



High School Podcasting Curriculum

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Date: June 2007

Series Number: IPPD010-X030-2007

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Abstract

Over the course of seven weeks, twelfth grade students read novels in literary circles that situated individual struggle within a global context. The novels chosen - *Invisible Man*, *What is the What*, *Persepolis*, *In the Time of the Butterflies*, and *Don Quixote* - represented different genres, perspectives, and levels of reading for my differentiated classroom. Using these texts for students to research and present in groups about struggles from a global and historical perspective, students then conducted interviews with parents and community members about their own experiences of struggle. Encouraged to build connections between a Salvadoran parent's experiences and those described in a Sudanese memoir or the Iranian struggle from the eyes of a young girl, the class explored universal themes of individual resiliency and agency. The culminating activity of this unit asked students to document their own experiences of struggle and locate these experiences within a global perspective. Utilizing radio documentary strategies, students developed audio autoethnographies from narrated passages, interviews, reenactments, and music. The final products were self-edited and published for public dissemination.

Two MP3 Student Samples can be downloaded at the Xchange website www.centerxchange.org

1. The Inequality of Education
2. My Journey from Guatemala

The Institute for Standards, Curricula, and Assessments

Voices of Struggle

How does global change or conflict affect personal narrative?

by

Antero Garcia

World Literature

12th grade

6/22/07

Unit Lessons

Unit Instructor(s) Antero Garcia	Subject(s) World Literature	Gr: 12	Date 3/30/07
Unit Text: Persepolis, Don Quixote, What is the What Invisible Man, In the Time of Butterflies			
Central Question(s): How does global change or conflict affect personal narrative? How does the world affect individual ideologies? How does an individual use voice and narrative as a means of enacting global change?			
Kind of Assessment: Expository essay, digital autoethnography		No. Students: 65	

1. Continuum of Concepts and Skills to Learn. The concepts and skills that students are expected to have mastered 1) *before* studying this unit are under the column “Previous,” 2) upon completion of this unit are under “Present”, and 3) will learn *after* this unit are under “Next.”

Previous	Standards Assessed in This Unit	Next
<p>Reading</p> <p>1.2 Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.</p> <p>1.3 Verify and clarify facts presented in other types of expository texts by using a variety of consumer, workplace, and public documents.</p> <p>1.4 Make warranted and reasonable assertions about the author’s arguments by using</p>	<p>Reading:</p> <p>3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.</p> <p>3.3 Analyze the ways in which irony, tone, mood, the author’s style, and the “sound” of language achieve specific rhetorical or aesthetic purposes or both.</p> <p>3.7 Analyze recognized works of world literature from a variety of authors:</p> <p style="margin-left: 20px;">a. Contrast the major literary forms, techniques, and characteristics of the major literary periods (e.g., Homeric Greece, medieval, romantic, neoclassic, modern).</p> <p style="margin-left: 20px;">b. Relate literary works and authors to the major themes and issues of their eras.</p> <p style="margin-left: 20px;">c. Evaluate the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings.</p> <p>Writing:</p> <p>2.1 Write fictional, autobiographical, or biographical</p>	<p>This is the final unit of the senior year. Students are preparing to graduate and either begin their college careers or begin working. As a result, this unit helps students reflect on identity within a global setting and question what role they will play in the future. Additionally, students are also finishing their culminating senior portfolios, which is another large assignment due prior to graduation.</p>

<p>elements of the text to defend and clarify interpretations.</p> <p>1.5 Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.</p> <p>2.6 Critique the power, validity, and truthfulness of arguments set forth in public documents; their appeal to both friendly and hostile audiences; and the extent to which the arguments anticipate and address reader concerns and counterclaims (e.g., appeal to reason, to authority, to pathos and emotion).</p> <p>Writing</p> <p>2.4 Write historical investigation reports</p>	<p>narratives: a. Narrate a sequence of events and communicate their significance to the audience.</p> <p>b. Locate scenes and incidents in specific places.</p> <p>c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings.</p> <p>d. Pace the presentation of actions to accommodate temporal, spatial, and dramatic mood changes.</p> <p>e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.</p> <p>2.6 Deliver multimedia presentations:</p> <p>a. Combine text, images, and sound and draw information from many sources (e.g., television broadcasts, videos, films, newspapers, magazines, CD-ROMs, the Internet, electronic media-generated images).</p> <p>b. Select an appropriate medium for each element of the presentation.</p> <p>c. Use the selected media skillfully, editing appropriately and monitoring for quality</p>	
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2. Overview of Unit:

Utilizing world literary narratives of struggle and personal growth like *Don Quixote*, *Persepolis*, *In the Time of Butterflies*, *What is the What*, and *Invisible Man*, students will adapt the literary tropes and attributes of these works and weave them into their personally created narratives. The overarching question for the unit is: how does global change or conflict affect personal narrative. My goal is for students to make personal connection with the narratives with which they interact and ultimately reflect on the narrative they can tell about their own lives.

Though many students have ample experience working in groups due to the success of SCGA's social science teachers' use of Complex Instruction, I have identified a lack of experience in individual presentations and independent research; these are skills that, if lacking, will be detrimental to the success of our students in a university. Additionally, the skills being developed here (aside from the purely academic writing and reading skills) will help students as they finalize their presentations of their Senior Portfolios.

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Thematically, the narratives constructed and literature read will look at groups and individuals that struggle and resist against hegemonic society. Student work will fight against the reification of the kinds of detrimental changes and stereotypes that plague Manual Arts and its students' communities.

Students will be creating expository essays examining their novels as well as creating their own audio digital ethnographies.

2. Lesson/Project Design:

This unit will start with students selecting and forming groups around four different novels being offered. These books will offer various perspectives from various ethnicities, genders, and sexual orientations. While class time will be spent initially discussing the various novels that students will be reading, the students will quickly adapt class themes of struggle as a means of developing the class goals and guidelines for creating first personal narratives and then narratives of community members or family members. Once students are properly acclimated to their group's reading schedule, much of the unit will be spent outside of the classroom working on personalized narratives and individual research on a subject's history.

The main components of this unit are the core novels that each group will be reading – there are four different novels for students to choose. Midway through the unit, students will be creating autoethnographies. This is a means for students to tell their own personal histories in the language and voice that they choose. These will be both audio recordings to be archived as well as a written explanation of their stories. Finally, much prep work will lead to the culminating narrative of a family member or community member's struggle. These will be audio narrative with optional digital photographs at the student and subject's discretion. These culminating projects will be available for public consumption.

3. Assessments:

There are two assessments in this unit. The first is an expository essay analyzing the role of global effect and change on the protagonist within the novels students are reading. The essay will help assess understanding of the actual content of what students have read. Additionally, they will be an assessment of general student writing skills and language. In addition, students will be utilizing digital recorders to create their own ethnographic narratives. These will be digital files that illustrate the way students have been influenced by the world and will incorporate narration, interviews, and field recordings. The file will assess student understanding of narrative as well as multimedia skills they will be learning throughout the unit. At the conclusion of the unit, students will be uploading their files online for the general Internet-using population to hear. I hope that from these assessments I can find out how successful I was at implementing

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book groups in understanding the nuances of lengthy, complex novels. I also want to further integrate technology into my classroom and add voice for my students in a larger sense.

4. **Description of Class:**

Our students are currently seniors in a small learning community comprised of predominantly English Language Learners. The goals of our Small Learning Community, the School of Communication and Global Awareness (SCGA), are to challenge students to seek justice and act as agents of positive, social change in their world, through communication and global awareness. The themes of SCGA are Communication, Justice, Activism, and Global Awareness. This unit will embody and advance the goals of our SLC. For the current academic year, the SLC is committed to investigating global health, and this unit will contribute to the community's knowledge on the subject.

- most of our students declare Spanish as their Home Language.
- 90% of our students are English Language Learners
- many are still enrolled in advanced ESL classes
- most speak Spanish regularly at home and at school
- the neighborhood is comprised of many low income working class families
- most are the first to graduate from high school
- will be the first in their families to attend college in the United States
- most students read and write below grade level.

5. **What Was Redesigned and Why:**

After scoring the student created podcasts, it was clear that students were not clearly demonstrating a clear personal ideology or worldview. Additionally, students tended to talk about general life experiences instead of specific incidents or moments in their lives. However, based on the EOJA essays that were scored, students seemed to still identify and analyze how ideologies were formed and changed by the global events in the novels they read as part of the unit. The students that read *In The Time of the Butterflies* and *Persepolis* were especially able to identify how world experiences had an impact on their protagonists. The other novels, though a bit more complex, still allowed student groups to identify global effects on individuals. Because of this, it seemed that students struggled taking this analytical lens they place on their novels and utilizing it on their own experiences. To aid in this, several lessons have been modified to allow students to listen to and score sample podcasts and hear what they are missing in content. Additionally, some lessons have been modified so that students spend more time reflecting and writing about their specific experiences to make sure they hone in on an appropriate and meaningful event in their lives.

From teaching this unit I realized the enthusiasm that students have for using various forms of media. I had several students that often fail to turn in much of their work make a deliberate effort to turn in a podcast; one student explained that he simply wanted “to get my message out there.” Additionally, students enjoyed reading the books in groups, despite my difficulty keeping up with five novels being read in class

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and ensuring that I was properly aiding students in their understanding. I was fortunate that students felt comfortable in the groups they were in and were able to guide themselves well. Another major thing I learned from this unit was the labor-intensive amount of time it takes for students to get used to using new devices like the digital recorders. Though all of the podcasts turned out to be strong and created emotional responses within most of their listeners, students struggled with utilizing the recorders, getting volumes balanced and properly editing the sound clips they created. Though the unit didn't change in this regard, more time was placed around the lessons were students were learning to use the recorders in order for them to get used to working with them.

6. List the Student Reading Materials:

- Alvarez, Julia. *In the Time of Butterflies*. Plum: New York, 1994.
 - A group of sisters act as symbols of resistance against a fascist dictatorship.
- Cervantes, Miguel de. *Don Quixote*. HarperCollins: New York, 2003 edition.
 - Self proclaimed knight-errant, Don Quixote, embarks on a fantastical quest of glory and honor.
- Eggers, Dave. *What is the What: The Autobiography of Valentino Achek Deng*. McSweeney's: San Francisco, 2006.
 - Sudanese refugee, Valentino, comes to terms with the history of genocide in his country while struggling to maintain normal identity in America.
- Ellison, Ralph. *Invisible Man*. Vintage: New York, 1947.
 - A young man searches for identity in a world that makes him not only marginalized but also actually invisible.
- Satrapi, Marjane. *Persepolis: The Story of Childhood*. Pantheon: New York, 2003.
 - *Persepolis 2: The Story of a Return*. Pantheon: New York, 2004.
 - Marjane describes her childhood growing up in Iran and France in the midst of war.

7. Sources Used:

Institute for Standards, Curricula and Assessments at United Teachers Los Angeles
Bookmarks originally created and adapted from Ms. Laura Cometa.

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8. Concepts and skills covered in this unit.

Lesson No.	Lesson Title	Materials (Titles of reading, graphic organizer, supplies...)
1	Unit Introduction	<i>Invisible Man</i> prologue, notebooks
2	Introducing Reading Groups	Reading bookmarks, texts, post-its, notebooks
3	Differentiating Kinds of Writing	Notebooks, bookmarks
4	Historical Inferences	Notebooks, <i>Invisible Man</i> prologue, bookmark, text, computers
5	Reading Groups	Notebooks, texts, bookmarks, posters, markers
6	Tone, Mood, and Voice	Notebooks
7	Reading Groups	Notebooks, texts, bookmarks, posters, markers
8	Digital Recorder Fundamentals	Digital Recorders, notebooks, recorder instructions, sample autoethnography
9	Interview Techniques	Digital Recorders, notebooks, sample interviews
10	Practice Ethnographic Project – Interview a Family Member	Digital Recorders, notebooks
11	Across Site On-Demand Assessment (ASODA) – Autoethnography – Outlining, Narrating, and Recording	Digital Recorders, ASODA Prompt, ASODA rubric, notebooks
12	Reading Groups	Notebooks, texts, bookmarks, posters, markers
13	ASODA – Editing and Revising	Digital Recorders, editing software, notebooks
14	ASODA – Podcasting and Sharing	Digital Recorders, online access, notebooks
15	Reading Groups	Notebooks, texts, bookmarks, posters, markers
16	Writing Process Review	Notebooks
17	End Of Unit Assessment (EOUA) – Expository Essay	Notebooks, EOUA prompt, EOUA rubric

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Lesson Number: 1 Title: Unit Introduction

Goal(s):

1. Students discuss the unit’s overarching question.
2. Students brainstorm ways individuals are marginalized by society.
3. Students look at a case study of marginalization.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “How does the world shape our personalities?”		This Quickwrite is intentionally vague to see how students are framing words like “world” and “personalities.” T. will need to guide and clarify meaning as responses are shared out.	S. notebooks
15 min.	Class brainstorms ways individuals are marginalized as a class; T. writes the word “marginalization” on the board. S. take turns connecting thoughts, ideas, and questions related to the word, creating a visual web.		Marginalization is a concept S. should be familiar with at this point. However, if there is a lack of understanding, T. may guide students with a general definition.	
40 min.	T. hands out copies of the prologue of <i>Invisible Man</i> . Class reads text as a group, pausing occasionally to check for S. understanding.	The concept of “invisibility” should have already arisen during the discussion of marginalization. However, this may need to be clarified here. Additionally, most S. are already familiar with invisibility from the unit T. taught last year about <i>Frankenstein</i> .		Copies of <i>Invisible Man</i> prologue

Post-Teaching Evaluation Questions:

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Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none">1. Did the students discuss the unit's overarching question?2. Did the students brainstorm ways individuals are marginalized by society?3. Did the students look at a case study of marginalization?	<p>The overarching question was addressed and students began thinking about the main themes of the unit.</p> <p>Students also began brainstorming cases of marginalization. It took a bit longer to flesh this concept out than initially anticipated, but it was completed.</p> <p>The prologue of <i>Invisible Man</i> was initially difficult for students but peaked their interest. We did not finish reading the lengthy excerpt, but got through enough to sufficiently develop the themes of marginalization.</p>	

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Lesson Number: 2 **Title: Introducing Reading Groups**

Goal(s):

1. Students become familiar with their reading group members.
2. Students begin exploring their unit texts.
3. Students begin applying the overarching question to their group’s novel.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “What is a personal narrative? What would be a reason to write one?”			S. notebooks
10 min.	T. designates S. reading groups and text selection. S. get into groups and are expected to sit in these groups for the remainder of the unit.	S. may be unhappy with their text. However, T. needs to emphasize that these groups are only for the next five weeks. S. should be interested in reading the other book choices on their own once the unit has concluded.	Selection of these groups is based on S. interest (a survey may be given at this point), class behavior issues, and student reading level (some novels are more intensive in length and complexity than others).	Unit texts
20 min.	T. hands out the bookmarks for the unit and pads of post-it notes. T. explains the use of the bookmarks and post-its.	Bookmarks customized for each text. T. needs to emphasize that each group’s reading assignment is listed on the bookmark as well as key terms and questions.	Most S. should be familiar with the bookmarks from the “Choosing to Act” unit and the “Global Epidemics” unit.	Bookmarks
20 min.	S. begin reading the gist for their novels (on the bookmark), jotting down initial questions (on post-its), and anticipating how the overarching question (again, on the bookmark) will relate to the book. After discussing all of these topics, S. begin reading their texts as a group.			Bookmarks, post-its, novels

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Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none">1. Did the students become familiar with their reading group members?2. Did the students begin exploring their unit texts?3. Did the students begin applying the overarching question to their group's novel?	<p>Yes, students were for the most part able to choose books they were interested in. I was comfortable with friends being in the same group and never had problems with students not getting to read a book they were excited about.</p> <p>Most students thumbed through their books and appeared interested in what was assigned as reading.</p> <p>Though students knew little about the texts they were reading, they began to anticipate and predict conflicts within their novels.</p>	

Lesson Number: 3 **Title: Differentiating Different Kinds of Writing**

Goal(s):

1. Students use varying genre-related terms.
2. Students begin thinking about their own autoethnographies.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “What are some of the literary characteristics you have noticed about the novel you are reading? What is the point of view? Who is the protagonist? What kind of conflict do you think the protagonist will undergo? Do you have any other questions about your book?”			S. notebooks.
15 min.	T. writes the following words on the board: Novel, Memoir, Biography, and Autobiography. S. suggest meanings and differences for the words. As a class, a definition is agreed upon and written for each word; S. copy the class definition on their bookmarks in the provided space. Briefly discussing each novel individually, S. decide which word applies to each work. S. mark the checkboxes on their bookmarks to identify which words define the book they are reading.	<i>What is the What’s</i> announcement as an autobiography will be a contentious issue. The question of authorship and point of view may lead to a larger discussion. This discussion needs to take place within the groups as the book progresses.	Books will likely fall into more than one category.	Bookmarks
10 min.	T. adds the word Autoethnography to the board. Utilizing knowledge of roots, prefixes, and suffixes, S. suggest meanings	Make sure S. do not confuse the definitions of autoethnography and autobiography. Additional,		Bookmarks

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Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
	<p>for the word. T. guides class toward a definition which is also written onto S. bookmarks. T. explains that books being read are models of how narratives can be constructed and that by the end of the unit S. are responsible for creating their own autoethnographies.</p>	<p>memoir may also be a tricky word here.</p>		

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none"> 1. Did the students use varying genre-related terms? 2. Did the students begin thinking about their own autoethnographies? 	<p>Students struggled with defining “Novel.” Eventually this issue was resolved as a class coming up with a definition that fit and was close to a standard dictionary definition. Although the word was, as expected, challenging for students to grasp they were able to conceptualize it.</p>	<p>Students weren’t sure what an autoethnography looked like. Though the lesson was not modified, they were reminded that they will see a sample autoethnography in an upcoming lesson.</p>

Lesson Number: 4 **Title: Historical Inferences**

Goal(s):

1. Students begin looking for historical clues within their novels.
2. Students begin examining how characters are agents within a world of change.
3. Students look at specific historical information about their novels.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “What information do you know about the historical setting of your novel? How did you get this information? What is unclear?”			S. notebooks
10 min.	T. explains how S. can infer historical clues from their novels. Looking back at the <i>Invisible Man</i> prologue, T. demonstrates examples of inference.	It’s likely many S. have “forgotten” or lost their copies of the prologue. Have extra copies at hand.		<i>Invisible Man</i> prologue
5 min.	T. explains how to use post-its and bookmarks to note passages of historical importance in the text.			
35 min.	S. work in reading groups to discuss their novels history and clues they have inferred. S. continue reading and discussing their texts while groups work on next activity. T. circulates amongst groups aiding and checking for understanding.			Bookmarks, texts
10 min.	Groups use the computer to look up specific historical information and context about their novels. Notes are taken in S. notebooks.	This was initially done with individual groups. However, it is ideal to book a computer lab to have all students looking at their historical information.	Links for specific web sites should be noted and placed on S. bookmarks.	S. notebooks, bookmarks, computers

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Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none">1. Did the students begin looking for historical clues within their novels?2. Did the students begin examining how characters are agents within a world of change?3. Did the students look at specific historical information about their novels?	Though students have read significant amounts of their novels, they still struggled contextualizing the historical implications of what is happening. Pacing for the research aspects of the lesson were not working. Some groups spent too much or too little time on the computer.	This lesson was moved to the school's computer lab and all groups looked at historical information at the same time.

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Lesson Number: 5 **Title: Reading Groups**

Goal(s):

1. Students for groups to discuss their novels and present to other groups.
2. Students make connections across the novels in terms of themes, characters, and struggles.
3. Students discuss the pacing for each group and check for understanding.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “How has your novel’s protagonist changed since the beginning of the novel? What are difficulties you are experiencing so far? Do you have any specific questions?”		This lesson is repeated at least two more times in the unit and is generally to allow student reading groups to work together to discuss their novels and to hear from other groups. This is one of the key ways that S. will be interested in the other novels in the unit. As a result, try to repeat this lesson as much as time allows throughout the unit.	S. notebooks
40 min.	S. reading groups discuss their novels up to this point and clarify any questions or misunderstanding. S. use the guiding questions on their bookmarks and create posters to present to other groups about their novels.	T. needs to be able to circulate and work with specific groups as they are discussing literature. At this initial stage, S. may be confused with what is taking place in their texts.		Bookmarks, texts, posters, markers
20 min.	S. reading groups present to the class. Non-presenters take notes on other group’s presentations and ask clarifying questions.	T. should be asking guiding and clarifying questions and help leading discussion toward connecting the various texts.		S. notebooks

Post-Teaching Evaluation Questions:

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Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none">1. Did the students for groups to discuss their novels and present to other groups?2. Did the students make connections across the novels in terms of themes, characters, and struggles?3. Did the students discuss the pacing for each group and check for understanding?	Because this was the first book group, students were unsure what to present or how to describe their characters. This was especially true of the groups reading <i>In The Time of the Butterflies</i> since the book is discombobulating at first. Though some students initially struggled to keep up with the pace of the reading assignments, reading groups helped fill in struggling readers.	Though the lesson is ok, the teacher needs to be able to circulate and work with specific groups as they are discussing literature. At this initial stage, students may be confused with what is taking place in their texts.

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Lesson Number: 6 **Title: Tone, Mood, and Voice**

Goal(s):

1. Students identify, understand, and use various literary terms.
2. Students look at how narratives are affected by tone, mood, and voice.
3. Students begin looking at how to incorporate tone, mood, and voice in their own work.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “How would you define your novel’s protagonist’s ‘voice’? What does ‘voice’ mean to you within in a novel?”			S. notebooks
20 min.	T. writes on the board the words Tone, Mood, and Voice. S. create word webs around each word. As a class, the group comes up with a general definition. S. write definition on their bookmarks.			Bookmarks
10 min.	S. reflect independently on how they can utilize tone, mood, and voice in their own work; the intent is for S. to begin thinking of a proper narrative voice and tone for their autoethnographies. T. circulates and checks for understanding.	S. struggle to understand the differences between these words. Need to be prepared with specific clarification.		S. notebooks
30 min.	S. discuss tone, mood, and voice in their reading groups. Using post-its, S. identify passages that reveal the author’s use of these terms. S. should begin discussing how the novels they are reading are affected by these literary terms as well as how aspects like tone, mood, and voice are affected by the global and historical		The narrative, historical information, tone and voice should all be coalescing for the S. as they are discussing. T. should be aiding S. in understanding and clarifying any misunderstandings.	Bookmarks, post-its, texts.

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Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
	information they are inferring.			

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none"> 1. Did the students identify, understand, and use various literary terms? 2. Did the students look at how narratives are affected by tone, mood, and voice? 3. Did the students begin looking at how to incorporate tone, mood, and voice in their own work? 	<p>Students struggled with differentiating between the three literary terms. They confused tone and mood.</p>	<p>As a class it is important to come up with a clear definition for each of these words.</p>

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Lesson Number: 7 **Title: Reading Groups**

Goal(s):

4. Students discuss their novels and present to other groups.
5. Students make connections across the novels in terms of themes, characters, and struggles.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “How has your novel’s protagonist changed since the beginning of the novel? What are difficulties you are experiencing so far? Do you have any specific questions?”		This lesson is repeated at least two times in the unit and is generally to allow student reading groups to work together to discuss their novels and to hear from other groups. This is one of the key ways that S. will be interested in the other novels in the unit. As a result, try to repeat this lesson as much as time allows throughout the unit.	S. notebooks
40 min.	S. reading groups discuss their novels up to this point and clarify any questions or misunderstandings. S. use the guiding questions on their bookmarks and create posters to present to other groups about their novels.			Bookmarks, texts, posters, markers
20 min.	S. reading groups present to the class. Non-presenters take notes on other group’s presentations and ask clarifying questions.	T. should be asking guiding and clarifying questions and help leading discussion toward connecting the various texts.		S. notebooks

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in	How Did Student Respond?	What Needs Changing? Why?
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Achieving Learning Goals (Did the students:?)		
<ol style="list-style-type: none">1. Did the students discuss their novels and present to other groups?2. Did the students make connections across the novels in terms of themes, characters, and struggles?	Having already done this lesson, Students had no difficulty with this and the note taking aspects of the lesson seemed especially effective.	

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Lesson Number: 8 **Title: Digital Recorder Fundamentals**

Goal(s):

1. Students understand the basic recording functions of their digital recorders.
2. Students see how to use their digital recorders for academic purposes.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “When would it be more advantageous to read something instead of watching it? When is it better to hear something instead of reading it or watch it? When is it most necessary to watch something”			S. notebooks
10 min.	T. explains that the autoethnographies that S. will be creating are not going to be written narratives like the novels being read. Instead, S. will be creating audio files. T. plays a few sample autoethnographies for S. to experience. T. sees if there are any questions. T. hands out rubric for ASODA to have class assess each example.	When S. create their own podcasts many do not focus on ideology within the narrative. Because of this, T. needs to have S. practice scoring a few sample podcasts to make it clear why some of them are receiving lower scores.		Sample autoethnographies
20 min.	T. hands out the instructions for the digital recorders being used. Class reads through the instructions together while T. demonstrates with a sample recorder.	Do not hand out digital recorders at this point as they will be the focus of student attention. It is imperative for S. to understand the fundamentals of digital recording.	The instructions that initially came with the recorder explain options that are not necessary for the class’ recording needs. Use the truncated instructions included with this unit.	Digital recorder instructions
30 min.	T. signs out a digital recorder to each pair of S. These pairs are responsible for their digital recorders and need to figure out how			Digital recorders

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Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
	to share the usage of the recorder equally. S. spend the remainder of the period practicing recording, deleting, and splicing audio tracks on their recorders.			

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none"> 1. Did the students understand the basic recording functions of their digital recorders? 2. Did the students see how to use their digital recorders for academic purposes? 	<p>Students were excited about using the new media form and seemed focused throughout the lesson. Unsurprisingly, chaos ensued once the recorders were handed out, but it was constructive chaos as students had fun practicing the recording techniques.</p>	<p>Because the scores for the podcasts were low the first time they were scored, the lesson was modified by having the students practice scoring past podcasts. Hearing several different samples and comparing why they receive they scores that they do should help students more clearly see what they are expected to do in their recording.</p>

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Lesson Number: 9 **Title: Interview Techniques**

Goal(s):

1. Students examine the purpose and techniques of interviewing a single subject.
2. Students create appropriate, open-ended questions for creating dialogue with a subject.
3. Students record an interview.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “What makes an interview successful?”			S. notebook
20 min.	Looking at examples from magazines, audio recordings, and video footage, T. demonstrates what a successful interview may look like. Class discusses how to write appropriate questions.		T. may use various interview sources. Suggestions are episodes of <i>This American Life</i> . For this lesson the class listened to excerpts from the episode “24 Hours at the Golden Apple.”	Sample interviews
12 min.	T. conducts a sample interview with another teacher. Using some prepared questions and exploring the information provided by the subject, T. demonstrates proper interviewing techniques.		During the sample interview it is important to show how to use written questions to transition into questions that may not be written down based on a subject’s response. During the sample interview T. needs to begin their questions with words like “how?” and “why.”	
10 min.	Knowing that they need to interview their recorder partner to create a personal profile, S. draft questions in their notebook to prepare for the interview.			S. notebook
20	S. take turns interviewing one another – ten			Digital recorders

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Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
10 min.	S. listen to half of each interview they conducted in pairs.			Digital recorders
10 min.	S. reflect independently and then as a whole class on the recording process.			S. notebooks

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none"> 1. Did the students examine the purpose and techniques of interviewing a single subject? 2. Did the students create appropriate, open-ended questions for creating dialogue with a subject? 3. Did the students record an interview? 	<p>Students focused on writing down the questions they wanted to ask. Some students were mainly thinking about yes and no questions.</p>	<p>During the sample interview it is important for the teacher to show how to use written questions to transition into questions that may not be written down based on a subject's response. During the sample interview teacher needs to begin their questions with words like "how" and "why."</p>

Lesson Number: 10 **Title: Practice Ethnographic Project – Interview a Family Member**

Goal(s):

1. Students master recording techniques.
2. Students edit and outline an audio ethnography.
3. Students incorporate tone, voice, and mood into an ethnography.
4. Students create narratives that clearly convey a theme.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “Aside from interviews, what are other ways you could use your digital recorder to tell a story?”			S. notebooks
10 min.	T. explains that S. are going to be creating a narrative – like the novels they are reading – but based on a single experience of one of their family members. S. have one day to create the narrative and are encouraged to use as many audio sources as possible (field recordings, songs, narrations, interviews, etc).	S. do not always see their parents on a regular basis. It is okay for them to interview neighbors or family friends in the interest of time.		
20 min.	S. outline in their notebooks the topics for their ethnographies and the various sound sources they intend to record. S. share their outlines with their partners for advice.	T. needs to be prepared to help S. with the editing procedures on the recorder. If other S. finish early, have them aid struggling classmates.	It is important to remind S. how these activities are connected to the books they are reading.	S. notebooks
HW	S. record ethnographies and move the files in to the right order on the recorders, per the instructions. Each recording should be approximately 5-8 minutes long.	S. had difficulty with the editing aspects of the assignment. T. needs to be very familiar with using the recorders and aiding students.		Digital recorders

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Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
30 min.	S. share their recordings with their partners. Volunteers share with the class and receive feedback.			
8 min.	S. reflect independently on the process and share their responses with the class. T. checks for misunderstanding and aids S. where necessary.			S. notebooks

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none"> 1. Did the students master recording techniques? 2. Did the students edit and outline an audio ethnography? 3. Did the students incorporate tone, voice, and mood into an ethnography? 4. Did the students create narratives that clearly convey a theme? 	<p>Many students struggled with the editing functions of the digital recorders. Most of the other parts of the unit went well. It is important to remind students how these activities are connected to the books they are reading.</p>	<p>Teacher needs to be prepared to help students with the editing procedures on the recorder. If other students finish early, have them aid struggling classmates.</p>

Lesson Number: 11 **Title: ASODA – Autoethnography – Outlining, Narrating, and Recording**

Goal(s):

1. Students create personal, audio narratives.
2. Students demonstrate a clear voice, tone, and mood.
3. Students contextualize their narrative within a global setting or conflict.
4. Students utilize technology to create their narratives.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “What is an incident or experience in your life that you feel strongly shapes your identity and personal ideology? Why?”			S. notebooks
10 min.	T. hands out ASODA prompt and rubric to class. S. read the prompt aloud and ask any clarifying questions.			ASODA Prompt, ASODA rubric
20 min.	S. participate in free write in their notebooks. S. are writing in general about experiences that were meaningful to them. S. hone in on specific experiences to explore through their audio autoethnography and begin listing subjects for interview, points for narration and general sounds they want to include in the digital files.	To make sure S. are focused on specific topics, they need to inform T. of what their individual topics are going to be. Some S. may not be sure what they are going to work on which may lead to a more lengthy discussion with T.		S. notebooks
HW	S. begin creating and recording the files needed for their autoethnographies			Digital recorders

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
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<ol style="list-style-type: none">1. Did the students create personal, audio narratives?2. Did the students demonstrate a clear voice, tone, and mood?3. Did the students contextualize their narrative within a global setting or conflict?4. Did the students utilize technology to create their narratives?	<p>Lessons have been modified because of the lack of contextualization within a global setting or conflict. The main concern with this lesson was with having students select appropriate, specific experiences to create their autoethnographies around.</p>	<p>To make sure students are focused on specific topics, they need to inform teacher of what their individual topics are going to be. Some students may not be sure what they are going to work on which may lead to a more lengthy discussion with teacher.</p>
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Lesson Number: 12 **Title: Reading Groups**

Goal(s):

6. Students discuss their novels and present to other groups.
7. Students make connections across the novels in terms of themes, characters, and struggles.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “How has your novel’s protagonist changed since the beginning of the novel? What are difficulties you are experiencing so far? Do you have any specific questions?”		This lesson is repeated at least two times in the unit and is generally to allow student reading groups to work together to discuss their novels and to hear from other groups. This is one of the key ways that S. will be interested in the other novels in the unit. As a result, try to repeat this lesson as much as time allows throughout the unit.	S. notebooks
40 min.	S. reading groups discuss their novels up to this point and clarify any questions or misunderstandings. S. use the guiding questions on their bookmarks and create posters to present to other groups about their novels.			Bookmarks, texts, posters, markers
20 min.	S. reading groups present to the class. Non-presenters take notes on other group’s presentations and ask clarifying questions.	T. should be asking guiding and clarifying questions and help leading discussion toward connecting the various texts.		S. notebooks

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Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none">1. Did the students discuss their novels and present to other groups?2. Did the students make connections across the novels in terms of themes, characters, and struggles?	Having already done this lesson, students had no difficulty with this and the note taking aspects of the lesson seemed especially effective.	

Lesson Number: 13 **Title: ASODA—Editing and Revising**

Goal(s):

5. Students create personal, audio narratives.
6. Students demonstrate a clear voice, tone, and mood.
7. Students contextualize their narrative within a global setting or conflict.
8. Students utilize technology to create their narratives.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “What was most challenging during the recording process for your autoethnography?”			S. notebooks
1 day	S. share their audio files to their recording partner in the proper order they want to use them. S. receives feedback from partner. S. begins editing and revising file using the computer and rerecording segments as necessary. T. aids students throughout the process.	T. needs to encourage S. to bring personal headphones to class to utilize during the editing process.	S. need a lot of time getting used to using the recorders. If there is time stretch this part of the unit as long as possible to allow S. to become more and more proficient. Occasionally, sound quality on the final podcasts was distorted or difficult to hear. Have S. listen back to their sample recordings to make sure that they sound clear.	Digital recorders, editing software

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none"> 1. Did the students create personal, audio narratives? 2. Did the students demonstrate a clear voice, tone, and mood? 3. Did the students contextualize their 	Students were focused on their podcasts and were either working with headphones on or were sharing their recording with a partner.	Students need a lot of time getting used to using the recorders. If there is time stretch this part of the unit as long as possible to allow students to become more and more proficient. Occasionally, sound quality on

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<p>narrative within a global setting or conflict? 4. Did the students utilize technology to create their narratives?</p>		<p>the final podcasts was distorted or difficult to hear. Have students listen back to their sample recordings to make sure that they sound clear.</p>
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Lesson Number: 14 **Title: ASODA—Podcast and Sharing**

Goal(s):

9. Students create personal, audio narratives.
10. Students demonstrate a clear voice, tone, and mood.
11. Students contextualize their narrative within a global setting or conflict.
12. Students utilize technology to create their narratives.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “Are there any last minute changes that are needed to be made to your files? What was most challenging about this recording process? Why?”			S. notebooks
1 hour	S. share their files with their reading groups and then upload the file and a two sentence author biography to the class site. T. aids as needed.	S. are reticent to share their recordings with the rest of the class. S. do not need to share if they feel uncomfortable.		Digital recorders, online access

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none"> 1. Did the students create personal, audio narratives? 2. Did the students demonstrate a clear voice, tone, and mood? 3. Did the students contextualize their narrative within a global setting or conflict? 4. Did the students utilize technology to create their narratives? 	<p>Though nearly all of the students completed their recordings, many did not want to share them with their classmates, even though they would be publicly available. Students mastered voice, tone, and mood in their podcasts but many did not demonstrate how the narrative was affected by global conflict. The</p>	<p>Sharing podcasts in class became optional because of student comfort levels with the varying sensitive topics chosen. The ASODA rubric was changed to make it more clear what is being assessed. Additionally, earlier lessons have been modified to help focus student podcasts on revealing individual ideology and the effect of global conflict.</p>

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	recordings were powerful but did not demonstrate what needed to be assessed.	
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Lesson Number: 15 **Title: Reading Groups**

Goal(s):

8. Students discuss their novels and present to other groups.
9. Students make connections across the novels in terms of themes, characters, and struggles.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “How has your novel’s protagonist changed since the beginning of the novel? What are difficulties you are experiencing so far? Do you have any specific questions?”		This lesson is repeated at least two times in the unit and is generally to allow student reading groups to work together to discuss their novels and to hear from other groups. This is one of the key ways that S. will be interested in the other novels in the unit. As a result, try to repeat this lesson as much as time allows throughout the unit.	S. notebooks
40 min.	S. reading groups discuss their novels up to this point and clarify any questions or misunderstandings. S. use the guiding questions on their bookmarks and create posters to present to other groups about their novels.			Bookmarks, texts, posters, markers
20 min.	S. reading groups present to the class. Non-presenters take notes on other group’s presentations and ask clarifying questions.	T. should be asking guiding and clarifying questions and help leading discussion toward connecting the various texts.		S. notebooks

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none">1. Did the students discuss their novels and present to other groups?2. Did the students make connections across the novels in terms of themes, characters, and struggles?	Having already done this lesson, Students had no difficulty with this and the note taking aspects of the lesson seemed especially effective.	

Lesson Number: 16 **Title: Writing Process Review**

Goal(s):

1. Students review the writing process.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “What are the main components of the writing process? What are the main reasons each component is needed?”			S. notebooks
30 min.	As a class, S. review the writing process and major components of a successful five paragraph expository essay.		This is a mini-lesson that is simply helpful review prior to administering the EOJA. Depending on where students are at, this unit can be expanded, truncated, or excised altogether.	

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
1. Did the students review the writing process?	This was an easy lesson as students are used to utilizing the different steps of the writing process.	

Lesson Number: 17 Title: EOUA – Expository Essay

Goal(s):

1. Students create expository essays responding to a literary work.
2. Students analyze how narrative is affected by global conflict or change.

Time	Teacher Instructions and Student Activities for Each Step	Anticipated Misconceptions • Errors • Ss Questions	Special Points To Remember to Support Student Learning	Materials
7 min.	S. respond to the daily Quickwrite: “How has the protagonist of your novel changed by the end of the book? Why? What has he or she learned?”			S. notebooks
10 min.	T. hands out the EOUA prompt and rubric. Class reads the prompt aloud and T. clarifies any questions.			EOUA prompt, EOUA rubric
2 days and HW	S. write their expository essays including two drafts and a peer response.		Because these books were read as a group, book groups are encouraged to collaborate on their essays.	
15 min.	S. share their main thesis with reading groups and turn in essays.		These thesis statements should be similar.	

Post-Teaching Evaluation Questions:

Questions about Effectiveness of the Lesson in Achieving Learning Goals (Did the students:?)	How Did Student Respond?	What Needs Changing? Why?
<ol style="list-style-type: none"> 1. Did the students create expository essays responding to a literary work? 2. Did the students analyze how narrative is affected by global conflict or change? 	Students struggled with the organization of the essay because of the amount of information and notes amassed on their books throughout the unit. Because of this, students were encouraged to work together	Although all of the components remain intact, students were able to collaborate on their essays as a group, even though it is an individual assignment.

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	<p>on their essays; though students needed to turn in their own work, they could utilize similar quotes from their books and as well as organize their essays in the same way.</p>	
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Name: _____

Voices of Struggle

What is the What by Dave Eggers

Reading Schedule: Each section's reading must be completed by the listed due date.

Section	Due Date	Ending Page	Average Pages Per Day
Part 1	5/3-5/4	48	13
Part 2	5/10-5/11	148	14
Part 3	5/17-5/18	232	12
Part 4	5/29	365	12
Part 5	6/7-6/8	475	12

Important Dates: Senior Portfolios: 5/22-5/24

Overarching Question:

How are personal narratives affected by global conflict or change?

Gist:

Historical Inference:

Genre

- Novel: _____
- Narrative: _____
- Memoir: _____
- Biography: _____
- Autobiography: _____
- Autoethnography: _____

Post-It Note Term

- a) Find a term
- b) Put the term as the title on the Post-It.
- c) Start your Post-It Note with a transition.
- d) Use a citation to show us where you found the term.
- e) Don't forget to use quotation marks and end with (Author, Page).

Example Post-It Note:

Class

At this point, the reader sees **class** when the author writes, "He turned his head to Juana, his wife, who lay beside him on the mat" (Steinbeck, 1).

Social Criticism: Page Numbers

- 1. Race _____
- 2. Class _____
- 3. Gender _____
- 4. Privilege _____
- 5. Marginalization _____
- 6. Hegemony _____
- 7. Agency _____
- 8. Resistance _____
- 9. Self-Defeating _____
- 10. Conforming _____
- 11. Transformation _____
- 12. Cultural Capital _____
- 13. Oppression _____
- 14. Discrimination _____
- 15. Responsibility _____

Literary Elements:

- 1. Theme _____
- 2. Tone _____
- 3. Voice _____
- 4. Mood _____
- 5. Setting _____
- 6. Conflict _____
- 7. Irony _____
- 8. Metaphor _____
- 9. Simile _____
- 10. Symbolism _____

Topics for discussion (Please have at least one topic or quote you are interested in sharing with the class. Mark the page number below and have a note on that page with any information you noticed):

Question & place that I felt unsure (Write the page number below. Have a note on the page in question explaining what is confusing or unclear):

Describe your protagonist at the beginning of the novel:

Each time you meet with your reading group, briefly write down how your protagonist has changed.

Reading Group Meeting 1: _____

Reading Group Meeting 2: _____

Reading Group Meeting 3: _____

Reading Group Meeting 4: _____

Historical Background (Write down a brief summary of historical information about the novel. As the story progresses, add any developments that occur):

URLs: _____

Other Class Novels:
Don Quixote by Miguel de Cervantes

Persepolis by Marjan Satrapi

In the Time of Butterflies by Julia Alvarez

Invisible Man by Ralph Ellison

Name: _____

Voices of Struggle

Invisible Man by Ralph Ellison

Reading Schedule: Each section's reading must be completed by the listed due date.

Section	Due Date	Ending Page	Average Pages Per Day
Part 1	5/3-5/4	70	18
Part 2	5/10-5/11	171	14
Part 3	5/17-5/18	261	13
Part 4	5/29	444	16.5
Part 5	6/7-6/8	581	15
Important Dates: Senior Portfolios: 5/22-5/24			

Overarching Question:

How are personal narratives affected by global conflict or change?

Gist:

Historical Inference:

Genre

- Novel: _____
- Narrative: _____
- Memoir: _____
- Biography: _____
- Autobiography: _____
- Autoethnography: _____

Post-It Note Term

- f) Find a term
- g) Put the term as the title on the Post-It.
- h) Start your Post-It Note with a transition.
- i) Use a citation to show us where you found the term.
- j) Don't forget to use quotation marks and end with (Author, Page).

Example Post-It Note:

Class

At this point, the reader sees **class** when the author writes, "He turned his head to Juana, his wife, who lay beside him on the mat" (Steinbeck, 1).

Social Criticism: Page Numbers

- 16. Race _____
- 17. Class _____
- 18. Gender _____
- 19. Privilege _____
- 20. Marginalization _____
- 21. Hegemony _____
- 22. Agency _____
- 23. Resistance _____
- 24. Self-Defeating _____
- 25. Conforming _____
- 26. Transformation _____
- 27. Cultural Capital _____
- 28. Oppression _____
- 29. Discrimination _____
- 30. Responsibility _____

Literary Elements:

- 11. Theme _____
- 12. Tone _____
- 13. Voice _____
- 14. Mood _____
- 15. Setting _____
- 16. Conflict _____
- 17. Irony _____
- 18. Metaphor _____
- 19. Simile _____
- 20. Symbolism _____

Name: _____

Voices of Struggle

Don Quixote By Miguel de Cervantes

Reading Schedule: Each section's reading must be completed by the listed due date.

Section	Due Date	Ending Page	Average Pages Per Day
Part 1	5/3-5/4	52	11
Part 2	5/10-5/11	134	12
Part 3	5/17-5/18	212	11
Part 4	5/29	212-272 368-397	8
Part 5	6/7-6/8	449	6

Important Dates: Senior Portfolios: 5/22-5/24

Overarching Question:

How are personal narratives affected by global conflict or change?

Gist:

Historical Inference:

Genre

- Novel: _____
- Narrative: _____
- Memoir: _____
- Biography: _____
- Autobiography: _____
- Autoethnography: _____

Post-It Note Term

- k) Find a term
- l) Put the term as the title on the Post-It.
- m) Start your Post-It Note with a transition.
- n) Use a citation to show us where you found the term.
- o) Don't forget to use quotation marks and end with (Author, Page).

Example Post-It Note:

Class

At this point, the reader sees **class** when the author writes, "He turned his head to Juana, his wife, who lay beside him on the mat" (Steinbeck, 1).

Social Criticism: Page Numbers

- 31. Race _____
- 32. Class _____
- 33. Gender _____
- 34. Privilege _____
- 35. Marginalization _____
- 36. Hegemony _____
- 37. Agency _____
- 38. Resistance _____
- 39. Self-Defeating _____
- 40. Conforming _____
- 41. Transformation _____
- 42. Cultural Capital _____
- 43. Oppression _____
- 44. Discrimination _____
- 45. Responsibility _____

Literary Elements:

- 21. Theme _____
- 22. Tone _____
- 23. Voice _____
- 24. Mood _____
- 25. Setting _____
- 26. Conflict _____
- 27. Irony _____
- 28. Metaphor _____
- 29. Simile _____
- 30. Symbolism _____

Topics for discussion (Please have at least one topic or quote you are interested in sharing with the class. Mark the page number below and have a note on that page with any information you noticed):

Question & place that I felt unsure (Write the page number below. Have a note on the page in question explaining what is confusing or unclear):

Describe your protagonist at the beginning of the novel: _____

Each time you meet with your reading group, briefly write down how your protagonist has changed.

Reading Group Meeting 1: _____

Reading Group Meeting 2: _____

Reading Group Meeting 3: _____

Reading Group Meeting 4: _____

Historical Background (Write down a brief summary of historical information about the novel. As the story progresses, add any developments that occur):

URLs: _____

Other Class Novels:

What is The What by Dave Eggers

Persepolis by Marjan Satrapi

In the Time of Butterflies by Julia Alvarez

Invisible Man by Ralph Ellison

Name: _____

Voices of Struggle

Persepolis By Marjane Satrapi

Reading Schedule: Each section's reading must be completed by the listed due date.

Section	Due Date	Ending Page	Average Pages Per Day
Book 1	5/3-5/4	32	10
Book 1	5/10-5/11	102	10
Book 1 & 2	5/17-5/18	Finish Book 1, Book 2: 34	12
Book 2	5/29	144	10
Book 2	6/7-6/8	187	6

Important Dates: Senior Portfolios: 5/22-5/24

Overarching Question:

How are personal narratives affected by global conflict or change?

Gist:

Historical Inference:

Genre

- Novel: _____
- Narrative: _____
- Memoir: _____
- Biography: _____
- Autobiography: _____
- Autoethnography: _____

Post-It Note Term

- p) Find a term
- q) Put the term as the title on the Post-It.
- r) Start your Post-It Note with a transition.
- s) Use a citation to show us where you found the term.
- t) Don't forget to use quotation marks and end with (Author, Page).

Example Post-It Note:

Class

At this point, the reader sees **class** when the author writes, "He turned his head to Juana, his wife, who lay beside him on the mat" (Steinbeck, 1).

Social Criticism: Page Numbers

- 46. Race _____
- 47. Class _____
- 48. Gender _____
- 49. Privilege _____
- 50. Marginalization _____
- 51. Hegemony _____
- 52. Agency _____
- 53. Resistance _____
- 54. Self-Defeating _____
- 55. Conforming _____
- 56. Transformation _____
- 57. Cultural Capital _____
- 58. Oppression _____
- 59. Discrimination _____
- 60. Responsibility _____

Literary Elements:

- 31. Theme _____
- 32. Tone _____
- 33. Voice _____
- 34. Mood _____
- 35. Setting _____
- 36. Conflict _____
- 37. Irony _____
- 38. Metaphor _____
- 39. Simile _____
- 40. Symbolism _____

Topics for discussion (Please have at least one topic or quote you are interested in sharing with the class. Mark the page number below and have a note on that page with any information you noticed):

Question & place that I felt unsure (Write the page number below. Have a note on the page in question explaining what is confusing or unclear):

Describe your protagonist at the beginning of the novel: _____

Each time you meet with your reading group, briefly write down how your protagonist has changed.

Reading Group Meeting 1: _____

Reading Group Meeting 2: _____

Reading Group Meeting 3: _____

Reading Group Meeting 4: _____

Historical Background (Write down a brief summary of historical information about the novel. As the story progresses, add any developments that occur):

URLs: _____

Other Class Novels:

What is The What by Dave Eggers

Don Quixote by Miguel de Cervantes

In the Time of Butterflies by Julia Alvarez

Invisible Man by Ralph Ellison

Name: _____

Voices of Struggle

In the Time of Butterflies By Julia Alvarez

Reading Schedule: Each section's reading must be completed by the listed due date.

Section	Due Date	Ending Page	Average Pages Per Day
Part 1	5/3-5/4	29	8.5
Part 2	5/10-5/11	102	10
Part 3	5/17-5/18	168	9.5
Part 4	5/29	256	8
Part 5	6/7-6/8	321	7

Important Dates: Senior Portfolios: 5/22-5/24

Overarching Question:

How are personal narratives affected by global conflict or change?

Gist:

Historical Inference:

Genre

- Novel: _____
- Narrative: _____
- Memoir: _____
- Biography: _____
- Autobiography: _____
- Autoethnography: _____

Post-It Note Term

- u) Find a term
- v) Put the term as the title on the Post-It.
- w) Start your Post-It Note with a transition.
- x) Use a citation to show us where you found the term.
- y) Don't forget to use quotation marks and end with (Author, Page).

Example Post-It Note:

Class

At this point, the reader sees **class** when the author writes, "He turned his head to Juana, his wife, who lay beside him on the mat" (Steinbeck, 1).

Social Criticism: Page Numbers

- 61. Race _____
- 62. Class _____
- 63. Gender _____
- 64. Privilege _____
- 65. Marginalization _____
- 66. Hegemony _____
- 67. Agency _____
- 68. Resistance _____
- 69. Self-Defeating _____
- 70. Conforming _____
- 71. Transformation _____
- 72. Cultural Capital _____
- 73. Oppression _____
- 74. Discrimination _____
- 75. Responsibility _____

Literary Elements:

- 41. Theme _____
- 42. Tone _____
- 43. Voice _____
- 44. Mood _____
- 45. Setting _____
- 46. Conflict _____
- 47. Irony _____
- 48. Metaphor _____
- 49. Simile _____
- 50. Symbolism _____

Topics for discussion (Please have at least one topic or quote you are interested in sharing with the class. Mark the page number below and have a note on that page with any information you noticed):

Question & place that I felt unsure (Write the page number below. Have a note on the page in question explaining what is confusing or unclear):

Describe your protagonist at the beginning of the novel: _____

Each time you meet with your reading group, briefly write down how your protagonist has changed.

Reading Group Meeting 1: _____

Reading Group Meeting 2: _____

Reading Group Meeting 3: _____

Reading Group Meeting 4: _____

Historical Background (Write down a brief summary of historical information about the novel. As the story progresses, add any developments that occur):

URLs: _____

Other Class Novels:

What is The What by Dave Eggers

Persepolis by Marjan Satrapi

Don Quixote by Miguel De Cervantes

Invisible Man by Ralph Ellison

Voices of Struggle: Across Site On-Demand Assessment

Using the digital recorder you are sharing with your partner, please create a digital media file that responds to the following prompt:

Through interviews, narration, and field recordings create a personal autoethnography that helps explain how your world experience and the community around you have shaped your personal ideology. This narrative will be an audio MP3 file and will be shared online for others to experience.

Your file will utilize different kinds of sounds including narration, interview, found sound, and perhaps music. *Show* your story; be sure to avoid simply telling a story into the recorder's microphone.

Your final digital file needs to be correctly edited and uploaded onto our class's web space in order to receive full credit. It needs to be accompanied by the outline you used to guide your work.

Your audio file is due on: _____

The Institute for Standards, Curricula, and Assessments
Digital Autoethnography Rubric

	Content*	Organization	Style
4	A “4” file <i>fully</i> reflects on a <i>specific</i> autobiographic experience and conveys a distinct point of view. The significance of the event is clear. It <i>fully</i> and <i>elaborately</i> develops an explanation of how the world shapes and affects personal ideology. Specific experience reveals a change in understanding or character.	A “4” file is <i>well-organized</i> and has a clearly defined narrative. It <i>consistently utilizes</i> numerous forms of audio content. It has a <i>clear</i> , recognizable narrative. It utilizes editing in a way that allows for clear understanding of the audio content.	A “4” file has a <i>distinct voice</i> , which conveys a particular <i>tone</i> and <i>point of view</i> toward the topic. It exhibits <i>superior</i> techniques to enrich meaning, such as descriptive and expressive language, precise word usage, metaphorical language, and variations in sentence patterns. Its overall effect evokes an emotional response from the reader.
3	A “3” file <i>develops</i> a reflection on a <i>specific</i> autobiographic experience and conveys a distinct point of view. The significance of the event is clear. It provides <i>sufficient</i> development of an explanation of how the world shapes and affects personal ideology. Specific experience reveals a change in understanding or character. It may contain a minor inaccuracy.	A “3” file is <i>well-organized</i> and has a clearly defined narrative. It <i>consistently</i> utilizes numerous forms of audio content. It has a <i>clear</i> , recognizable narrative. It utilizes editing in a way that allows for clear understanding of the audio content.	A “3” file may exhibit <i>some</i> techniques such as descriptive and expressive language, precise word usage, some variations in sentence patterns, and appropriate tone.
2	A “2” file <i>somewhat</i> reflects on a <i>specific</i> autobiographic experience and conveys a distinct point of view. The significance of the event is somewhat clear. It demonstrates <i>some</i> development of an explanation of how the world shapes and affects personal ideology. It usually has a <i>few</i> obvious factual errors and omissions.	A “2” file has <i>some</i> organizational problems. It usually does not adhere entirely to the topic; has unclear portions. It utilizes only one or two forms of audio content. File suffers from lack of clear editing.	A “2” file has <i>some</i> command of the elements of style. It may be mechanical and almost robotic or thinly elaborated. There is limited evidence of various techniques such as descriptive and expressive language, precise word usage, variation in sentence patterns, and appropriate tone.
1	A “1” file may contain <i>little</i> or <i>no</i> reflection on a <i>specific</i> autobiographic experience and conveys a distinct point of view. It demonstrates little or no development of an explanation of how the world shapes and affects personal ideology. It usually consists mainly of sentences copied from a text and usually has <i>serious</i> factual errors and omissions.	A “1” file has <i>serious</i> organizational problems. It has <i>little</i> or <i>no</i> : order, connections among ideas, sense of beginning, middle, and end. It may be a rambling collection of thoughts and digressions. Lacks any varied form of audio content or editing.	A “1” file has <i>little</i> or <i>no</i> command of the elements of style. There is little or no consistency. It may <i>only</i> consist of a string of words conveying little or no relevant meaning.

Note: SMUG: **Spelling; Mechanics** (the editing rules of capitalization, punctuation, indentation, and manuscript form); **Usage** (formal and informal language influenced by region and culture); **Grammar** (knowing the structure of the language, including subject-verb agreement and pronoun case).
Adapted from *Language Arts Handbook: Integrating Standards, Curricula, and Assessments*, United Teachers Los Angeles, 1998. Used with permission.

[SAMPLE]

Mr. Garcia's Autoethnography: My First Day at Manual Arts

Sound Sources:

Phone Interview with Kevin Lum
Anonymous Interview
Driving to Manual Arts recordings
Narrated Conclusion
Background Music
Mario Savio Speech
Dead Prez song
Omali Yeshitela speech

Outline:

Driving Intro – Introduce the subject of the recording
“They Schools” Intro – “Why haven’t you learned anything?” sense of frustration expressed
Anonymous Interview – “Scary, Dangerous, Ugly”
Driving Past Manual Arts – Current description, set up contrast with first time
Kevin Lum Phone Interview – Brief sentence
Kevin Lum Introduction – Personal narration
Rest of Lum Interview
Omali Yeshitela Speech – “Emergence of a Police State”
Omali Explained – Narration of relation of speech to my experience
Driving Recording – UCLA and “Social Justice”
Conclusion – Personal Narration, how the experience affected me
Mario Savio Speech
Dead Prez Music – Fade Out

Voices of Struggle: End of Unit Assessment

In a five-paragraph essay, respond to the following prompt:

Looking at the book your group has read, analyze how the world and global circumstance affects the book's protagonist in a five-paragraph essay. How are the tone, theme, and agency of your protagonist affected or compromised by what is happening?

A successful essay will utilize analysis and include supporting quotes from the text. Additionally, avoid simply summarizing the novel you have read.

Your final copy must include a title page, first draft, peer response, and second draft to receive a complete grade.

Your essay is due on: _____

Expository Essay Rubric: Writing and Text Analysis-

	Content*	Organization	Style	SMUG
4	A “4” paper <i>fully</i> analyzes how global circumstances affect the novel’s protagonist and conveys a distinct point of view. It <i>fully</i> and <i>elaborately</i> develops and integrates appropriate ideas with supporting details from the text. It demonstrates <i>insightful</i> understanding of how tone, theme, and agency are affected by the world.	A “4” paper is <i>well-organized</i> and follows the expository essay form. It <i>consistently</i> : adheres to the topic; makes <i>incisive, logical</i> and <i>explicit</i> connections; is organized in paragraphs (when called for); and has a <i>clear</i> sense of a beginning, middle, and end. It has a <i>clear</i> , recognizable thesis statement.	A “4” paper has a <i>distinct voice</i> , which conveys a particular <i>tone</i> and <i>point of view</i> toward the topic. It exhibits <i>superior</i> techniques to enrich meaning, such as descriptive and expressive language, precise word usage, metaphorical language, and variations in sentence patterns. Its overall effect evokes an emotional response from the reader.	A “4” paper demonstrates <i>superior</i> command of mechanics, usage, grammar, and spelling (SMUG). It is free of errors that interfere with the writer’s meaning.
3	A “3” paper <i>develops</i> analysis of how global circumstances affect the novel’s protagonist and addresses the intended audience, with a clearly stated point of view. It provides <i>sufficient</i> information to develop and integrate appropriate ideas with supporting details from the text. It demonstrates a <i>clear</i> understanding of how tone, theme, and agency are affected by the world. It may contain a minor inaccuracy.	A “3” paper is <i>well-organized</i> and follows the form required. It <i>consistently</i> : adheres to the topic; makes <i>logical</i> and <i>explicit</i> connections among most of the ideas; is organized in paragraphs (when called for); and has a clear sense of beginning, middle, and end. It has a <i>clear</i> , recognizable thesis statement.	A “3” paper may exhibit <i>some</i> techniques such as descriptive and expressive language, precise word usage, some variations in sentence patterns, and appropriate tone.	A “3” paper demonstrates command of SMUG. It may have <i>some very minor</i> errors as an unclear sentence, but generally errors do <i>not</i> detract from or interfere with the writer’s meaning.
2	A “2” paper <i>somewhat</i> analyzes how global circumstances affect the novel’s protagonist. It attempts to use examples from the text, but shows limited development of that information. It demonstrates <i>some</i> understanding of how tone, theme, and agency are affected by the world. It usually has a <i>few</i> obvious factual errors and omissions.	A “2” paper has <i>some</i> organizational problems. It usually does not adhere entirely to the topic; has unclear passages; makes limited connections between ideas; and has a limited sense of beginning, middle, and end. A thesis statement is unclear or vague. Digressions may interfere with the writer’s meaning.	A “2” paper has <i>some</i> command of the elements of style. It may be mechanical and almost robotic or thinly elaborated. There is limited evidence of various techniques such as descriptive and expressive language, precise word usage, variation in sentence patterns, and appropriate tone.	A “2” paper demonstrates <i>some</i> command of SMUG. It contains some errors that detract from or interfere with the writer’s meaning.
1	A “1” paper may contain <i>little</i> or <i>no</i> analysis of how global circumstances affect the novel’s protagonist. It may contain few or no details from the text. It demonstrates little or no understanding of how tone, theme, and agency are affected by the world. It usually consists mainly of sentences copied from a text and usually has <i>serious</i> factual errors and omissions.	A “1” paper has <i>serious</i> organizational problems. It has <i>little</i> or <i>no</i> : order, connections among ideas, sense of beginning, middle, and end. It may be a rambling collection of thoughts and digressions. Lacks a thesis statement.	A “1” paper has <i>little</i> or <i>no</i> command of the elements of style. There is little or no consistency. It may <i>only</i> consist of a string of words conveying little or no relevant meaning.	A “1” paper demonstrates <i>little</i> or <i>no</i> command of SMUG. Errors appear in many or nearly all sentences and interfere with the writer’s meaning.

Note: SMUG: **Spelling; Mechanics** (the editing rules of capitalization, punctuation, indentation, and manuscript form); **Usage** (formal and informal language influenced by region and culture); **Grammar** (knowing the structure of the language, including subject-verb agreement and pronoun case).

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