

**SAMPLE INTELLECTUAL PREPARATION FEEDBACK
BY CLAIRE POLCRACK 2014**

1.7: “MANY RIVERS TO CROSS”



Achievement First Amistad High School

Teacher: Nate Deysher Date: 9/1/14
Lesson Type: Close Read Unit: 1.7

<p>Aim:</p> <ul style="list-style-type: none"> Objectives are written in measurable student learning outputs and not as activities. Daily plans contain at least one higher-order thinking objective 	<p>Given “Many Rivers to Cross” from <i>For Colored Boys</i> WWBAT analyze how Andre St. Claire Thompson’s tone towards his “war with nation and family” underscores his purpose.</p>
<p>Key Points:</p> <ul style="list-style-type: none"> Important misconceptions are pre-identified 	<ul style="list-style-type: none"> St. Claire Thompson’s wounded, weary tone emphasizes his lifelong struggle for acceptance as a “gender nonconformist, gay Jamaican-American.” St. Claire Thompson recounts the painful intolerance promoted by his abusive father and the popular reggae music of his native culture. Attacked by both “nation and family,” St. Claire Thompson characterizes his life as a journey hindered by repeated abuse, prejudice, and separation. St. Claire Thompson’s tone is bitter and at times demoralized, but never openly vengeful or spiteful. He encounters rejection, rather than acceptance, from two traditional sources of pride and support (father and fatherland). However, St. Claire Thompson ultimately ends his piece with a resilient attitude, vowing to pursue “peace for myself.” While the speaker’s voice is still restless, it importantly adopts a sense of perseverance. SKILL: A nuanced tone cannot be easily described with a single qualifier. St. Claire Thompson’s text employs several shifts intended to convey different perspectives to his audience. While his voice is predominantly scarred and even traumatized by his history of endured rejection, his concluding resilience is an important sign of hope to readers. The piece changes dramatically without an analysis of this final shift. <p>Misconceptions:</p> <ul style="list-style-type: none"> All Jamaicans are homophobic; Jamaican music and religion is completely unaccepting of individuals identifying as LGBT. At the conclusion of his piece, St. Claire Thompson reaches an inner “peace” with his identity.
<p>Exit Ticket:</p> <ul style="list-style-type: none"> Exit ticket is written first and contains exemplary student responses 	<p>TDQ:</p> <p>On pages 238-240, Andre St. Claire Thompson’s text reveals his contrasting attitudes towards</p> <ul style="list-style-type: none"> 1) his family and Jamaican heritage and 2) his identity.

<ul style="list-style-type: none"> Exit ticket assesses all aims independently Exit ticket can be graded efficiently 	<p>Why does St. Claire Thompson place this shift in tone at the conclusion of his text?</p> <p>Exemplar: <i>In concluding his piece “Many Rivers to Cross,” Andre St. Claire Thompson characterizes himself as a “war”-weary combatant, a wounded and toughened fighter alienated against both his homophobic father and fatherland (240). However, St. Claire Thompson’s agitated and restless tone shifts to an attitude of resilient optimism and growing contentment with his identity as a “gender non-conformist, gay Jamaican-American”: this conclusive hopeful tone provides validation and inspiration for other gay men who struggle against cultural and familial-fueled persecution (240). St. Claire Thompson’s alienation from his father, Ervine, and his Jamaican heritage is accentuated by his besieged yet critical reflection as an independent man of 28. St. Claire Thompson values his “freedom from [Ervine’s] tyranny” as well as his escape from a cultural “death sentence” in Jamaica (239). Despite clinging to “freedom” of “sexual orientation and gender identity,” St. Claire Thompson’s wounded, alienated self is highlighted by his “sense that [he] is betraying [his] own being,” an outcast among his family and his country (239). Despite this wearied, agitated awareness of separation, St. Claire Thompson’s tone shifts to one of encouragement and optimism as he hopes to “make all the difference to some queer Jamaican youth facing adversity” (239-40). St. Claire Thompson thus concludes his piece by juxtaposing his continued “hurt” with “nation and family” against his quest for internal solace (240). The revelation, “I am no longer at war with myself” constitutes comforting promise for other gay men of color – specifically, those hailing from homophobic cultural backgrounds like Jamaica – and is further emphasized by the repetition of “yearn” in the final line (240). St. Claire Thompson’s “yearning” indicates that while his struggle has not yet ended, he still continues to fight and has not surrendered to the oppressive familial and cultural presence he still identifies with.</i></p>
<p>Heart of the Lesson:</p> <ul style="list-style-type: none"> Lesson is written in outline format Lesson plan has bolded CFUs and <i>italicized</i> student responses that align to the key points/misconceptions Lesson plan is time-stamped Lesson plan follows an AFAHS Lesson Type Lesson plan contains a Do Now or Oral Drill Lesson is framed in a way to build excitement and relevancy 	<p>1. Do Now (59/52/45/38 – 5 min.) Individual DIRT Quiz on “Many Rivers to Cross” (Friday’s reading HW).</p> <ul style="list-style-type: none"> Take quiz (3 min.); review (2 min.) <p>2. Frame (04/57/50/43 – 2 min.) To what extent does the environment we live in and people we live with influence how we actually look at ourselves? Are our identities created by forces within or beyond our control?</p> <p>3. Literal Phase (06/59/52/45 – 12 min.) Define vocab (annotate directly onto text):</p> <ul style="list-style-type: none"> Proselytizing (238): changing someone’s beliefs (participle) Proliferation (239): spread or increased amount (noun) <p>Oral read pgs. 238-240. (2 min.)</p> <p>Read/annotate for literal comprehension: (10 min.)</p> <ul style="list-style-type: none"> For par. 1, 238: Write-Pair-Share-Revise. (1 min./30 sec./1 min./30 sec.) Independently read/annotate par. 2-5 on 238. (2 min.) Show-Call for 1st paraphrase (1 min.) Continue independent annotations up through 2nd paraphrase (3 min.) Final gist (last paragraph) in partners. (1 min.) <p>Gist statements:</p> <ul style="list-style-type: none"> Par. 1, 238: <i>Forum encourages ASCT to come out to dad</i> Par. 2-3: <i>ASCT = confident (empowered, emboldened, etc.), comes out</i> Par. 4: <i>Dad threatens & disowns (alienates, ostracizes, etc.) ASCT</i>

- Par. 5: *10 yrs, still isolated from fam.*
- [Paraphrase]: "I am his great disappointment, he tells others, but my freedom from his tyranny is what really bothers him." (238-39): *ASCT's father describes his son as a failure to others because of ASCT's sexual orientation; however, father is actually agitated by inability to control ASCT*
- Par. 1 (239): *USA = freedom to outwardly/openly express identity (spec. sexual orientation); openness = impossible in Jamaica*
- Par. 2: *proud of Jamaica despite alienation (separation, isolation, etc.); change hopeful*
- Par. 3: *can't change father and fatherland but won't sacrifice authentic identity to fit in*
- [Paraphrase]: "I am no longer at war with myself." (240): *ASCT has stopped attacking himself (due to his culturally-marginalized sexual orientation).*
- Par. 1 (240): *ASCT hopes for resolution in Jamaica; family; self*

4. Analysis Phase (18/11/04/57 – 8 min.)

Frame: Preview TDQ.

Annotation Focus #1: examples of violent language (mark all annotations in text). (2 min.)

- 238: *"I would have somebody kill you..."; "loveless marriage/rescuing her"*
- 239: *"today she scares me"; "feeling of exclusion"; "proliferation of homophobia"*
- 240: *repetition of "war"; "people get hurt. This is real hurt..."*

Complete independently; review w/whole class.

Annotation Focus #2: examples of optimistic language. (2 min.)

- 238: *"newfound sense of freedom and power"*
- 239: *"my freedom from his tyranny"; "opportunity I have..."*
- 240: *repetition of "yearn"; "no longer at war with myself"; "change/peace/peace"*

Complete in partners; review w/whole class.

Annotation Focus #3: divide text according to pessimistic/optimistic attitude · ID the tone shifts in your text (ex: par. 1 on 238 is "O" · par. 3 "P"). (4 min.)

- 238: O (coming out to father) □ P (father disowns, still separated from family)
- 239: P (alienated from culture) □ O (hope for a changed Jamaica; recognition of the origin of self-struggle)
- 240: P (@ war w/family, country) □ O ("yearn" for change)

Complete independently; review w/whole class.

5. Synthesis Phase (26/19/12/05 – 13 min.)

Transition into Harkness Discussion setup.

Focus Question #1: **Describe why St. Claire Thompson's tone shifts between reflecting on his family & country versus his identity.**

Back-Pocket Qs:

- *What is ASCT's attitude towards his father? (238 – top 239)*
- *What is ASCT's attitude towards his country? (239)*
- *What is ASCT's attitude towards his own identity? His sexual orientation? (bottom 239 – 240)*
- *Why isn't ASCT's tone the same?*

	<p>Focus Question #2: Analyze St. Claire Thompson’s tone in the final two paragraphs of the piece. How does his tone reflect his overall message?</p> <p><i>Back-Pocket Qs:</i></p> <ul style="list-style-type: none"> • <i>What is ASCT’s purpose for writing this piece? (bottom 239)</i> • <i>What is ASCT’s tone in the last two paragraphs?</i> • <i>Where is ASCT pessimistic? Hopeful?</i> • <i>How does ASCT’s hopeful tone relate to his purpose?</i> <p>6. Exit Ticket (39/32/25/18 – 10 min.)</p> <ul style="list-style-type: none"> • “Break down” the question: <p>Annotate your prompt: what specific information must we include in our analysis of St. Claire Thompson’s shift in tone?</p> <ul style="list-style-type: none"> • Display exemplar seminar prep. 		
<p>HW Assignment:</p> <ul style="list-style-type: none"> • HW is a pre-established department-wide HW type • HW effectively balances practice with new material 	Seminar Prep		
<p>Necessary Materials:</p>	<ul style="list-style-type: none"> • “Many Rivers to Cross” • DIRT Quiz • ET 		
Notes for Students with Special Needs:			
Time Modifications	<input type="checkbox"/> AS, JF, CR, JH: Rephrase TDQ in three separate questions.	<input type="checkbox"/>	<input type="checkbox"/>
Presentation Modifications	<input type="checkbox"/> Check-in: AJCJ paraphrase #1	<input type="checkbox"/>	<input type="checkbox"/>
Materials Modifications	<input type="checkbox"/> AS, JF: sentence starters for discussion	<input type="checkbox"/>	<input type="checkbox"/>
Setting Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1.8: FCB SEMINAR

Achievement First Amistad High School



Teacher: Nate Deysher Date: 9/2/14
 Lesson Type: Seminar Unit: 1.8

<p>Aim:</p> <ul style="list-style-type: none"> Objectives are written in measurable student learning outputs and not as activities. Daily plans contain at least one higher-order thinking objective 	<p>Given selections from <i>For Colored Boys</i> WWBAT:</p> <ol style="list-style-type: none"> Collaboratively answer an open-ended Focus Question by engaging in discussion. Analyze how the authors' conceptions of the 'American Dream' reflect their personal identities.
<p>Key Points:</p> <ul style="list-style-type: none"> Important misconceptions are pre-identified 	<ul style="list-style-type: none"> All authors are concerned with obtaining the freedom to openly express one's sexual preferences without fear of being ostracized or stigmatized. These authors yearn for inclusion and validation – from their families, from their communities, and their cultures (music, religion, etc.). SKILL: participants in seminar should synthesize their peers' arguments and ideas in order to reach an accurate, nuanced understanding of the source material. A quality response in seminar acknowledges and evaluates ideas previously voiced (ex: "I agree with [x] but question [y]"; "Another piece of evidence that supports your argument is..."; "While [x] is true, we should also consider [y]"). SKILL: A quality response in seminar does not simply regurgitate plot (though this is sometimes necessary to briefly establish context/situate others in the text) but introduces an original argument or participation (essentially a verbal 'thesis statement'). Just like any strong written argument, a response in seminar should be supported with specific textual evidence. SKILL: A holistic analysis of multiple authors requires a response that <i>addresses</i> multiple authors. An argument derived from a sole author cannot accurately reflect the viewpoints of the other texts. We must look for common trends and patterns across multiple texts in order if we are to determine a 'big takeaway.' However, this holistic analysis does not give us license to generalize and simplify the nuanced voices of multiple authors. <p>Misconceptions:</p> <ul style="list-style-type: none"> If 2+ students arrive at a disagreement, we must determine which interpretation is 'correct.' Any discussion question has only one correct answer. All counterarguments are unproductive and ultimately disrupt the flow of seminar. All texts taken from <i>FCB</i> essentially articulate the same message.
<p>Exit Ticket:</p> <ul style="list-style-type: none"> Exit ticket is written first and contains exemplary student responses Exit ticket assesses all aims independently 	<p>Art of the Sentence: Please respond to the following prompt in 1-2 sentences.</p> <p>Prompt: Consider the pieces we have read from <i>For Colored Boys</i>. For the authors of these pieces, how is their definition of the American dream influenced by their identities?</p> <p>Exemplar: <i>The authors of For Colored Boys contribute vulnerable reflections on their respective struggles as non-heterosexual, male minorities in order to validate their own identities and sexual orientations as well as those of their readers. The American dream,</i></p>

<ul style="list-style-type: none"> Exit ticket can be graded efficiently 	<i>for a writer such as Andre St. Claire Thompson, is the opportunity to live without fear of being marginalized or ostracized on account of one's sexual orientation.</i>			
<p>Heart of the Lesson:</p> <ul style="list-style-type: none"> Lesson is written in outline format Lesson plan has bolded CFUs and <i>italicized</i> student responses that align to the key points/misconceptions Lesson plan is time-stamped Lesson plan follows an AFAHS Lesson Type Lesson plan contains a Do Now or Oral Drill Lesson is framed in a way to build excitement and relevancy 	1. Do Now (59/52/45/38 – 6 min.) Independently complete 'action steps.'			
	Pre-Seminar		Post-Seminar	
	Criterion	Action Steps: What concrete strategies and/or skills will help you meet this?	Criterion Met?	Reflect: How did you meet this criterion? List your action steps for the future.
	1. Engagement: Regularly contributes in seminar and moves discussion forward to answer the FQ.			
	2. Quality of Responses: Comments are consistently relevant to discussion, supported in the text , and insightful.			
	3. Public Speaking: Speaks with poise, appropriate (and audible) volume, eye contact, and clarity.			
4. Collaboration: Treats peers with respect; thoughtfully responds to peers' comments, even over				

	potential disagreements.				
	<ul style="list-style-type: none"> 4 min. write; 2 min. review w/whole class. <p>2. Frame (05/58/51/44 – 2 min.) Focus Question for seminar: Given the authors we’ve sampled from <i>For Colored Boys</i>, what do their texts suggest about the American dream? How is the American dream a product of personal identity?</p> <p>3. Seminar: Round 1 (07/00/53/46 – 18 min.)</p> <ul style="list-style-type: none"> Transition into seminar; group 1 prepares materials. (1 min.) Group 1 participates; group 2 observes and records feedback/notes on partner. (15 min.) Group 2 exchanges glows/grows in partners; whole-group glows/grows. (2 min.) <p>4. Seminar: Round 2 (25/18/11/04 – 19 min.)</p> <ul style="list-style-type: none"> Rotate groups. (1 min.) Group 2 participates; group 1 observes, records feedback/notes on partner. (15 min.) Group 1 exchanges glows/grows in partners; whole-group glows/grows. (2 min.) Transition out of seminar setup – Block 5. (1 min.) <p>5. Exit Ticket (44/37/30/23 – 5 min.)</p> <ul style="list-style-type: none"> Complete post-seminar reflection and Exit Ticket. 				
	HW Assignment:	None			
	<ul style="list-style-type: none"> HW is a pre-established department-wide HW type HW effectively balances practice with new material 				
	Necessary Materials:	<ul style="list-style-type: none"> DN ET All texts from <i>FCB</i> 			
Notes for Students with Special Needs:					
Time Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Presentation Modifications	<input type="checkbox"/> Individually check-in during DN and during seminar to cue/prompt for discussion. ID discussion points from HW that AJCJ could read to initiate discussion.	<input type="checkbox"/> Give 5 min. heads-up prior to end of each group’s discussion period.	<input type="checkbox"/>	<input type="checkbox"/>	
Materials Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
Setting Modifications	<input type="checkbox"/> Possible pull-out and mini-discussion led by CP in Kenyon/alternative room	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

1.9: ANZALDUA, DAY 1

Achievement First Amistad High School

Teacher: Nate Deysher Date: 9/3/14
Lesson Type: Reading Phase Unit: 1.9

<p>Aim:</p> <ul style="list-style-type: none"> Objectives are written in measurable student learning outputs and not as activities. Daily plans contain at least one higher-order thinking objective 	<p>Given Gloria Anzaldua's "How to Tame a Wild Tongue" ("HTTAWT") WWBAT analyze how Anzaldua's diction and tone underscore her purpose and overall message.</p>
<p>Key Points:</p> <ul style="list-style-type: none"> Important misconceptions are pre-identified 	<ul style="list-style-type: none"> Anzaldua alternates between English and Spanish vernacular as she fights for linguistic freedom. Her resulting Spanglish colloquialism provides evidence of her knowledge of multiple languages. Anzaldua's linguistic fluidity is ultimately a reflection of her own identity – the ability to speak multiple languages (and conglomerations of languages) is an integral component of her self (Anzaldua asserts that "ethnic identity" is equivalent to "linguistic identity"). Anzaldua's learned, proud, and defiant tone emphasizes her refusal to be silenced and "tamed." Anzaldua delves into the linguistic and ethnic history of Chicano Spanish and Tex-Mex (the two languages she holds most dearly) and speaks as a linguistic authority (a reflection of her personal upbringing as well as her academic background). However, Anzaldua is not merely content with informing readers of her identity: she is determined to validate her ethnic-linguistic self and retaliate against the greater social pressure to conform to English. <p>Misconceptions:</p> <ul style="list-style-type: none"> Anzaldua speaks one version of Spanish. There is only one version of Spanish spoken around the world/in the US. Anzaldua was born in Mexico and immigrated to the US. As an academic, Anzaldua has gained widespread respect among the Chicano community.
<p>Exit Ticket:</p> <ul style="list-style-type: none"> Exit ticket is written first and contains exemplary student responses Exit ticket assesses all aims independently Exit ticket can be graded efficiently 	<p>1. Anzaldua's list of languages on page 36 is included to most likely</p> <ol style="list-style-type: none"> Reveal her condescension towards monolingual speakers Question her own ethnic origins <i>Emphasize Chicanos' linguistic complexity</i> Confuse and irritate readers <p>2. In the section "Chicano Spanish" (pgs. 37-38), Anzaldua's diction is best described as</p> <ol style="list-style-type: none"> <i>Instructional and scholarly</i> Casual and informal Poetic and symbolic Abstract and mysterious

	<p>3. In the section “Chicano Spanish” (pgs. 37–38), Anzaldua’s diction</p> <ul style="list-style-type: none"> a) Illustrates the grammatical errors in Chicano Spanish b) Exposes Anzaldua’s inexperience with Chicano Spanish c) <i>Provides detailed examples of the differences between Chicano Spanish and Standard Spanish</i> d) Provides evidence for Anzaldua’s critique of Chicano Spanish <p>4. On pages 38–39, Anzaldua most likely believes that language is</p> <ul style="list-style-type: none"> a) Too diverse to be accurately studied b) A changeable and therefore unimportant characteristic c) A common trait shared by all humans d) <i>A fundamental component of one’s identity</i> <p>5. What is the tone of the paragraph below (pg. 40)?</p> <p>“I will no longer be made to feel ashamed of existing. I will have my voice: Indian, Spanish, white. I will have my serpent’s tongue—my woman’s voice, my sexual voice, my poet’s voice. I will overcome the tradition of silence.”</p> <ul style="list-style-type: none"> a) Thoughtful and forgiving b) Violent and delusional c) <i>Stubborn and defiant</i> d) Wounded and calm <p>6. Anzaldua’s tone in the paragraph above (Question 5) most likely expresses her</p> <ul style="list-style-type: none"> a) <i>Resistance against attempts to extinguish non-English languages</i> b) Frustration over having kept herself silent in the past c) Questioning of self-identity d) Inability to communicate in mainstream, standard languages
<p>Heart of the Lesson:</p> <ul style="list-style-type: none"> ● Lesson is written in outline format ● Lesson plan has bolded CFUs and <i>italicized</i> student responses that align to the key points/misconceptions ● Lesson plan is time-stamped ● Lesson plan follows an AFAHS Lesson Type ● Lesson plan contains a Do Now or Oral Drill ● Lesson is framed in a way to build excitement and relevancy 	<p>1. Do Now (59/52/45/38 – 10 min.)</p> <p>Explicit vocab instruction:</p> <ul style="list-style-type: none"> ● Censor (verb) ● Oppressor (noun) ● Mutilation (noun) ● Distorted (adjective) <p>Provide definition; part of speech; similar words; sample sentences.</p> <p>Independently answer following questions: (4 min. review; 6 min. share-out)</p> <p>1) Does the media provide an account of events that are truthful or distorted? <i>T-T: Partners divide into yes/no argument.</i></p> <p>2) Why would an oppressor want to censor the people he/she rules over? <i>Possible follow-up w/applications in real-life.</i></p> <p>3) Is censorship ever beneficial? Why/why not? <i>T-T: Partners divide into yes/no argument.</i></p> <p>4) When might the act of mutilation be necessary? <i>Ex: doctor operating on a patient.</i></p> <p>5) Describe an object that is distorted but not mutilated. <i>Review as T-T. Ex: Image in a funhouse mirror. Warped piece of wood. Any type of 2-D map.</i></p> <p>2. Frame (09/02/55/48 – 2 min.)</p>

	<p><i>Could you live without the ability to speak? (T-T)</i></p> <p>3. Control-the-Game: Pgs. 33-top 40 (11/04/57/50 – 19 min.) Oral read w/literal comprehension questions:</p> <p>Pg 34, T-T: Why is Anzaldua’s mother mortified that [Anzaldua] speaks “English like a Mexican?” (record in notebooks following share-out) <i>Mother desperately wants Anzaldua to assimilate by speaking flawless English (an accent can lead to exclusion from mainstream, Anglo-American society).</i></p> <p>Pg 35, WPSR (1 min/30 sec/1 min/30 sec): Why is “language a male discourse?” <i>Anzaldua explains how Chicanas lack a feminine plural (nosotras) to refer to themselves and instead must use the masculine plural. Anzaldua isn’t talking about male dominance in a physical sense, but the actual construction of her language (“robbed” of a gender-accurate way of referring to femininity).</i></p> <p>Pg 35, Craft a gist statement (“Pocho, cultural traitor...mutilation of Spanish.”): Anzaldua inferior b/c Chicano tongue = impure Spanish</p> <p>Pg 36, CC: What does Anzaldua mean by a “secret language?” <i>Secret language = not understood by those who do not identify as Chicano/live in Chicano communities.</i></p> <p>Pg 38, TT: Why give us all that information about how Chicanos modify other languages like Spanish and English? (record in notebook) <i>By explaining the origins and constructions of her own language, Anzaldua validates the Chicano language (and, by doing so, validates her own identity). Anzaldua doesn’t expect us as readers to become experts of Chicano Spanish, but she does want to gain our respect for the language (she is proving that Chicano Spanish is a legitimate language).</i></p> <p>Pg 39, TT: What’s your reaction to the statement that “by the end of this century, English, and not Spanish, will be the mother tongue of most Chicanos and Latinos?” Do you agree with that future?</p> <p>4. Harkness Discussion (30/23/16/09 – 14 min.)</p> <ul style="list-style-type: none"> ● Groups 1 and 2 rotate for 7 min. blocks (6 min. of discussion, 1 min. of feedback for the group). ● Focus Questions: ● 1) Describe Anzaldua’s diction and tone in the section “Chicano Spanish.” How does her d/t advance her argument here? ● 2) Describe Anzaldua’s diction and tone in the section “Linguistic Terrorism.” How does her d/t advance her argument here? ● (Additional): Overall, how would you characterize Anzaldua’s tone? <p>5. Exit Ticket (44/37/30/23 – 5 min.)</p>
<p>HW Assignment:</p> <ul style="list-style-type: none"> ● HW is a pre-established department-wide HW type ● HW effectively balances practice with new material 	<p>Finish reading Anzaldua</p>
<p>Necessary Materials:</p>	<ul style="list-style-type: none"> ● DN ● ET

	<ul style="list-style-type: none"> • "HTTAWT" 		
Notes for Students with Special Needs:			
Time Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Presentation Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Materials Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Setting Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

1.10: ANZALDUA, DAY 2

Achievement First Amistad High School

Teacher: Nate Deysher Date: 9/4/14
Lesson Type: Close Read Unit: 1.10

<p>Aim:</p> <ul style="list-style-type: none"> Objectives are written in measurable student learning outputs and not as activities. Daily plans contain at least one higher-order thinking objective 	<p>Given pgs. 33–34 and 39 from Gloria Anzaldua’s “How to Tame a Wild Tongue” WWBAT analyze how Anzaldua’s anecdote about the dentist is a metaphor for “linguistic terrorism.”</p>
<p>Key Points:</p> <ul style="list-style-type: none"> Important misconceptions are pre-identified 	<ul style="list-style-type: none"> The dentist’s repeated frustration and anger at Anzaldua’s uncontrollable tongue is a metaphor for the prevailing belief that one must speak English to truly identify as American. In paragraphs 1–3 (p1), Anzaldua’s detailed, image-rich diction is weighted with connotations of sterilization and decay. The dentist’s cleaning is symbolic of a linguistic purging: by “cleaning out [Anzaldua’s] roots” to remove a perceived rot (and “stench”), Anzaldua is stripped of her sense of self (her ethnic-linguistic “roots”). By beginning with an extended metaphor, Anzaldua presents an anecdote likely familiar or relatable to readers – yet she reveals the metaphor’s figurative value by asking, “how do you tame a wild tongue...?” Anzaldua’s metaphor thus pulls readers into the text and emphasizes her overall message: she alone controls her tongue. <p>Misconceptions:</p> <ul style="list-style-type: none"> Anzaldua’s tongue was actually removed by the dentist, hence her obsession with ‘silence.’ Anzaldua’s opening anecdote entices potential readers, but is not figuratively/thematically relevant. Our analysis is complete once we’ve connection between dentistry and “linguistic terrorism.” The dentist metaphor is a holistic symbol of “linguistic terrorism” – specific images and details are unimportant and serve no figurative purpose.
<p>Exit Ticket:</p> <ul style="list-style-type: none"> Exit ticket is written first and contains exemplary student responses Exit ticket assesses all aims independently Exit ticket can be graded efficiently 	<p>TDQ: How does Anzaldua’s use of metaphor illustrate her position towards “linguistic terrorism?”</p> <p>Exemplar: <i>Anzaldua’s personal anecdote detailing her dentist’s agitated concern over her “wild tongue” serves as a metaphor for the “linguistic terrorism” – the Anglo-American threat of decimating hybridized, marginalized languages – that constitutes an attack against Anzaldua’s personal, ethnic-linguistic identity. Anzaldua characterizes the dentist as a frustrated, irritable man of power: when Anzaldua’s shifting tongue prevents the dentist from operating in her mouth, “anger [rises] in his voice” as he declares, ‘We’re going to have to do something about your tongue’ (33). Anzaldua implies that, from the perspective of the dentist, her tongue would best be subdued – tied down, compressed, or even “cut out” as a last resort (34). This excision of Anzaldua’s “wild tongue” is akin to the growing “censure” of Chicano Spanish, Anzaldua’s native tongue (33, 39). The metaphorical suppression of the tongue by the dentist is thus analogous to a direct attack</i></p>

	<p>on Anzaldua's "legitimacy" of self (39). Anzaldua declares, "I am my language," an assertion that her "wild tongue" is an inherent component of her personal identity (39). Without a means of speaking and communicating in an authentic way, Anzaldua remains subdued in a dentist's chair, stripped of her sense of self and her voice.</p>
<p>Heart of the Lesson:</p> <ul style="list-style-type: none"> Lesson is written in outline format Lesson plan has bolded CFUs and <i>italicized</i> student responses that align to the key points/misconceptions Lesson plan is time-stamped Lesson plan follows an AFAHS Lesson Type Lesson plan contains a Do Now or Oral Drill Lesson is framed in a way to build excitement and relevancy 	<p>1. Do Now (59/52/45/38 – 5 min.) Individual DIRT Quiz on "HTTAWT"</p> <ul style="list-style-type: none"> Take quiz (3 min.); review (2 min.) <p>2. Frame (04/57/50/43 – 2 min.)</p> <p>3. Literal Phase (06/59/52/45 – 10 min.) Oral read. (2 min.)</p> <p>Annotations for literal comprehension: (8 min.) In your notebook, summarize par. 1-3 on page 33. (Show-Call, 2 min.)</p> <ul style="list-style-type: none"> <i>Anzaldua describes a visit to the dentist, who quickly grows frustrated at the "[wildness]" of her tongue. The dentist agitatedly threatens to "control" her tongue because its movement is preventing him from operating. The dentist notes that Anzaldua's tongue is especially resistant to submission.</i> <p>Par. 1-2, pg 34: (in your copy) craft a gist statement for each. (Write-Pair-Share, 2 min.)</p> <ul style="list-style-type: none"> <i>Teachers punished Anzaldua for Spanish AND accent</i> <i>Mother, university □ desire NO accent (full assimilation to English)</i> <p>Par. 3, pg 34: (in your copy) paraphrase Anzaldua's statement, "Attacks on one's form of expression with the intent to censor are a violation of the First Amendment."</p> <ul style="list-style-type: none"> <i>Any attempt to forcibly remove one's ability to speak/communicate in a given language – for the purpose of silencing that voice – is unlawful according to the 1st Amendment.</i> <p>Pg 39 (bottom paragraph): (in your copy) craft two statements summarizing the main idea of Anzaldua's argument.</p> <ul style="list-style-type: none"> <i>Language = identity, inseparable from ethnicity</i> <i>Validation of self = acceptance of language and multilingualism</i> <p>4. Analysis Phase (16/09/02/55 – 10 min.) Annotation Focus #1: On pages 33-34, identify people in positions of power whom Anzaldua has encountered. What is each person a metaphor for?</p> <ul style="list-style-type: none"> <i>Dentist = source of authority, skill/expertise, masculinity (power figure)</i> <i>Teacher = source of authority, knowledge/learning (learning ONLY happens via English)</i> <i>Mother = source of nourishment and care (but ultimately forcing a controversial mindset on Anzaldua)</i> <p>Annotation Focus #2: Describe Anzaldua's tone on pg 39 and provide evidence to support your analysis.</p> <ul style="list-style-type: none"> <i>Tones = defiant, outraged, determined, stubborn, proud, daring, adamant, etc.</i>

	<ul style="list-style-type: none"> ● Evidence = repetition of “I can/I cannot” (I statements act as powerful declarations) ● Ev = language of pride and harm (hurt me, talk badly/legitimate, pride, free) <p>Annotation Focus #3: Identify any personification on pgs 33-34.</p> <ul style="list-style-type: none"> ● Horse = wild tongue (untamed, “bridled and saddled”) <p>5. Synthesis Phase (26/19/12/05 – 15 min.)</p> <ul style="list-style-type: none"> ● Groups 1 and 2 rotate for 7 min. blocks (6 min. of discussion, 1 min. of feedback for the group). ● Focus Question: How is the anecdote about the dentist a metaphor for Anzaldua’s linguistic-ethnic identity? <p><i>Back-Pocket Qs:</i></p> <ul style="list-style-type: none"> ● How can others actually “hurt” Anzaldua? ● How are these attacks related to her “wild tongue?” ● What’s the significance of the “wild tongue” in the dentist story? <p>6. Exit Ticket (41/34/27/20 – 8 min.)</p>		
<p>HW Assignment:</p> <ul style="list-style-type: none"> ● HW is a pre-established department-wide HW type ● HW effectively balances practice with new material 	Seminar Prep		
<p>Necessary Materials:</p>	<ul style="list-style-type: none"> ● DIRT Quiz ● ET ● “HTTAWT” 		
Notes for Students with Special Needs:			
Time Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Presentation Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Materials Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Setting Modifications	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>