 peer-reviewed studies included in the compendium were identified as strong arts education research that would “make a contribution to the national debate” about effective strategies to improve student achievement and school environments.

The National Assembly of State Arts Agencies (NASAA) and the AEP commissioned Critical Evidence: How the Arts Benefit Student Achievement in response to the needs of arts professionals and nonprofessionals alike for accurate and concise information that reflects the current state of knowledge about arts learning and student achievement. This new publication serves as an update to Eloquent Evidence: Arts at the Core of Learning, which was published by NASAA, in collaboration with the AEP, the National Endowment for the Arts and the President’s Committee on the Arts and the Humanities in October 1995. Ten years after its release, the evidence is even more eloquent, and the need to demonstrate the link between the arts and student achievement has grown more critical.
ARTS EDUCATION in the
BIG PICTURE

To a large extent, changes in the national education policy environment over the last decade have shaped the landscape for arts learning in the schools today. When *Eloquent Evidence* was published in 1995, *Arts at the Core of Learning* provided an exceptionally apt subtitle. A year earlier, Congress had enacted the Goals 2000: Educate America Act, which identified the arts for the first time in federal policy as a part of the core curriculum. This public acknowledgement of the arts as “core” to education was a meaningful step. In one sense, it came to symbolize what *Eloquent Evidence* later described as “a growing consensus among policy makers and parents that the arts should be an integral part of education.”

The federal government through the U.S. Department of Education and the National Endowment for the Arts has maintained a consistent connection with arts education in the public schools over the last 10 years. This has occurred in part through targeted funding for programs—often involving partnerships between schools and community organizations; professional development for teachers and teaching artists; and research and evaluation. The two agencies have cooperated as well in the data collection efforts of the National Center for Education Statistics, which provide important insights into the status and condition of arts education in the country.

The No Child Left Behind Act of 2001 (NCLB) is arguably the most significant federal action to affect arts education, and education generally, in the last decade—if not the last 40 years. This legislation, as with the Goals 2000 law, is an update of the basic federal education law originally enacted in 1965. No Child Left Behind was signed into law in January 2002. It expanded the federal role in education in order “to close the achievement gap between disadvantaged and minority students and their peers.”
To comply with the law, states have developed plans to increase student achievement and have set performance goals, which all students are expected to meet by 2013-14 in reading and mathematics. In almost every section of the law, NCLB stresses that decisions about the allocation of federal resources for education should be grounded in "scientifically-based research." The intent, as interpreted by the Department of Education, is to "transform education into an evidence-based field."\textsuperscript{10}

What Does THE PUBLIC Think about Arts Education?

A May 2005 Harris Poll on the attitudes of Americans toward arts education, commissioned by Americans for the Arts, revealed strong public support. Among the findings:

93% agree the arts are vital to providing a well-rounded education for children, a 2% increase over 2001.

86% agree an arts education encourages and assists in the improvement of a child’s attitudes toward school.

83% believe that arts education helps teach children to communicate effectively with adults and peers.

79% agree incorporating the arts into education is the first step in adding back what’s missing in public education today.

54% rated the importance of arts education a “ten” on a scale of one to ten.

79% believe that it’s important enough for them to get personally involved in increasing the amount and quality of arts education.
No Child Left Behind reaﬃrms the arts as a "core academic subject" that all schools should teach. It puts the arts on equal footing with the other designated core subjects: English, reading or language arts, mathematics, science, foreign languages, civics and government, economics, history and geography. And it paves the way for the arts to be recognized both as a serious subject in its own right and as a part of a proven strategy to improve student performance in the other core subjects.

With its many challenges and opportunities, NCLB dominates the state and local education landscape today. What the long-term effects of NCLB will be on funding and support for arts education in the schools remain unclear. So far, the results have been mixed: Schools in some states report the amount of instructional time devoted to reading, writing, math and science has increased, while for the arts it has declined. In other states, NCLB has served as a catalyst for strengthening efforts to raise student achievement and improve school environments through integration of the arts.
What Is the
NO CHILD LEFT
BEHIND ACT?

The No Child Left Behind Act of 2001, as described by the U.S.
Department of Education, is "the most sweeping reform of the
Elementary and Secondary Education Act since it was enacted
in 1965." With strong bipartisan support from Congress, President
George W. Bush signed NCLB into law on January 8, 2002.

At over 1,000 pages of legislation, it is no surprise most Americans
are still in the dark about the specifics of NCLB. In 2004, more than
two years after it became law, two-thirds of Americans surveyed
reported they knew "very little" or "nothing at all" about NCLB,
according to a Phi Delta Kappa/Gallup Poll. On average, parents of
public school children were slightly better informed and, as a whole,
had substantially increased their level of knowledge about the law
from the previous year. In 2004, 62% of parents said they knew "very
little" or "nothing at all" about NCLB, compared to 78% in 2003.

As outlined by the U.S. Department of Education, NCLB is based
on four guiding principles or "pillars":

• Stronger Accountability for Results
• More Freedom for States and Communities
• Encouraging Proven Education Methods
• More Choices for Parents

A primary objective of NCLB is to close achievement gaps
between students by bringing all students, regardless of race,
ethnicity, gender or income to the "proficient" level on state
standardized tests by the 2013-14 school year.

SOURCES: www.nochildleftbehind.gov, Rose, Lawell C. and Allic M. Gallup,
The 36th Annual Phi Delta Kappa/Gallup Poll of the Public's Attitudes Toward the Public
How Study of The Arts Contributes to Student Achievement & Success

A growing body of studies, including those in the research compendium *Critical Links*, presents compelling evidence connecting student learning in the arts to a wide spectrum of academic and social benefits. These studies document the habits of mind, social competencies and personal dispositions inherent to arts learning. Additionally, research has shown that what students learn in the arts may help them to master other subjects, such as reading, math or social studies.

Students who participate in arts learning experiences often improve their achievement in other realms of learning and life. In a well-documented national study using a federal database of over 25,000 middle and high school students, researchers from the University of California at Los Angeles found students with high arts involvement performed better on standardized achievement tests than students with low arts involvement. Moreover, the high arts-involved students also watched fewer hours of TV, participated in more community service and reported less boredom in school.¹²

The concept of transfer, in which “learning in one context assists learning in a different context,” has intrigued cognitive scientists and education researchers for more than a century.¹³ A commonly held view is that all learning experiences involve some degree of transfer both in life and learning outside the school as well as learning within the school. However, the nature and extent of these transfers remain a topic of great research interest. Recent studies suggest the effects of transfer may in fact accrue over time and reveal themselves in multiple ways.

Researchers continue to explore the complex processes involved in learning and the acquisition of knowledge and skills. One promising line of inquiry focuses on how to measure the full range of benefits associated with arts learning. These include efforts to develop a reliable means to assess some of the subtler effects of arts learning that standardized tests fail to capture, such as the motivation to achieve or the ability to think critically.
The SAT and Arts Learning

The relationship between arts learning and the SAT is of considerable interest to anyone concerned with college readiness and admissions issues. The SAT Reasoning Test (formerly known as the SAT I) is the most widely used test offered by the College Board as part of its SAT Program. It assesses students' verbal and math skills and knowledge and is described as a “standardized measure of college readiness.”

Many public colleges and universities use SAT scores in admissions. Nearly half of the nation's three million high school graduates in 2005 took the SAT.

Multiple independent studies have shown increased years of enrollment in arts courses are positively correlated with higher SAT verbal and math scores. High school students who take arts classes have higher math and verbal SAT scores than students who take no arts classes.

Arts participation and SAT scores co-vary—that is, they tend to increase linearly: the more arts classes, the higher the scores. This relationship is illustrated in the 2005 results shown below. Notably, students who took four years of arts coursework outperformed their peers who had one half-year or less of arts coursework by 38 points on the verbal portion and 38 points on the math portion of the SAT.

Arts Course-taking Patterns and SAT Scores, 2005

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<td>1/2 year or less</td>
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<td>Average for All SAT Test Takers</td>
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Source: 2005 College-Bound Seniors: Total Group Profile Report, The College Board, 2005, Table 3-3; SAT Scores of Students Who Study the Arts: What We Can and Cannot Conclude about the Association, Kathryn Vaughn and Ellen Winner (Fall 2000).
The research compendium *Critical Links* contains a diverse collection of studies that examine how arts learning experiences affect the academic achievement and social development of children and youth. It includes summaries of studies conducted in five major art form areas: dance, drama, visual arts, music and multi-arts. As the title implies, the research provides critical evidence linking study of the arts with student achievement and success.

More than 65 distinct relationships between the arts and academic and social outcomes are documented. They include such associations as: visual arts instruction and reading readiness; dramatic enactment and conflict resolution skills; traditional dance and nonverbal reasoning; and learning piano and mathematics proficiency.

Based on these findings, the compendium has identified six major types of benefits associated with study of the arts and student achievement:14

1. READING AND LANGUAGE SKILLS
2. MATHEMATICS SKILLS
3. THINKING SKILLS
4. SOCIAL SKILLS
5. MOTIVATION TO LEARN
6. POSITIVE SCHOOL ENVIRONMENT

One convenient way to sum up how study of the arts benefits student achievement is the recognition that learning in the arts is academic, basic and comprehensive. It is as simple as A-B-C.
The ABCs of Arts Learning

The benefits of student learning experiences in the arts are:

I. Academic
   • Reading and Language Skills
   • Mathematics Skills

II. Basic
   • Thinking Skills
   • Social Skills
   • Motivation to Learn

III. Comprehensive
   • Positive School Environment

I. Learning in the Arts Is Academic

Learning experiences in the arts contribute to the development of academic skills, including the areas of reading and language development, and mathematics. One method for assessing these outcomes is standardized exams, sometimes referred to as "paper and pencil" tests. While not always deemed the best measure, standardized test results provide arts education researchers with an important data source for conducting studies related to student achievement. Studies in Critical Links use various measures of achievement, including the impact shown on such tests.

READING AND LANGUAGE SKILLS

Certain forms of arts instruction enhance and complement basic reading skills, language development and writing skills. For example, dance has been employed to develop reading readiness in very young children, and the study of music has provided a context for teaching language skills.

Literacy is a term that refers to the ability to read and write. A constellation of processes is involved in the development of literacy skills. Children learning to read and write must be able to associate letters, words and phrases with sounds, sentences and meanings.
The relationship between drama and the development of literacy skills among young children is well documented. The following examples illustrate how the use of dramatic enactment can make a measurable difference in helping students reach such important curricular goals as story understanding, reading comprehension and topical writing skills:

- One of the most common approaches to teaching reading is to have a teacher read a story to students. The use of drama in the classroom can provide a beneficial supplemental approach. A recent study found that the development of literacy skills among pre-kindergarteners was fostered when the children were allowed to act out their favorite stories. Dramatic play also helped motivate them to learn.\(^ {15}\)

- When students had an opportunity to engage in a dramatic enactment of a story, their overall understanding of the story improved. Researchers in this study found that story comprehension effects were greatest for first graders who were reading below grade level.\(^ {16}\)

- Drama can also be an effective method to develop and improve the quality of children's narrative writing. As a "warm-up" writing exercise, second and third grade students used poetry, games, movement and improvisation to act out their story ideas, which contributed to their improved performance.\(^ {17}\)

**MATHEMATICS SKILLS**

Certain types of music instruction help develop the capacity for spatial-temporal reasoning, which is integral to the acquisition of important mathematics skills. *Spatial temporal reasoning* refers to the ability to understand the relationship of ideas and objects in space and time.

The association between music and mathematics achievement is an area of great research interest. A recent literature review turned up over 4,000 published and unpublished references on this topic alone. Among the strong body of evidence linking student involvement in music to high school math proficiency are these two large-scale studies:

- An analysis conducted of multiple studies confirms the finding that students who take music classes in high school are more likely to score higher on standardized mathematics tests such as the SAT. One explanation is musical training in rhythm emphasizes proportion, patterns and ratios expressed as mathematical relations.\(^ {18}\)
II. Learning in the Arts Is Basic

Arts learning experiences contribute to the development of certain thinking, social and motivational skills that are considered basic for success in school, work and life. These fundamental skills encompass a wide range of more subtle, general capacities of the mind, self-perceptions and social relationships.

THINKING SKILLS

Thinking skills (sometimes referred to as cognitive skills) is a broad term that refers to the operation of various thought processes. Reasoning ability, intuition, perception, imagination, inventiveness, creativity, problem-solving skills and expression are among the thought processes associated with study of the arts.

The relationship between music and spatial-temporal reasoning as it pertains to mathematics skills was discussed earlier. Participation in other arts forms, such as dance or visual arts, also lends itself to the development of thinking skills, as evidenced in these examples, which also ask the question whether such skills transfer to other subjects:

- In an experimental research study of high school age students, those who studied dance scored higher than nondancers on measures of creative thinking, especially in the categories of fluency, originality and abstract thought. Whether dancers can use their original abstract thinking skills in other disciplines is an important area of exploration.20

- A group of 162 children, ages 9 and 10, were trained to look closely at works of art and reason about what they saw. The results showed that children's ability to draw inferences about artwork transferred to their reasoning about images in science. In both cases, the critical skill is that of looking closely and reasoning about what is seen.21
SOCIAL SKILLS

Certain arts activities promote growth in positive social skills, including self-confidence, self-control, conflict resolution, collaboration, empathy and social tolerance. Research evidence demonstrates these benefits apply to all students, not just the gifted and talented. As the studies described below demonstrate, however, the arts can play a key role in developing social competencies among educationally or economically disadvantaged youth, who are at greatest risk of not successfully completing their education:

- A group of boys, ages 8 to 19, living in residential homes and juvenile detention centers for at-risk youth, discovered that learning to play guitar and performing for their peers boosted their confidence and self-esteem. The research suggests the opportunity to perform may be a powerful tool to help youth overcome fears and see that they can succeed.\(^\text{22}\)

- Dance also can affect the way juvenile offenders and other disenfranchised youth feel about themselves. One study demonstrated that when a group of 60 such adolescents, ages 13 to 17, participated in jazz and hip hop dance classes twice weekly for 10 weeks, they reported significant gains in confidence, tolerance and persistence related to the dance experience.\(^\text{23}\)

MOTIVATION TO LEARN

The arts nurture a motivation to learn by emphasizing active engagement, disciplined and sustained attention, persistence and risk taking, among other competencies. Participation in the arts also is an important strategy for engaging and motivating students at risk of dropping out of high school and for those with special needs, as these studies show:

- Students at risk of not successfully completing their high school educations cite their participation in the arts as reasons for staying in school. Factors related to the arts that positively affected the motivation of these students included a supportive environment that promotes constructive acceptance of criticism and one where it is safe to take risks.\(^\text{24}\)

- An ethnographic study of seventh grade boys in special education revealed use of the visual arts helped them become more sophisticated, less reluctant readers. Described as learning disabled, the boys were encouraged to use visual forms of expression to convey their understanding of reading assignments. After a nine-week course of "visualization training," they also took a more active role in reading and began to interpret text rather than passively reading it.\(^\text{25}\)
III. Learning in the Arts
Is Comprehensive

Learning in the arts is comprehensive in the true sense of the word: All three common definitions are applicable. Integration of the arts as a critical component of the school curriculum affords students a complete and well-rounded education. The benefits associated with study of the arts are inclusive of all students, although they can be greatest for those who are educationally or economically disadvantaged. And, an arts-rich learning environment can have far-reaching effects that extend to the entire school and surrounding community.

POSITIVE SCHOOL ENVIRONMENT

The arts help create the kind of learning environment conducive to teacher and student success by fostering teacher innovation, a positive professional culture, community engagement, increased student attendance, effective instructional practice and school identity. A glimpse of the benefits is provided below, which is based on extensive evaluations of two well-established and highly regarded programs:

- The Chicago Arts Partnerships in Education (CAPE) public schools brought local artists and teachers into partnerships so that they could develop curricular units in which an art form was integrated with an academic subject. In a comparative study with other Chicago public elementary schools, students from the CAPE schools performed better on standardized tests than the students who attended schools that did not integrate the arts with academics.26

- The A+ Schools Program in North Carolina is a comprehensive education reform initiative that integrates the arts. An analysis of its many beneficial effects goes beyond assessment of student outcomes to focus also on teaching and learning processes. The program ranks high on measures of increased teacher collaboration and enhanced partnerships with parents and the community.27
The evidence is clear: study of the arts contributes to student achievement and success. Its multiple benefits are academic, basic and comprehensive. What is less clear is how to ensure that all students have the opportunity to learn about and experience the arts in school. Despite convincing research and strong public support, the arts remain on the margins of education, often the last to be added and the first to be dropped in times of strained budgets and shifting priorities.

Action is needed to place the arts front and center on education agendas in both the statehouse and the schoolhouse. And in the current education policy climate, evidence-based action and advocacy are needed to make a compelling case for why the arts matter for all students at all levels of education.

The use of evidence-based research to communicate the benefits of arts education is part of a powerful strategy to keep the arts strong in our nation's schools. Research doesn't hold all the answers to why the arts are important, but it does confirm what most people already know to be true in their hearts and minds: The arts make a significant contribution to helping all students achieve success in school, work and life.
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Where to LEARN MORE

The NATIONAL ASSEMBLY OF STATE ARTS AGENCIES (NASAA) is the membership organization that unites, represents and serves the nation's state and jurisdictional arts agencies. NASAA's mission is to advance and promote a meaningful role for the arts in the lives of individuals, families and communities throughout the United States.

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The ARTS EDUCATION PARTNERSHIP (AEP), established in 1994, is a national coalition of over 100 arts, education, business, philanthropic and government organizations that support the essential role of the arts in student learning and school improvement. AEP is administered by the Council of Chief State School Officers and the National Assembly of State Arts Agencies, through a cooperative agreement with the National Endowment for the Arts and the U.S. Department of Education.

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How the ARTS Benefit Student Achievement

Written by Sandra S. Ruppert
MAKING THE CASE:
The Arts and Youth Development
Dear Reader:

Music, dance, drama and the visual arts are languages. They touch people’s minds and hearts. They give expression to the profound urgings of the human spirit. Indeed, the symbols the arts use can measure the quality of civilization.

Arts literacy is as basic as linguistic literacy because it enlarges the store of the images we use.

Research shows that an education in the arts can spark intelligence, boost academic achievement, assist in the development of workplace skills, promote discipline and good citizenship and enhance one’s self-esteem and tolerance of others. For children to develop their abilities and realize their fullest potential, they need to be exposed to many ways of knowing their world and expressing their thoughts. If the artistic side of their education is neglected or ignored in school instruction, then a primary growth opportunity is missed.

William Sederburg
Chair
Board of Directors
ArtServe Michigan

Steve Kaagan
Chair,
Education Committee
ArtServe Michigan

Barbara Kratchman
President
ArtServe Michigan
Introduction

Historically, arts education was often considered an "extra" in our schools – a stand-alone subject that would give students some cultural appreciation and an opportunity to experiment with paint, movement or musical instruments. During the last decade of the twentieth century, there arose a broader view of arts education. Research began to validate what educators had long suspected: that an arts education contributes significantly to a student's development.

Because of the increasing interest in the arts as a means of developing human potential, educators have been successful in having the arts designated a core academic subject as part of the reauthorization of the Elementary and Secondary Education Act – No Child Left Behind. The No Child Left Behind Act 2001 includes in almost every section support and assistance for "core academic subjects." In response to this federal law, the National Art Education Association has developed standards for art education for students from K-12, and key national educational organizations (the National School Boards Association, the American Federation of Teachers and the National Education Association) are providing formal support for arts educators.

ArtServe Michigan contributes this evidentiary paper to the case for an arts education. It demonstrates that work in the arts develops unique and important mental skills, that accomplishments in this venue represent the highest of human achievements and that the school is the only institution able to provide access to the arts for the vast majority of students. In effect, it summarizes how an arts education helps young people:

- Expand their creative and critical capacities
- Enhance problem-solving skills
- Increase cross-cultural understanding
- Build self-esteem
- Gain skills useful in today's workplace

Promoting Brain Power

"I grew up in a tough neighborhood in East LA, so I'm not going to feed you some line about how the arts are great or make the world more beautiful. I am going to let you in on a fact. Arts education makes a smarter kid...a kid who studies better, thinks creatively, and solves problems...even if he's not a great artist."

Edward James Olmos, Actor

The case for arts education as an overall stimulus to learning ability is bolstered by actual studies of brain activity. Researchers have found that during the early years of human development, an infant's brain is developing billions of synapses or connections that lay the communications groundwork for future learning. This growth spurt reaches its highest density at age 2 when the brain contains twice as many synapses and consumes twice as much energy as that of a normal adult.
The abundance of nerve connections during infancy gives the brain an exceptional ability for learning, and this learning is compounded by exposure to the arts. Sound, language, movement and visual images engage the entire brain and so contribute to its development. Thus does experience become the chief architect of the brain. Science has further demonstrated that continuously stimulated synapses continue to grow between the ages of 2 and 10, while the ones used less frequently are eliminated.¹

According to Howard Gardner, author of *Frames of Mind: The Theory of Multiple Intelligences* and *Multiple Intelligences: The Theory in Practice*, an education in the arts uses multiple forms of intelligence, in contrast to traditional academic subject areas that generally focus on specific types of intelligence, such as linguistics or logic. Other studies support this conclusion by showing how the arts offer unique forms of expression and communication² that help to develop intuition, reasoning, imagination and dexterity, contributing to every aspect of a child’s school life.

The Arts and Enhanced Learning

_I believe very strongly that the arts are an important part of a total curriculum. I like the pride in kids’ faces when they create something. It’s like the sun shining because it gives them a positive attitude and makes them feel good about themselves._

Dr. Fred Neal, Principal, Barton Elementary School, Detroit, Michigan.

Not only do the arts assist in the development of basic brain power, they also serve as the building blocks for learning. Educators and arts supporters have long argued that the arts support or enhance the three Rs by helping children read, write, calculate and understand scientific concepts.

A longitudinal study of 25,000 eighth and tenth graders revealed that involvement with the arts was linked to higher academic performance, increased standardized test scores and lower dropout rates. Another study, however, from Harvard University’s Project Zero, found that most research testing the effects of the arts on learning was not quantifiable.³ Although the Harvard study found a correlation between studying the arts and academic achievement when measured primarily by test scores, the researchers could not support the theory that studying the arts can cause academic indicators to improve.⁴ In other words, they were only able to establish relationship — rather than causality.

While it cannot be demonstrated that the arts promote all kinds of learning, there is evidence linking certain kinds of learning to certain of the arts. The three areas in which clear links between art and learning could be demonstrated are:

- Listening to music and spatial-temporal reasoning

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¹ AEP Task Force & Advocacy Position Paper, *Children’s Learning and the Arts: Birth to Age 8*

² Consortium of National Arts Education Associations, *What Every Young American Should Know and Be Able to Do in The Arts: National Standards for Arts Education*, 1994


⁴ Project Zero’s REAP (Reviewing Education and the Arts Project)
- Learning to play music and spatial reasoning
- Classroom drama and verbal skills

Researchers at the University of California-Irvine and the University of Wisconsin examined the relationship between music and spatial reasoning in 1997 and found that second graders who received four months of piano instruction scored 15 percent to 41 percent higher on math assessment tests. Music instruction can improve a child’s spatial intelligence for long periods of time, affirmed one of the study’s authors, psychologist Frances Rauscher of the University of California-Irvine, in a speech to the American Psychological Association.

Another study conducted by Art Harrell, director of public school music for the Wichita, Kansas, public school system, found that 13,000 children in 42 schools who participated in an Elementary and Secondary Education Act Title I program with additional art, music, physical education and industrial arts showed improvement in mathematics although their IQ scores were no higher than other children not entered in the project.

A link between classroom drama (acting out texts), oral understanding, recall, reading readiness, reading achievement, oral language, and writing has been documented in several reports. Most notable is a study conducted by Annette Gourgey, Jason Bosseau, and Judith Delgado that detected a strong connection between drama skills and literacy in New Jersey’s Arts Alternatives program. They also found that vocabulary and reading comprehension were significantly improved for elementary students in the same program.

While there are no clear-cut, quantifiable results concerning the effects of arts education on students, there is an enormous amount of research showing that the integration of art activities with mathematics and reading can enhance the learning of specific concepts.

Since it was first advocated in the 1930s, curriculum integration has been successful in providing information to the brain in the way that it naturally processes it. Sam Cromwell found that the brain organizes new knowledge on the basis of previous experiences and the meaning developed from those experiences. Caine and Caine connected neuropsychology and educational methodologies when they stated that the search for meaning and patterns is a basic process of the human brain. In fact, they found that the brain might resist learning fragmented facts that are presented in isolation.

Kathy Lake of the Northwest Regional Educational Laboratory found that integrating a curriculum provides students with a meaningful learning experience that develops skills and knowledge while leading to an understanding of conceptual relationships. In *Interdisciplinary Methods: A Thematic Approach*, A. Humphreys stated that integrated

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5 The Impact of an Improvisational Dramatics Program on Student Attitudes and Achievement. 1985
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study is one of the most effective ways to link the humanities, communication arts, natural sciences, mathematics, social studies, music and art. It offers children a broad knowledge of various subjects.

A study of the Humanitas program, an interdisciplinary, thematic, team-based approach to high school humanities in Los Angeles, included performance-based assessments; surveys of teachers, students, and administrators; classroom observations; teacher and student interviews; analysis of assignments and examinations; analysis of portfolios; records of student attendance; records of discipline incidents; and records of college-oriented behavior and standardized tests. These elements were compared to those of 16 other more traditional programs, making it one of the most thorough explorations of curriculum integration.

The findings show that the Humanitas program had a “statistically significant effect on writing and content knowledge, even after only one year, with the largest gains in conceptual understanding. The control groups of students made no similar gains in conceptual understanding during the same time frame.”

Researchers also found that students in the Humanitas program stayed in school longer, worked harder and liked school better. All this despite the fact that the program was more complex, with students required to discuss connections between content areas and the real world and to write essays linking topics in art history, literature and social institutions to their own lives.

This positive correlation between student participation in the arts, overall academic achievement and low dropout rates has been further supported by studies at Stanford University as well as by longitudinal studies conducted by the National Center for Education Statistics.

Developing School-to-Work Skills

Workers must be equipped not simply with technical know-how but also with the ability to create, analyze, and transform information and to interact effectively with others.

Alan Greenspan, Chairman of The Federal Reserve Board. National Skills Summit 2000

Ideas are what matter, and the ability to generate ideas, to bring to life and to communicate them are what matters to a successful workplace. Working in the classroom or studio as an artist, the young person is learning and practicing future workplace behaviors.

Champions of Change. The Impact of the Arts on Learning.

In this age of rapidly advancing technology, business executives seek employees with imagination and creativity, talents fostered through arts education.

Creativity may be an exciting new musical composition or simply the willingness to displace old perceptions and ways with new ones. Innovation is not only a creative

process but also a means of implementation. Technical inventions, conceptual breakthroughs in arms negotiation, the introduction of new services and products in the marketplace, the development of entrepreneurial businesses are all examples of innovation. And innovation can be cultivated and nourished by arts education that incorporates contemplation, explanation of the unexpected and consideration of the new into its discipline.

As Stephanie B. Perrin, head of a school in Natick, MA devoted to excellence in the arts and academics states, a technological and international postmodern culture requires workers who are imaginative and critical thinkers, able to work effectively on their own or with others. These workers need to be able to function in changing ambiguous situations, to envision new realities, provide solutions to problems and act with confidence on their ideas.9

Citing cities such as Dallas and Washington, DC where arts magnet high schools have consistently high retention rates, low absenteeism and the greatest number of graduates going on to further training after graduation, Perrin surmises that the schools succeed by engaging students in learning. They capitalize on the student’s desire to learn, providing the motivation for their “wanting” to stay in school. Arts education is the key, she asserts, because it develops character.

The way students are educated through the arts helps them develop skills and attitudes necessary in the work place. Arts education teaches the student about ownership. The student chooses the art with the knowledge that success or failure will depend on his or her efforts. Success, as the student learns through hands-on experience, comes through discipline and hard work. The ability to work in teams, interpersonal skills, understanding, tolerance, an appreciation for diversity and an ability to lead and communicate effectively, listed as important skills for the worker of the future in a 1992 report by the US Department of Labor10, are also taught through the arts.

In fact, the US Department of Labor recognized the importance of arts education as key to skill development in its Secretary’s Commission on Achieving Necessary Skills (SCANS) Report 2000.11

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9 Perrin, Stephanie B., Education Through the Arts in Secondary Schools <http://newhorizons.org/ofc_cabperrin2.htm>
10 US Department of Labor, What Work Requires at School for Workers in the Year 2000, 1992
Citizenship and Civility

"Kids come in here—belligerent, defensive. They might whine, cuss and point fingers, but they don't want to talk about life experiences and the feelings that got them here. But, when you give a kid a piece of paper and a pencil and they start drawing, they just release. Whole life stories pour out and then we can really help."

Reigen Folks, artist and juvenile court counselor, Washtenaw County, Michigan

For at-risk youth, truancy and school failure are the two most significant predictors of delinquent behavior, according to US Department of Justice research. Youth vandalize with graffiti and join gangs in search of recognition, achievement and self-expression. The arts provide a different way to address these needs.

Learning to play a musical instrument, rehearsing a play or executing a mosaic mural requires long hours of practice, focus and perseverance—all components of self-discipline, a trait that many at-risk youth are desperately lacking. The process of artistic creation offers kids the chance to explore and master a skill through which they express themselves and, in the presentation of finished work, share feelings and ideas. The opportunity to venture to new places, experience other cultures and work with people whose lives and language differ from their own, gives students the chance to broaden their identity by comparing their lives with those they see in their travels.

Arts activities motivate a process of goal setting and accomplishment that build confidence and enthusiasm. They help students approach daily challenges with the hope and energy that it takes not just to survive, but to triumph. They also have a profound effect on at-risk youth, motivating them to stay in school. At the New York Alternative School in Tillson—a "last chance" school for truant youth and dropouts—the graduation rate has nearly doubled to 83 percent since the arts partnership with Mill Street Loft was initiated in 1992. The Boys Choir of Harlem reports that 98 percent of its members graduate from high school and go on to college.

The odds of these students becoming productive members of our communities is significant, considering that the unemployment rate of high school dropouts is 70 percent higher than that of high school graduates. "Through the arts we give youth a positive outlet for their ideas and talents, so they create and not destroy," says Shay Bilchick of the Justice Department's Office of Juvenile Justice and Delinquency.

The arts are offering a way to change old paradigms which may lead to better choices and social integration. The number of local arts agencies in the 50 largest U.S. cities with arts programs for youth at risk increased from approximately 20 percent in 1986 to 82 percent in 1997. In a national study, three cities that rigorously evaluated their arts programs for at-risk youth found that these programs decreased involvement in delinquent behavior, increased academic achievement and improved youths' attitudes about themselves and their future.

According to findings of researchers provided by the US Department of Justice, participants in these youth arts programs showed the following improvements:
- Increased ability to express anger appropriately, to communicate effectively with adults and their peers and to cooperate with others
- Increased ability to work on tasks from start to finish, vital for both academic and vocational success
- More likely to show improvements in their attitudes toward school, self-esteem and self-efficacy than nonparticipating youth
- Fewer new court referrals during the program period compared with non-participating youth

Arts programs are successful at attracting, engaging and retaining even the toughest kids. These youth — including gang members and previously incarcerated teens — join arts programs and return time and again. Drawing them is:

- The thrill of creative and artistic expression
- Community recognition for performances, exhibitions or public art works
- Learning new job skills
- Learning how to use the arts to communicate difficult thoughts and emotions

Juvenile justice programs, including probation and detention, may be the only options for some youngsters who are a danger to their community. But the more than 4,000,000 at-risk children growing up in severely distressed neighborhoods surrounded by brutality, violence and despair deserve a chance to engage in positive, constructive activities that have been proven effective in deterring delinquent behavior. Training in the arts can provide such an opportunity. Given the huge personal and societal costs of school dropouts and juvenile crime, arts education offers a very practical approach to changing the course of troubled young people of varied ages and backgrounds.

**Bridging the Cultural Divide**

_The arts are not a frill. The arts are a response to our individuality and our nature, and help to shape our identity. What is there that can transcend deep differences and stubborn divisions? The arts. They have a wonderful universality. Art has the potential to unify. It can speak in many languages without a translator. The arts do not discriminate. The arts can lift us up._

Former Texas Congresswoman Barbara Jordan

The arts transcend nationality, ethnic identity, race and gender, and an arts education provides a universal language that is able to cut across cultural barriers. In this multicultural millennium, anything that unites people is critical to our future well being. According to the *Carnegie Commission Report on Adolescence*, one-third of American adolescents today are of non-European descent. By the year 2050, close to 50 percent of the American population will be non-Caucasian. In 26 California cities, there is no single racial ethnic majority. Learning to live peacefully while respecting diversity will be a major task for adults who are presently adolescents in our schools.

A broad arts education bridges the gap between cultures by exposing students to different artistic disciplines and traditions and teaching respect for alternative ways of
expressing ideas and emotions. Students relate to each other through common goals, techniques and training, instead of the eat-the-food, national-costume “international days” found in most schools. For students from diverse ethnic backgrounds, multicultural arts programs can also provide a “voice” for their cultures and help with their sense of identity and self-expression.\textsuperscript{12}

Conclusion

“...because what you are doing is working tirelessly for the day when every single child in every school in America can pick up a paintbrush and create a future.”

Hillary Rodham Clinton

As we have seen in these many examples, arts education contributes significantly to students’ development in a number of profound ways. It is not enough, however, to simply cite the evidence. There is a growing sense of urgency surrounding this issue, as our young people grow up to live in a light-speed, high tech world that leaves little time or space for reflection and understanding.

When a nation is at risk, when vast numbers of functional illiterates are leaving our schools, when remedial courses are over-subscribed at even the most selective colleges, the case for art in our schools is especially daunting. How can one recommend that the schools’ most precious resource — time — be directed from the basics of education to the luxury of art?

On the other hand, how can one not make such a recommendation?

When we define the school curriculum, we define what students will learn and what will influence the character of their mental lives. What children think about, what they experience and the distance their imaginative life allows them to travel are all shaped by their educational lives. It can be reasonably argued that the school’s curriculum is a mind-altering device.

For the most part, the tasks that students confront in their schools are characterized by a rule-governed structure. Math problems require that children learn four basic operations. Spelling requires learning the correct and incorrect ways to arrange the letters into words. Punctuation also follows rules. The vast majority of academic tasks young children encounter in school are driven by a system that provides little space for personal interpretation; right and wrong are a part of the lexicon that elementary school children are taught to internalize.

Such conditions can lead to a population of rule followers. Children, John Dewey said, learn the covert lessons as well as the explicit lessons they are taught. When the school’s curriculum is heavily weighted toward rule-governed learning, the student expects every problem to have a correct and incorrect answer.

\textsuperscript{12} James S. Catterall and Darby
But real life doesn’t work that way. The problems that perplex us as adults are not those that can be treated by algorithms and verified by proof. They require an ability to cope with ambiguity, to experience nuance and to weigh the tradeoffs among alternative courses of action, skills that characterize our most adult tasks. When the tasks and content that children encounter in school are challenging, they help develop these skills, producing individuals who use judgment.

The arts are important not only because of what they represent, but because of the ways in which they engage and develop human intellectual ability. In the arts there is no single correct answer to an artistic problem; there are many. There is no algorithm that one can employ to solve an artistic problem; one must depend upon that most exquisite of human capacities -- judgment.

To learn to see and to make visual form is a complex and subtle task. The child needs to learn how to look, not simply to assign a label to what is seen. Artistic tasks, unlike so much of what is now taught in schools, develop the ability to judge, to assess, and to experience a range of meanings that exceed what we are able to say in words. The arts, more than any other area of human endeavor, explore the limits of our consciousness.

But even though they represent the highest levels of human achievement in our culture, the arts are now afforded little place in the school curriculum. At the elementary school level in the United States, they command less than 3 percent of the instructional time per week. At the secondary level, approximately 80 percent of all high school students enroll in no fine arts courses during the four years they are in attendance. Less than 3 percent of all school districts require study in one of the fine arts as a condition for graduation.

Access denied leaves most students unable to participate in the arts and unable to develop mental skills that involvement in the arts makes possible. If the arts represent the highest of human achievements, our students should have access to them in the primary public institutions available to the vast majority of students in our nation. Not to do so is to effectively deny them the opportunity to participate in the artistic wealth of our culture.

What’s Next?

Arts education, whether as part of our educational system or through outside programs, cannot be taken for granted. It must have advocates in all of the settings where public policy is created, curricula developed and arts programs funded. With publication of this policy paper and adoption of the resolution which follows this conclusion, ArtServe Michigan has embarked on a long-term advocacy effort to build support for arts education. These efforts include:

1. Communicating this information. This paper is being distributed to school boards, education associations, school administrators, teachers, business
leaders, news media, government representatives, cultural and arts institutions, and community agencies to help build a case for broader arts education for young people.

2. Involving opinion leaders. ArtServe Michigan will present this data and initiate discussion of these issues at business, education and government conferences and other forums throughout the state to develop/plan for expanding arts education.

3. Providing technical assistance. In partnership with other arts organizations in Michigan, ArtServe will serve as a resource to organizations that seek to develop youth arts programs and for schools that want to integrate the arts into their core curriculum.

What Can You Do?

Discussing the subject and sharing information with others are the most significant things you can do to further the cause of arts education for Michigan youth.

You are encouraged to photocopy this document and share it with neighbors, colleagues, business and government leaders in your community, school boards, etc. Include a personal note detailing your feelings about the value of arts education.

Brochures containing the main messages of this paper are available; request a dozen or more from ArtServe Michigan and distribute them as suggested above.

Consider writing a guest editorial or letter to the editor of your community’s newspapers, magazines and television stations. Encourage them to consider the evidence cited in this paper and to devote space or time to coverage of arts education activities occurring locally.

Register for ArtServe’s Arts Advocacy Day in the spring and tell your state lawmakers face to face about the value of arts education and culture in general in your community.

Keep in touch with ArtServe for updates and new resources for arts education advocates. Visit www.ArtServeMichigan.org or call Education Initiatives, at 248.557.8288 x13. Also consider becoming a member of ArtServe — your annual contribution helps to keep arts education initiatives going statewide. For membership information, visit www.ArtServeMichigan.org or call 248.557.8288 x18.
Useful Links to Understanding and Applying
The New English Language Arts
Content Expectations

Reference Materials from 2006 English Language Arts Content Expectations Conference:
http://edweb3.educ.msu.edu/outreach/k12out/9thannualconfMaterials/materials_languagearts.htm

Michigan ELA Content Expectations:
http://michigan.gov/mde/0,1607,7-140-38924---,00.html

Updates on MEAP and MME Assessment:
http://michigan.gov/mde/0,1607,7-140-22709_35150---,00.html

Web English Teacher presents the best of K-12 English / Language Arts teaching resources:
http://www.webenglishteacher.com

Michigan Learnport:
http://www.learnport.org

Support for netTrekker d.i. (go to Help, and under Information you will find the following guides):

netTrekker d.i. Quick Reference Guide

netTrekker d.i. - Teacher Guide
KALPA provides online registration and tracking of professional development requirements. In the following pages, you will find the procedures and instructions for registering for professional development workshops.

Obtain a username and password
Please complete this online PDF form and return to Diana Donaldson. You will receive an e-mail when your account is activated.

Log-on
Go to: www.kalpapdms.com

When you enter the Web site, you will be asked to enter our district id, login name and password. Our district id is 13020. Your login name will be the first part of your groupwise e-mail address. Your password is the last four digits of your Social Security number. Be sure to remember this login name and password for future use.

For example: Login Name: scarlson (scarlson@battle-creek.k12.mi.us)
Password: 1234
Once you enter the KALPA's welcome page, you will see News with important messages posted for your convenience.

After reviewing the news, please click on "Enter Your Learning Path." Your personal Professional Development Plan will be displayed.
Pre-register

There are two ways to register for professional development workshops. One option is to click on "Available Courses," which is located on the left side of your screen. This will provide a drop down menu of all workshops in alphabetical order. When you select a course, it will show you all the information about that course. If you are interested in attending this course, click the "Register" button at the bottom of the screen. The course will be added to your Professional Development Plan (PDP).

The other option is to click on "Registration" on the PDP screen. Click on "All Courses" to search by keyword or session number, or you can click on "Calendar" to search by date. You will get a listing of workshops. Click in the check box for your selected workshops, and then click the "Register" button. It’s that simple to register for a workshop!

You will not be able to register for a workshop that is already full, but you may try again later in case someone has cancelled his/her registration. Please note that you will not be able to register for workshops that have overlapping dates and times. For example, you will not be permitted to register for two classes on Tuesday at 9:00 a.m. If you have already registered and wish to change, you will need to cancel your registration for the first class then register for the second class.

Please register prior to attending professional development. This allows our presenters to be prepared. It also prevents classes being canceled due to lack of participation!
Special Requests
If you attend professional development that is not listed in our KALPA catalog, you may enter a special request. Special requests require the approval of your supervisor. Special requests should **only** be entered if fewer than 3 BCPS staff attended. Please use the course catalog as often as possible. District and Building dates should **not** be entered as special requests!

Print a Report
In addition to the quick registration process, you will be able to view and print your schedule at any time.
From the Professional Development Plan screen, click on "Reports" to print a list of workshops for which you have registered.

Receiving PD Credit
When you have completed a workshop, log-on to KALPA to change your course status to taken (or not taken if you did not attend). To change the status, click on the blue underlined registered in the status column. A pop-up screen will appear, select the correct option and click update. To move your courses to the proper bucket (district, building, misc/other or new teacher) click on the blue underlined credit hour. A pop-up screen will appear, select the correct option and click update. If the bucket you need is not available, please contact Diana Donaldson.

Tutorial
There is a tutorial available if you need assistance using the Web site. From your Professional Development plan screen, click on "Tutorial" to access the information. If you need additional assistance, please contact Diana Donaldson at 788-6604.
# A Few Guidelines for the Professional Development That Qualifies for Michigan Legislative Requirements

Does your planned professional development serve the purpose of increasing student learning?  
Does your planned professional development align with your school improvement plan?  
Is your professional development planned, ongoing and intensive?

<table>
<thead>
<tr>
<th>Examples of Activities</th>
<th>Does it Qualify as Professional Development Under Section 1526?</th>
<th>Does it Qualify as Professional Development Under Section 1527?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- New teachers 15 days in 3 yrs.</td>
<td>- All teachers provide 5 days yearly</td>
</tr>
<tr>
<td>Staff Meetings</td>
<td>No</td>
<td>No (unless the meeting is planned around topics of student learning, instructional strategies or curricular content)</td>
</tr>
<tr>
<td>Curriculum Development Meetings</td>
<td>Yes (if you can respond affirmatively to the questions shown above)</td>
<td>Yes (if you can respond affirmatively to the questions shown above)</td>
</tr>
<tr>
<td>Parent-Teacher Conferences</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Coaching Clinics</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Teacher Planning Time Other than Team Planning Time</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Records Day</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Action Research or Study Group</td>
<td>Yes (if it is relevant to the new teachers' classroom needs) (unless it is already being counted under 1527)</td>
<td>Yes (if you can respond affirmatively to the questions shown above)</td>
</tr>
<tr>
<td>Conferences/Workshops On-Site</td>
<td>Yes (if it is relevant to the new teachers' classroom needs) (unless it is already being counted under 1527)</td>
<td>Yes (if you can respond affirmatively to the questions shown above)</td>
</tr>
<tr>
<td>Conferences/Workshops at Off-Site Location</td>
<td>Yes (if it is relevant to the new teachers' classroom needs) (unless it is already being counted under 1527)</td>
<td>Yes (if you can respond affirmatively to the questions shown above)</td>
</tr>
<tr>
<td>Sessions Dedicated to Qualifying for NCA Accreditation</td>
<td>Yes (if it is addressed in a PDP)</td>
<td>Yes (if you can respond affirmatively to the questions shown above)</td>
</tr>
<tr>
<td>University or College Class</td>
<td>Yes (if the district pays for it or provides release time and it is relevant to the classroom needs of the new teacher)</td>
<td>Yes (if the district pays for it and you can respond affirmatively to the questions shown above)</td>
</tr>
</tbody>
</table>
FINANCE (Continued)

2005-2006

Technological & Planning Design

Director - Stephanie Stearns
Kevin Bullard - Applications Trainer
Kathy Lichtenberger
Technician's:
Ben Garberick
Todd Parsons
Chad Osborn
Brad Fuller
Network Administrator - Bruce Wierenga

HUMAN RESOURCES

Assistant Superintendent - Larry Yarger
Admin. Asst. - Tina Powell
Admin. Asst. - Angela Belson
Personnel Manager - Dianne Hatley
Admin. Asst. - Jonathon Duugay

EDUCATIONAL SUPPORT SERVICES

Assistant Superintendent - Annette Rowan
Admin. Sec. - Jackie Stefanski
Director of Alt. Education & Spec. Ed. - Gerry Mann
Operation Grad - Jim Sherman
Director of Student Services - Ruth Carr
Sandi Brunner (9312) FAX: 660-5830
Mary Ann Morales (9311)
Resource Development Coordinator - Jeff Greene
Reading Specialist - Sandra Bolden
Bilingual Instruction - Jeanne Mirriano
Student Recovery - Leon Buford
Coordinator 21st CCLC - Jennifer Bonner
DeeAnn Brauer
Education - Charlie Jones
FAX: 965-9454
LaGrand
Jerry Peterson
Mary Brandimore - ESL
Linda Jones

FINANCE

Chief Financial Officer - David Disler
Admin. Sec. - Jan Hatch
Chief Acct/Asst. to Bus. Mgr. - Deborah Nozicka
Asst. Accountant - Michelle Pham
Wendy Davis
Doreen Stauffer
Angela Biereder
Payroll Supervisor - Gayla Asher
Kathy O'zman
Purchasing Agent/Grant Accountant - Kathy Domenico
Alpha Snyder
Energy Manager - Steve Osborn
Facilities and Operations Director - Denny Welling
Lynne Thompson, Mary Middaugh
Asst. Facilities Director - Mike Crooks
Jay Ostrander (Stock Room)
Transportation - Asst. Director - Ronald Jamieson
Giles Herb/Sharon Cubben
Food Service Director - Jeff Bennet (9521)
Assistant - Deb Duane
FAX: 965-9522
Jerri Stafford...

FAX: 965-9501
9506
9512
9511
9510
9513
9508
9599
9504
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9456
9425-9426
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9441
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9503
ANN J. KELLOGG - Chandra Youngblood ........................................ 9773
Jedi Cole ........................................ 9773
Diane Norman ........................................ 9748
FAX: 9780

H.O.S.T.S. Program - Meredith Jarmul ........................................ 9644
- Kathy Baker ........................................ 9733
- Stripes - Angela Ghube ........................................ 963-5598
Student Support Specialist ........................................ 9777
Visually Impaired - Ron McPhee, Kathy Trater ........................................ 9786
Cafeteria ........................................ 9778
COBURN - Kim Jankowski ........................................ 9730
Debbie Lauck ........................................ 9732
Cafeteria - 9734
FAX: 9732
Student Support Specialist - Anne Burnham ........................................ 9733
DUDLEY - Wendy Chase ........................................ 9720
Cheryl Newton ........................................ 9724
FAX: 9724
Student Support Specialist - Harold Gwiliam ........................................ 9723
FRANKLIN - Paula McPhee ........................................ 9693
Paul Seung ........................................ 9696
FAX: 9696
Cafeteria - 9697
Student Support Specialist - Pat Howard ........................................ 9695
FREMONT - Debra Hulse ........................................ 9715
Cheri Lowe ........................................ 964-6065
FAX: 964-6065
Student Support Specialist - Greg Barnes ........................................ 9718
LAMORA PARK - Tonni Miller ........................................ 9725
Bethany Wegener ........................................ 965-7007
FAX: 965-7007
Cafeteria - 5899
Student Support Specialist - Bob Egelkraut ........................................ 9729
POST - Carol Dieter ........................................ 9686
Pam LaJoie ........................................ 962-4489
FAX: 962-4489
Cafeteria ........................................ 9630
Student Support Specialist - Pam Hodgins ........................................ 9689
BANDALE - Brendal Hatley ........................................ 9735
Susan Lawton ........................................ 964-7438
FAX: 964-7438
Cafeteria ........................................ 9642
Student Support Specialist - Will Muse ........................................ 9737
VALLEY VIEW - Carol Adler ........................................ 9760
Robbin Young ........................................ 9764
FAX: 9764
Cafeteria ........................................ 9762
Student Support Specialist - Jennifer Laughlin ........................................ 9685
VERONA - Linda Wolfe ........................................ 9710
Tammy Larson ........................................ 9712
FAX: 9712
Cafeteria ........................................ 9709
Student Support Specialist - Janice Scales ........................................ 9713
WILEN - Tim Allen ........................................ 9741
Laura Cable ........................................ 966-9862
FAX: 966-9862
Cafeteria ........................................ 9851
Student Support Specialist - Rena McNutt ........................................ 966-9856
SPRINGFIELD MIDDLE SCHOOL - Jane Berger ........................................ 9640
Linda Brunson ........................................ 962-2486
FAX: 962-2486
Asst. Principal - Tammi Lawrence ........................................ 660-5809
Counselor - Diane Weinstinger ........................................ 9649
Susan Cox ........................................ 9647
Auditorium - Mark Moon ........................................ 9670

W - KELLOGG - Bobbi Morehead ........................................ 9655
Principal - Harvey Crawford ........................................ 9658
Lou Anne Baker ........................................ 9789
FAX: 9789
Paula Garrett ........................................ 9436
Suzan Moore ........................................ 9660
Annie Bridges-Cosgrove - Social Worker ........................................ 9437
Student Support Specialist - Mike Russell ........................................ 9659
Auditorium - Mark Moon ........................................ 9670
FAX: 9780

NORTHEASTERN - Scott Millin ........................................ 9611
Asst. Principal - Sherrie Schanzenbaker ........................................ 9607
Mart Way ........................................ 9607
Library ........................................ 9498
Counselors - Pamela Madson ........................................ 9614
Judy Pollack ........................................ 9615
Spec. Ed. Office ........................................ 9616
Cafeteria - Mary Horn ........................................ 9618
SOUTHWESTERN - Gus Calbert ........................................ 9625
Amy VandyBogart ........................................ 9625
FAX: 9698
Counselor - John Bier .................
FAX: 9628
Cafeteria ........................................ 9629
FAX: 9634

SOUTHWELL ACADEMY - Maurice Ware ........................................ 9671
Melissa Starkweather ........................................ 9682
Grade Principal - Frank Crummell ........................................ 9673
Bridges ........................................ 9665
APC ........................................ 660-5894
Behavior Specialist - Valorie Bogdan ........................................ 9666
Cafeteria - Pat Brown ........................................ 9671
OTHER FREQUENTLY CALLED NUMBERS
ACCESS ........................................ 968-9203
BCEA - Terry Smith ........................................ 963-9402
Battle Creek Health System ........................................ 9600-8000
Calhoun Intermediate School District ........................................ 781-5141
Central Field House ........................................ 9536
C.W. Post Stadium ........................................ 9458
Directory Assistance (Local) ........................................ 1(269) 555-1212
Health Department ........................................ 966-1229
Kellogg Community College ........................................ 965-3931
Kingman Museum ........................................ 965-5117
W.K. Kellogg Foundation ........................................ 968-1611
Klaussen Center ........................................ 944-9426
Michigan Education Assoc. - Uniserv - Ron Amy ........................................ 965-2251
M.D.M.R Substitute Teachers ........................................ 660-6444
Michigan Youth Challenge Academy (MYCA) ........................................ 968-2435
Post Office (Information) ........................................ 965-3286
Operation Grad ext. 2410 FAX: 9583 ........................................ 964-0372
PROJECT TIME - Betsy Ashburn ........................................ 660-5879
FAX: 660-5868
State Retirement System ........................................ 800-381-5111
Time ........................................ 965-4141
United Educational Credit Union ........................................ 965-7281
Vision Screening - Lori Gilbert (AJK) ........................................ 963-6702
Willard Library - Rick Hulse ........................................ 968-8166
Admin. Asst. 527 ........................................ 968-3284
FAX: 968-3284
EMERGENCY/AMBULANCE ........................................ 8911
BATTLE CREEK AREA MATHEMATICS AND SCIENCE CENTER
765 Upton Avenue.
Battle Creek, MI 49015-4850
2005 - 2006

Main Office
Connie Duncan, Director 965-9590
Chris Lapekas, Principal 965-9593

Secretary
Cindy Older 965-9440
Lea Reitz

Secondary Teachers
Walt Erhardt 965-9586
Joie Escuadre 965-9588
Scott Hanson 965-9594
Dana Johnson 965-9586 ext. 2803
Mary Lindow 965-9585 ext. 2054
Lindsay Noakes 965-9588 ext. 2247
Charlie Payson 965-9606 ext. 2275
Karen Payson 965-9595
Tony Rice 965-9585
Diane Scheir 965-9597
Mary Schroth 965-9606

Outreach Staff
Carolyn Humeston 660-5818 / 965-9278
Nancy Karre 965-9605
Chris Lapekas 965-9605
Jackie Zanotti 965-9593
Cliff Curtis 965-9598 ext. 2058

Distribution
Doug Bacon 965-9604
John Bard 965-9602
Sonja Gleason 965-9604
Suzan Koch 965-9623
Kue Kolassa 965-9604
Doretha Mino 965-9604

Network Technician
Tom Starkweather 965-9604

Building Engineer
David Hoag 965-9603

Fireman
Tim Wood 965-9603

Psychological Services
Opal Nelson 965-9450