English I
End of Course Exam
Review Guide

Lessons and Assessments for Success in Reading and Writing

Please call the Reading Language Arts Department at (972-925-8822) if you have questions or need assistance.
ENGLISH I END OF COURSE EXAM REVIEW GUIDE

This review guide was written by the Reading Language Arts Department to help teachers and students as they prepare for the English I End of Course Exam.

There are twelve lessons, all designed to be completed in three weeks for between 50 and 90 minutes per day. These lessons model best practices for reviewing the readiness and supporting standards assessed by the EOC I Exam and are meant to engage students in strategic reading and writing tasks similar to those they will encounter on the actual test. Lessons begin with an overview or bellringer; the bellringer is then followed by learning activities; and lessons conclude with closure activities and suggested homework. Formative assessments of the standards are included as well as three multiple choice weekly tests whose questions follow the format used by the EOC I Exam.

The first lessons are the most detailed and treat the initial text as an anchor; teachers and students may choose to follow the lessons exactly as they are written or modify them in order to meet their individual needs. The lessons are based on four texts that are connected by the theme of Perception and Identity: How We See Ourselves and Others. Please note that the reading selections represent four different genres, including poetry and drama, which are integral to large-scale assessments in Texas:

1. “Black Men and Public Space” by Brent Staples [Essay]
2. “Without Commercials” by Alice Walker [Poem]
3. Looks Get in the Way by D. M. Larson [Drama]
4. “Melting Pot” by Anna Quindlen [Literary Nonfiction]
## Overview of English I EOC Review Guide
### Week One

<table>
<thead>
<tr>
<th>TEKS SEs</th>
<th>LESSON(S)</th>
<th>HOMEWORK</th>
<th>ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.1A: determine the meaning of grade-level technical academic English words in multiple content areas (e.g., science, mathematics, social studies, the arts) derived from Latin, Greek, or other linguistic roots and affixes</td>
<td><strong>One:</strong> &lt;br&gt; - Building Background Knowledge &lt;br&gt; - Thinking Aloud &lt;br&gt; - Text Coding &lt;br&gt; “Black Men and Public Space” by Brent Staples &lt;br&gt; <strong>Expository Essay</strong></td>
<td><strong>Lesson One:</strong> &lt;br&gt; Practice reading an expository text such as one found in a newspaper, magazine, or online.</td>
<td><strong>Formative:</strong> &lt;br&gt; Practice coding text as a scaffold for comprehension.</td>
</tr>
<tr>
<td>9.1B: analyze textual context (within a sentence and in larger sections of text) to distinguish between the denotative and connotative meanings of words</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F19 A: reflect on understanding to monitor comprehension (e.g., asking questions, summarizing and synthesizing, making connections, creating sensory images)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F19 B: make complex inferences about text and use textual evidence to support understanding</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.7A: explain the role of irony, sarcasm, and paradox in literary works</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.8A: explain the controlling idea and specific purpose of an expository text and distinguish the most important from the less important details that support the author's purpose</td>
<td><strong>Two:</strong> &lt;br&gt; - The Five Ws &lt;br&gt; - Close Reading of a Text &lt;br&gt; “Black Men and Public Space” by Brent Staples &lt;br&gt; <strong>Expository Essay</strong></td>
<td><strong>Lesson Two:</strong> &lt;br&gt; Ask students to define the academic vocabulary used in the lesson, including irony, thesis statement, and imagery. Have them provide examples from the text.</td>
<td><strong>Formative:</strong> &lt;br&gt; Comparison of success with comprehension using annotation/text coding or the 5 W scaffold</td>
</tr>
<tr>
<td>9.9A: summarize text and distinguish between a summary that captures the main ideas and elements of a text and a critique that takes a position and expresses an opinion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F19 A: reflect on understanding to monitor comprehension (e.g., asking questions, summarizing and synthesizing, making connections, creating sensory images)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>F19 B: make complex inferences about text and use textual evidence to support understanding</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Three:</td>
<td>Lesson Three:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>--------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Vocabulary and Text Structure</strong></td>
<td>Choose six sentences from the essay, and then analyze three of those sentences as examples of good context clues and the other three as examples of words identifiable by structure.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Black Men and Public Space</em> by Brent Staples</td>
<td><strong>Expository Essay</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formative:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Students analyze each paragraph of the essay and then label or classify how it functions within the text.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Four:</th>
<th>Lesson Four:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Text Structure and Mentor Sentences</strong></td>
<td>Building on the skills practiced during the formative assessment, complete a Write Like based on the essay in which you emulate at least two types of mentor sentences used by the author.</td>
</tr>
<tr>
<td><em>Black Men and Public Space</em> by Brent Staples</td>
<td><strong>Expository Essay</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formative:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Students identify examples from the essay of the mentor sentences studied in the lesson. They also peruse the text to further analyze the writer’s style, including the uses of different sentence types, the uses of introductory phrases and clauses, and varying sentence lengths.</td>
<td></td>
</tr>
</tbody>
</table>

**Week One Assessment:**
Nine multiple choice and one short answer question over the text studied during Week One.
### Week Two

**9.4A:** explain how dramatic conventions (e.g., monologues, soliloquies, dramatic irony) enhance dramatic text.

**F19 B:** make complex inferences about text and use textual evidence to support understanding.

**5 and 6:** Vocabulary and Text Structure

**Lesson Five:**
Create flash cards for all of the dramatic terms encountered in the lesson, and then review them several times with a friend, neighbor, classmate, or family member.

**Lesson Six:**
Complete a quick write in which the following questions are answered and supported by relevant evidence from the drama:

- Identify the protagonist and antagonist
- Describe the primary conflict and how it is resolved
- Explain how stage directions add to your understanding of the play
- Summarize the play’s probable theme about the importance of physical appearances

**Seven and Eight:** Poetic Conventions, Devices, and Analysis Using TP-CASTT

**Lesson Seven:**
Make flash cards for all the poetic terms and devices studied in these lessons. Have a friend, neighbor, classmate, or family member quiz you on each card at least twice.

**Lesson Eight:**
Search for other poems by Alice Walker or another poet who interests you. Read at least two poems and use the analysis skills you have learned to understand them.

**Formative:**
- Students may read aloud an excerpt from the play to demonstrate their understanding of the characters.
- Review the quick write done at the beginning of Lesson Five (which served as a sort of Anticipation Guide) and then evaluate what you have learned from the lessons by comparing your current knowledge to the quick write.

**Formative:**
- Identify poetic devices in well-known poems and/or song lyrics.
- Use TP-CASTT to analyze the Walker poem and then discuss how each poetic device adds to the poem’s meaning.

**Week Two Assessment:**

describe a situation or event.

**9.9C:** make subtle inferences and draw complex conclusions about the ideas in text and their organizational patterns

**9.13D:** edit drafts for grammar, mechanics, and spelling

**9.18B:** use correct punctuation marks
### Week Three

<table>
<thead>
<tr>
<th>9.15A: write an analytical essay of sufficient length</th>
<th><strong>Nine and Ten:</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Writing Expository Compositions</strong></td>
<td><strong>Lesson Nine:</strong></td>
</tr>
<tr>
<td>Organize your ideas in response to the expository writing stimulus and prepare to draft.</td>
<td><strong>Lesson Ten:</strong></td>
</tr>
<tr>
<td>Write a completed, published draft of the expository composition and score it with the rubric.</td>
<td><strong>Formative:</strong></td>
</tr>
<tr>
<td>• Read the sample expository papers and use the rubric to justify their holistic scores.</td>
<td><strong>Eleven:</strong></td>
</tr>
<tr>
<td>• Confer with your teacher and a peer about the thesis, organization, ideas, and conventions in your paper.</td>
<td><strong>Independent Reading Literary Nonfiction</strong></td>
</tr>
<tr>
<td><strong>“Melting Pot” by Anna Quindlen</strong></td>
<td><strong>Lesson Eleven:</strong></td>
</tr>
<tr>
<td>Literary Nonfiction</td>
<td>Read a multi-page informational or expository text and apply metacognitive strategies in order to comprehend it.</td>
</tr>
<tr>
<td><strong>Twelve:</strong></td>
<td><strong>Formative:</strong></td>
</tr>
<tr>
<td><strong>Writing Successful Short Answer Responses</strong></td>
<td>Practice creating original SAR questions about the essay “Melting Pot.” Confer with peers to ensure that the text supports more than one reasonable answer to your questions.</td>
</tr>
<tr>
<td><strong>“Melting Pot” by Anna Quindlen</strong></td>
<td><strong>Formative:</strong></td>
</tr>
<tr>
<td><strong>Literary Nonfiction</strong></td>
<td>Practice formulating a reasonable response to a short answer question such as this: How is the theme of identity reflected in the essay “Melting Pot?” Find relevant textual evidence to support your response and then draft a complete SAR. Compare your SAR draft with that of peers.</td>
</tr>
<tr>
<td><strong>Week Three Assessment:</strong></td>
<td>Eight multiple choice questions on “Melting Pot.”</td>
</tr>
</tbody>
</table>
Lesson Introduction: Connect and Engage

**Lesson Time:** 50 minutes

**Materials:** 1. Class set of "Black Men and Public Space" 2. Elmo or overhead

**TEKS SEs:** F19 A; 9.1A; 9.18; F19B

**Before Reading:** Building Background Knowledge [F19 A] (Bellringer)

1. **Ask** students this question: Have you ever been somewhere, seen someone, and become uncomfortable (afraid/nervous)? Have you ever made someone else uncomfortable?
2. Allow students to do a quickwrite, a turn/talk, or to discuss the question in groups or as a whole class.
3. With the whole class, have students share their ideas about why they became nervous or uncomfortable. Idea: Can appearances sometimes be deceiving?

**Whole Group Instruction**

4. Tell students that they are about to read an essay in which a writer discusses the effect he has on other people when they see him in public. Ask them to be thinking about WHY the writer wrote this text.
5. Ask students to read the title of the essay. Model for them making a prediction about the essay’s content by turning the title into a question: I wonder what might be important about black men in public space(s)? Is this a text about friends hanging out in public, special events, or discrimination of some sort?
6. Finally, mention that this text has some advanced **vocabulary** in it, some of which is annotated in the margins. Explain to students that they will be noting words with which they are unfamiliar and then practicing learning their meanings using a) context b) word structure (prefixes, roots, and suffixes) c) their personal experience with the words. The teacher might also consider pre-teaching vocabulary considered critical for understanding the text. [9.1B; 9.1A]

**During Reading:** Modeling Comprehension by Thinking Aloud [F19 A]

1. Read aloud the first paragraph of the text. After completing a first reading, consider thinking aloud and making brief annotations on the text as students observe and then emulate you. Example:
   a. "Now that I've read the first paragraph of this essay, look at the text and listen as I share what I'm thinking. Also watch how I make notes/annotations on the text to help me understand it."
   b. "First, I want to be able to recall the most important information. One way to do this is to use SYMBOLS to CODE the text so that I can see and remember details."
   c. "I'm going to use the following symbols as I 'code' this paragraph":
      i. I will UNDERLINE any vocabulary that I don't understand.
      ii. I will CIRCLE any people mentioned.
      iii. I will place a BOX around references to place or time.
      iv. I will draw a RECTANGLE using dotted lines around any events.
      v. I will draw a TRIANGLE over text that answers the question 'why?'"
Whole Group Instruction (Continued)

**During Reading: Modeling Comprehension by Thinking Aloud**
2. After modeling the first paragraph and ensuring that students have copied your annotations, begin the same process for the second paragraph.
3. As you begin to read the second paragraph aloud and then stop to think aloud and model coding or annotating the text, begin to invite students to participate by asking guiding questions:
   a. ‘Where does the text use vocabulary whose meaning is unclear to you?’
   b. ‘What people, places, and events do you notice?’ Etc.

**Formative Assessment**
1. Note the extent to which students are able to begin participating in/contributing to the model of a first reading that you shared.
2. Walk around and observe the annotating that students are doing, including what they copied from you and then what they’ve added based on class input.

**Closure**

**Option One:** Ask students to tell you how you built background knowledge and prepared them to begin reading. Then have volunteers explain how you used the title to make a prediction about the essay.
**Option Two:** Ask students to explain the important information they learned from today’s reading of the essay. Then ask them to explain to a partner or to the entire group the coding system they used.

**Homework**

Find a newspaper or magazine article in paper form or on-line. Practice reading the text(s) and extracting information from them based on the model described in this lesson. You may write notes on the texts to show your thinking.
Lesson 2—The 5 Ws and Close Reading of a Text
"Black Men and Public Space"

Lesson Introduction: Connect and Engage

Lesson Time: 50 minutes

Materials: 1. Class set of "Black Men and Public Space" 2. Elmo or overhead

TEKS SEs: F19A; F19 B; 9.7A; 9.8A; 9.9A

Before Reading: Quick Review of Previous Learning (F 19A) (Bellringer)

1. Remind students that they began reading an essay and learned some strategies for preparing to read and for reading the text for literal comprehension.
2. Ask students to write or explain these strategies (i.e. making predictions based on the title; thinking how the text's subject might relate to personal experiences; identifying words that are unfamiliar; and annotating/coding the text to note important details and information).

Whole Group Instruction

During Reading: Tier One Instruction (as needed) (F 19A)

1. If some students had difficulties with the text annotations and coding modeled in Lesson One, consider modeling another strategy for comprehension: a 5 Ws Chart.

<table>
<thead>
<tr>
<th>Questions</th>
<th>Notes/Textual Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who? Make note of people, including an essay’s narrator.</td>
<td></td>
</tr>
<tr>
<td>When? Make note of the time period during which an essay was written or that it explains.</td>
<td></td>
</tr>
<tr>
<td>Where? Make note of all the places described in an essay. These might be important.</td>
<td></td>
</tr>
<tr>
<td>What? Make note of details or events in the essay. Try to determine which ones are more important than others.</td>
<td></td>
</tr>
<tr>
<td>Why? Make Inferences Record ideas and questions you have as you read. To infer is to “create” new ideas based on what you already know and what the text says.</td>
<td></td>
</tr>
<tr>
<td>How? Textual Analysis Note the author's craft. What words are used, and why are they used? Does the writer vary sentence structure, and what effect does this have?</td>
<td></td>
</tr>
</tbody>
</table>

2. Model filling in the chart on an Elmo or overhead, encouraging students to participate actively as quickly as possible. Ask scaffolding questions as needed and be sure that students refer to the text when completing the chart.

3. A handout of the chart may be reproduced for students, or they may draw it themselves; it is probably a good idea for the chart to be divided evenly so that it fills an entire page since the number of details recorded in it will multiply (depending on how much of the text is scaffolded using the chart).

4. Continue modeling completing the chart when students are ready to read more of the text; have them work in pairs, groups, or individually.
Whole Group Instruction (Continued)

During Reading: (Continued) [F 19B]

5. **Close Reading of a Text:** Either before or after students have moved beyond the first two paragraphs of the essay, stop and model a re-reading of the first two paragraphs, reminding students that they must sometimes re-read text closely in order to make *inferences* and to analyze the *author's craft*. The HOW portion of the 5Ws chart may be used to record this type of analysis. Here are some brief examples of both *why* and *how* questions from the first two paragraphs of the essay:

a. Paragraph 1: [F 198]
   i. Why does the writer open the essay with the phrase, "My first victim was a woman..."? [Shock value-it gets the reader's attention] [It is also ironic based on the thesis of his essay]. [9.7A]
   ii. How does the author build suspense in the opening paragraph? [Words/phrases like "deserted street," "worried glance," "menacingly close," & "after a few more quick glimpses."]

b. Paragraph 2: [F 19A]
   i. What vivid image does the writer use at the beginning of the paragraph? How does he create it, and how/why does he use it? [The words "quarry" and "stalking" evoke the image of hunting] [Its use is ironic and in direct contrast to the personal beliefs and actions of the writer. It also reinforces his point about being misjudged based solely on his appearance/race/the perceptions of others]. [9.7A]
   ii. After a close reading of the second paragraph, identify which sentences are statements of *fact* and which are *arguments* that the writer substantiates with examples/details: [9.8A; 9.9A]
      1. Sentence 1: fact/detail
      2. Sentence 2: argument; the thesis of the essay
      3. Sentence 3: detail/opinion
      4. Sentence 4: detail
      5. Sentence 5: detail/opinion
      6. Sentence 6: argument/opinion/also a detail?
      7. Sentence 7: argument/opinion/also a detail?

Etc.

Closure

**Formative Assessment:**

1. Have students describe which strategy better helped them understand the text: annotation/coding or the 5Ws chart. Ask them if they feel that they can now *notice* and *remember* the details in the 5Ws chart *without* actually drawing it every time.
2. Ask students why it is necessary to read a text more than once and sometimes very closely.

**Homework:**

3. Ask students to define the academic vocabulary used during this lesson, including *irony*, *thesis statement*, and *imagery*. Have them provide examples from the text.
English I End of Course Exam Review Guide
Lessons in Reading and Writing
Lesson 3-Vocabulary and Text Structure
"Black Men and Public Space"

Lesson Introduction: Connect and Engage

Lesson Time: 50 Minutes

Materials: Class set of "Black Men and Public Space"

TEKS SEs: F 19A; F 19B; 9.1A; 9.18; 9.1E; 9.9C

Before Reading: Review of Previous Learning [F 19A; F 19B] (Bellringer)

1. Ask students what information they will most likely learn after reading an essay one time. [They will comprehend it literally by answering questions such as who? when? where? and what?].
2. Then ask/remind students why they will often need to read an essay (or parts of it) a second time. [They will make inferences (why?) and then analyze author's craft (how?)]

Whole Group Instruction

During Reading: Reviewing Vocabulary Skills [9.1A; 9.18; 9.1E]

1. Remind students that they may use dictionaries while reading passages on the EOC I Reading test. But they must also be able to read 4,300 words and answer multiple-choice and short answer questions (SARs) about them, and some of those questions may require them to re-read some parts of texts closely.
2. Although dictionary use is important, students must also practice figuring out the meaning of unknown words through their structure (prefixes, roots, and suffixes from Greek and Latin) as well as context clues.
3. Using the text, model for students how to read sample sentences and what happens when a reader encounters unknown words:
   a. Paragraph One: "As I swung onto the avenue behind her, there seemed to be a discreet, uninflammatory distance between us."
      i. If we read this sentence and DON'T know the meaning of the underlined words, would we still be able to understand it/get its gist?
      ii. "As I swung onto the avenue behind her, there seemed to be a distance between us." Even without the important vocabulary, we still get the gist of the sentence: There seemed to be a distance between us.
      iii. But without the underlined vocabulary, does the reader "lose" some part of a full understanding of this sentence? Ask students to discuss this with partners and share their ideas. [Without the adjectives "discreet" and "uninflammatory," the reader loses the more subtle idea that the narrator had first thought that his distance from the woman on the street was great enough that she wouldn't perceive him as a threat].
   b. Paragraph Two: "Suffering a bout of insomnia, however, I was stalking sleep, not defenseless wayfarers." Remove the underlined word and then discuss both what readers would understand and what they might miss.
4. Continue this process throughout the text, allowing students to choose sentences containing difficult words.
Whole Group Instruction (Continued)

After Reading: Making Inferences About a Text's Ideas and Organization [9.9C]

1. After summarizing and discussing/writing about the text's main points/ideas, briefly model for students how you might peruse the text yet again and "classify" each of its paragraphs based on their role or function within the essay.
2. Example:
   a. Paragraph 1 is an introductory anecdote that startles readers and strives to peak their interest
   b. Paragraph 2 presents several arguments along with details, both facts and opinions, meant to support the writer's main thesis: The ability to alter public space in ugly ways.

Closure

Formative Assessment: [9.9C]

1. Allow students to work in pairs/groups/alone to decide the role/function of the next paragraph(s) as time allows.
2. Observe how they discuss each paragraph, how they refer to text, and how they annotate or otherwise write down their analyses of the role/function of each paragraph.

HOMEWORK:

Have students choose six sentences from the essay and then write about the following, including three examples of each: a) a clear context clue b) an example of a word whose structure hints at its meaning
Lesson Introduction: Connect and Engage

Lesson Time: 50 Minutes

Materials: Class set of "Black Men and Public Space"

TEKS SEs: 9.1A; 9.18; 9.6A; 9.9C; 9.13D; 9.18B

After Reading: Review of Vocabulary and Text Structure (9.1A; 9.18; 9.1E) (Bellringer)

1. Have students present their vocabulary examples (homework) to groups of peers or to the whole class. Offer feedback about the accuracy and quality of the examples they present. (9.1A; 9.18; 9.1E)

2. Ask students what they have learned so far about how the essay "Black Men and Public Space" is organized. What do the paragraphs they have analyzed so far reveal about the overall structure of the text? (9.9C)

Small Group Work

After Reading: (continued) (9.9C and 9.6A]

1. Consider having students draw a flow chart or other graphic of their choice that represents the purpose of each paragraph in the essay.

2. Example:
   a. P1: Introduction using startling statement and anecdote
   b. P2: Arguments supported by evidence, including the essay's main thesis
   c. P3: Anecdotes supporting the main thesis
   d. P4: Anecdote supporting the thesis and contrasting walking in Manhattan with Soho Etc.

Formative Assessment: Observe and provide feedback as necessary as students discuss, write about, and hopefully come to a general consensus about the structure of the text and how it helps the writer convey his arguments.
Whole Group Instruction

After Reading: Using Authentic Text to Study Conventions of Writing (9.130; 9.188)

1. The best way for students to "internalize" and ultimately recognize, understand, and then correctly use the conventions of written English is for them to write constantly and receive feedback that is:
   a. Timely: They receive affirmation or guidance WHEN they need it as they are engaged in a writing task.
   b. Actionable: They are shown specific ways in which they can continue writing successfully as well as specific ways that they can improve any aspect of their writing.
2. Another powerful way to help students learn the complex conventions of written English is for them to notice, analyze, and finally emulate the ways in which professional writers construct sentences of varying lengths and complexity. This also includes studying how writers use such conventions as punctuation to clarify their ideas and make them more understandable to readers.
3. Until students recognize that the purpose for following the written conventions of language is to enhance a text's ability/power to communicate clearly with an audience (readers), they may view such conventions as unnecessary "irritations" that they can ignore. If they are to graduate career and college ready, consider showing them writing samples required by certain careers in their applications or college admissions essays. Contrasting ineffective vs. effective control of conventions in the above examples is usually a powerful tool to convince student writers to "step up to written conventions."
4. Examples of Written Conventions from the Text:
   a. Commas between adjectives modifying the same noun
      i. My first victim as a woman-white, well-dressed, probably in her early twenties. (Paragraph 1)
      ii. That first encounter, and those that followed, signified that a vast, unnerving gulf lay between nighttime pedestrians—particularly women—and me. (Paragraph 2)
   b. Commas between items in a series
      i. It was clear that she thought herself the quarry of a mugger, a rapist, or worse. (Paragraph 2)
      ii. I was surprised, embarrassed, and dismayed all at once. (Paragraph 2)

Closure

Formative Assessment: [9.130; 9.18B]

1. Have students skim the remainder of the text for examples of the "Mentor Sentences" given above.
2. Then have students peruse the text for other examples of how a skillful writer uses compound and complex sentences, introductory phrases and clauses, and varying sentence lengths (among other techniques) to make writing more engaging for a reader.
3. Homework: Challenge students to complete a "Write Like" in which they tell part of a story or explain something; their challenge is to emulate at least two of the mentor sentences (sentence patterns) in their own writing. Allow students to share their writing after the Friday Assessment as time allows.
Black Men and Public Spaces

by Brent Staples (1986)

My first victim was a woman – white, well dressed, probably in her early twenties. I came upon her late one evening on a deserted street in Hyde Park, a relatively affluent neighborhood in an otherwise mean, impoverished section of Chicago. As I swung onto the avenue behind her, there seemed to be a discreet, uninflammatory distance between us. Not so. She cast back a worried glance. To her, the youngish black man – a broad six feet two inches with a beard and billowing hair, both hands shoved into the pockets of a bulky military jacket – seemed menacingly close. After a few more quick glimpses, she picked up her pace and was soon running in earnest. Within seconds she disappeared into a cross street.

That was more than a decade ago. I was twenty-two years old, a graduate student newly arrived at the University of Chicago. It was in the echo of that terrified woman’s footsteps that I first began to know the unwieldy inheritance I’d come into the ability to alter public space in ugly ways. It was clear that she thought herself the quarry of a mugger, a rapist, or worse. Suffering a bout of insomnia, however, I was walking sleep, not defenseless wayfarers. As a softy who is scarcely able to take a knife to a raw chicken – let alone hold it to a person’s throat – I was surprised, embarrassed, and dismayed all at once. Her flight made me feel like an accomplice in tyranny. It also made it clear that I was indistinguishable from the muggers who occasionally seeped into the area from the surrounding ghetto. That first encounter, and those that followed, signified that a vast, unnerving gulf lay between nighttime pedestrians – particularly women – and me. And I soon gathered that being perceived as dangerous is a hazard in itself. I only needed to turn a corner into a dicey situation, or crowd some frightened, armed person in a foyer somewhere, or make an errant move after being pulled over by a policeman. Where fear and weapons meet – and they often do in urban America – there is always the possibility of death.

In that first year, my first away from my hometown, I was to become thoroughly familiar with the language of fear. At dark, shadowy intersections in Chicago, I could cross in front of a car stopped at a traffic light and elicit the thunk, thunk, thunk of the driver – black, white, male, or female – hammering down the door locks. On less traveled streets after dark, I grew accustomed to but never comfortable with people who crossed to the other side of the street rather than pass me. Then there were the standard unpleasantries with police, doormen, bouncers, cabdrivers, and others whose business is to screen out troublesome individuals before there is any nastiness.

I moved to New York nearly two years ago and I have remained an avid night walker. In central Manhattan, the near-constant crowd cover minimizes tense one-on-one street encounters. Elsewhere – visiting friends in SoHo, where sidewalks are narrow and tightly spaced buildings shut out the sky – things can get very taut indeed.

Black men have a firm place in New York mugging literature. Norman Podhoretz in his famed (or infamous) 1963 essay, "My Negro Problem – And Ours," recalls growing up in terror of black males; they "were tougher than we were, more ruthless," he writes – and as an adult on the Upper West Side of Manhattan, he continues, he cannot constrain his nervousness when he meets black men on certain streets. Similarly, a decade later, the essayist and novelist Edward Hoagland extols a New York where once "Negro bitterness bore down mainly on other Negroes." Where some see mere panhandlers, Hoagland sees "a mugger who is clearly screwing up his nerve to do more than just ask for money." But Hoagland has "the New Yorker’s quick-lunch posture for broken-field maneuvering," and the bad guy swerves away.

I often witness that "lunch posture," from women after dark on the warrenlike streets of Brooklyn where I live. They seem to set their faces on neutral and, with their purse straps strung across their chests bandolier style, they forge ahead as though bracing themselves against being tackled. I understand, of course, that the danger they perceive is not a hallucination. Women are particularly vulnerable to street violence, and young black males are drastically overrepresented among the perpetrators of that violence. Yet these truths are no solace against the kind of alienation that comes of being ever the suspect, against being set apart, a fearsome entity with whom pedestrians avoid making eye contact.
It is not altogether clear to me how I reached the ripe old age of twenty-two without being conscious of the lethality nighttime pedestrians attributed to me. Perhaps it was because in Chester, Pennsylvania, the small, angry industrial town where I came of age in the 1960s, I was scarcely noticeable against a backdrop of gang warfare, street knifings, and murders. I grew up one of the good boys, had perhaps a half-dozen fistfights. In retrospect, my shyness of combat has clear sources.

Many things go into the making of a young thug. One of those things is the consummation of the male romance with the power to intimidate. An infant discovers that random flailings send the baby bottle flying out of the crib and crashing to the floor. Delighted, the joyful babe repeats those motions again and again, seeking to duplicate the feat. Just so, I recall the points at which some of my boyhood friends were finally seduced by the perception of themselves as tough guys. When a mark covered and surrendered his money without resistance, myth and reality merged – and paid off. It is, after all, only manly to embrace the power to frighten and intimidate. We, as men, are not supposed to give an inch of our lane on the highway; we are to seize the fighter's edge in work and in play and even in love; we are to be valiant in the face of hostile forces.

Unfortunately, poor and powerless young men seem to take all this nonsense literally. As a boy, I saw countless tough guys locked away; I have since buried several, too. They were babies, really – a teenage cousin, a brother of twenty-two, a childhood friend in his midtwenties – all gone down in episodes of bravado played out in the streets. I came to doubt the virtues of intimidation early on. I chose, perhaps even unconsciously, to remain a shadow – timid, but a survivor.

The fearsomeness mistakenly attributed to me in public places often has a perilous flavor. The most frightening of these confusions occurred in the late 1970s and early 1980s when I worked as a journalist in Chicago. One day, rushing into the office of a magazine I was writing for with a deadline story in hand, I was mistaken for a burglar. The office manager called security and, with an ad hoc posse, pursued me through the labyrinthine halls, nearly to my editor's door. I had no way of proving who I was. I could only move briskly toward the company of someone who knew me.

Another time I was on assignment for a local paper and killing time before an interview. I entered a jewelry store on the city's affluent Near North Side. The proprietor excused herself and returned with an enormous red Doberman pinscher straining at the end of a leash. She stood, the dog extended toward me, silent to my questions, her eyes bulging nearly out of her head. I took a cursory look around, nodded, and bade her good night. Relatively speaking, however, I never fared as badly as another black male journalist. He went to nearby Waukegan, Illinois, a couple of summers ago to work on a story about a murderer who was born there. Mistaking the reporter for the killer, police hauled him from his car at gunpoint and but for his press credentials would probably have tried to book him. Such episodes are not uncommon. Black men trade tales like this all the time.

In "My Negro Problem – And Ours," Podhoretz writes that the hatred he feels for blacks makes itself known to him through a variety of avenues – one being his discomfort with that "special brand of paranoid touchiness" to which he says blacks are prone. No doubt he is speaking here of black men. In time, I learned to smother the rage I felt so often being taken for a criminal. Not to do so would surely have led to madness – via that special "paranoid touchiness" that so annoyed Podhoretz at the time he wrote the essay.

I began to take precautions to make myself less threatening. I move about with care, particularly late in the evening. I give a wide berth to nervous people on subway platforms during the wee hours, particularly when I have exchanged business clothes for jeans. If I happen to be entering a building behind some people who appear skittish, I may walk by, letting them clear the lobby before I return, so as not to seem to be following them. I have been calm and extremely congenial on those rare occasions when I've been pulled over by the police.

And on late-evening constitutionals along streets less traveled by, I employ what has proved to be an excellent tension-reducing measure: I whistle melodies from Beethoven and Vivaldi and the more popular classical composers. Even steely New Yorkers hunching toward nighttime destinations seem to relax, and occasionally they even join in the tune. Virtually everybody seems to sense that a mugger wouldn't be warbling bright, sunny selections from Vivaldi's Four Seasons. It is my equivalent of the cowbell that hikers wear when they know they are in bear country.
Assessment One: Questions on "Black Men and Public Space"

1. The author began the text recalling his encounter with a white woman to-

A: show how he had expected the reaction from the woman
B: emphasize why black men should not go for night walks
C: explain the first time he realized the effect his presence created
D: show how the woman's fear gradually lessened as she walked

2. The lines "I was stalking sleep, not defenseless wayfarers" in paragraph 2 convey the author's

A: absence of malice
B: grogginess from lack of sleep
C: purpose for stalking women
D: remedy for all insomnia

3. Which line shows that the author realizes the effect of his presence on others?

A: In that first year... I was to become thoroughly familiar with the language of fear.
B: As a softy who is scarcely.../ was surprised, embarrassed, and dismayed all at once.
C: I was scarcely noticeable against a backdrop of gang warfare, street knifings, and murders.
D: The first encounter ... signified that a ... gulf lay between nighttime pedestrians ... and me.

4. The author includes the line "I understand, of course, that the danger they perceive is not a hallucination" in paragraph 5, to-

A: describe the precautions women take against robbery
B: forgive women for thinking irrationally about Black men
C: confirm that women are just as racist as most men
D: explain why women fear Black men in public places

5. Based on paragraph 6, what caused the author to be "shy of combat"?

A: He thought that he was too smart and honest to participate in common criminal activity.
B: He was afraid of violence because he was from a notorious Pennsylvania neighborhood.
C: He learned from men who were imprisoned or killed because of violence.
D: He preferred being a bystander to being a participant in street crimes.
6. Why did the author include the information about black men who are mistaken for criminals in paragraphs 8-10?

A: To show that he feels alone as a victim of false accusations.
B: To show that law-abiding Black men are presumed to be criminals.
C: To prove how dangerous it is to be Black in all parts of America.
D: To prove the prejudices of law officers towards a few Black men.

7. Why did the author include information about his whistling classical songs in public places?

A: to show that classical music reduces other people's fear of him
B: to prove that New Yorkers are big fans of many types of music
C: to show the importance of warning women that he is coming
D: to prove that muggers can deceive people by using diversions

8. How did the author organize his information in the selection?

A: by recounting his encounters with people in public places, explaining the possible reasons for their fear, and describing how he tries to make his presence in public venues less threatening
B: by explaining the reason he is feared in public places, describing his move from his hometown to New York, and providing examples of criminal acts committed by some Black men
C: describing the reaction of a woman to a Black man taking a night walk and then comparing how the people in his hometown and New York act around men who walk at night
D: describing his feelings toward mistaken identity, explaining the reason for his nonthreatening personality, and recounting what he learned from his youth in Pennsylvania

9. The "unwieldy inheritance" mentioned by the author in paragraph 2 refers to-

A: the American promise of a more tolerant society for people of all races
B: the uncomfortable label that is put on men just because they are Black
C: the strange wealth that people can have if they are tolerant of others
D: society's long standing prejudice against the Black people of America

10. In "Black Men and Public Space," how does the writer support his main argument?
Answer Key

1. C [9.9C]
2. A [F198]
3. D [F198]
4. D [F198]
5. C [9.8A]
6. 8 [9.9C]
9. 8 [9.8A]
10. Short Answer (SAR) [F 198]

9.8A = Numbers 5, 7, 9

9.9C = Numbers 1, 6, 8

F 198 = Numbers 2, 3, 4, and 10

A Suggested Procedure for Discussing EOC Assessment Items

- Guide students in answering each question.
  - Read the question carefully.
  - Think about the information needed to answer the question.
  - Locate the line/lines referred to in the question stem. Some questions may require students to skim the entire selection, while other questions may require students to skim lines immediately before and/or after the lines referenced in the stem.
  - Evaluate each answer choice and explain how the correct answer is best supported by the textual evidence in the selection.
  - Explain why each incorrect answer is insufficiently supported or not supported by textual evidence.
  - Demonstrate with students that the best answer has the strongest evidence from the text.
Lessons 5 and 6

*Looks Get in the Way* by Glen Larson

<table>
<thead>
<tr>
<th>5.5A</th>
<th>6.5A</th>
<th>7.5A</th>
<th>8.5A</th>
<th>9.4A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Explain the similarities and differences between an original text and its dramatic adaptation.</td>
<td>Explain the similarities and differences in the setting, characters, and plot of a play and those in a film based upon the same story line.</td>
<td>Explain a playwright’s use of dialogue and stage directions.</td>
<td>Analyze how different playwrights characterize their protagonists and antagonists through the dialogue and staging of plays.</td>
<td>Explain how dramatic conventions (monologues, soliloquies, dramatic irony) enhance dramatic texts.</td>
</tr>
</tbody>
</table>

**Bellringers for Lessons 5 and 6:**

1. Do a quick write for five minutes during which you explain what you know about the genre of drama. After completing lessons 5 and 6, review your quick write for evidence of what you have learned.
2. Do a quick review of drama as a genre and then define or explain the drama terms listed under “Key Vocabulary for Drama.”

**Drama TEKS [9.4A] + [F 198]**

**Comprehension of Literary Text/Drama:** Students understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support their understanding. Students are expected to analyze how different playwrights characterize their protagonists and antagonists through the dialogue and staging of their plays.

**Student Objective:** Students will be able to understand and draw conclusions about the ways dramas are put together and support their analysis with samples from the text. They will discuss how playwrights characterize the characters by the way they speak, interact, and move on stage.

**Key Vocabulary for Drama:**

- **Dialogue:** The lines spoken between characters in fiction or a play. Dialogue in a play is the main vehicle in which plot, character, and other elements are established.
- **Structural elements particular to dramatic literature** (e.g. acts, scenes, set, stage directions, props, scenery, sound effects, print formatting)
- **Act:** Major division within a play, similar to a chapter in a book. Each act may be further divided into smaller sections, called scenes.
- **Playwright:** A person who writes a play.
- **Protagonist:** Main character in a story, play, or novel.
- **Antagonist:** A force working against the protagonist, or main character, in a story, play, or novel.
- **Stage Directions:** In the script of a play, the instructions to the actors, director, and the stage crew are called the stage directions. Stage directions might suggest scenery, lighting, sound effects, and ways for actors to move and speak. Stage directions often appear in parentheses, brackets, and in italic type.
- **Script:** The written form of drama.
- **Monologue** (9th grade): A dramatic convention in which a speech is given by a single character, either alone or to others.
- **Soliloquies** (9th grade): A dramatic convention in which a speech is given by a character while or if alone; literally, “talking to oneself.”
- **Dramatic irony** (9th grade): A dramatic device in which a character says or does something that he or she does not fully grasp but is understood by the audience.
Explanation of Drama:
In drama, as in short stories, the plot revolves around a central conflict. Since drama is meant to be performed by actors, a drama's conflict usually unfolds through action and dialogue (conversation between characters).

In a drama, stage directions provide key information that readers would normally see or hear in an actual staged performance, such as
- The setting, scenery, and props
- The music, lighting, and sound effects
- The characters' movements, behavior, or ways of speaking

Establish purpose for reading:
- As students are reading the play, ask students to think about how the dialogue helps develop the characters' relationships, motivations, and relationships.

Before Reading:
- Instruct students to survey the play.
  - Read the list of characters. This will clarify background information that will be helpful in understanding the drama.
  - We know that reading the stage directions will play an important part of understanding and answering the STAAR questions, so you may want to instruct students to underline the stage directions in the passage. Remind students that the stage directions can be presented in different ways such as being enclosed in parenthesis, bracketed, or italicized.

Reading the Drama:
- It is important for students to read the drama in its entirety, including:
  - The name of the character who is speaking
  - All of the stage directions

As the teacher leads the students in reading the drama, instruct them to think about:
- How to examine the stage directions to discover key information about the setting, characters, and plot.
- How characters' interactions with each other reveal their feelings, attitudes towards each other, and the nature of their relationships.

Monitor and adjust comprehension:
Questions to consider as students are reading:
- Gist: Who are the characters? What do we know about them? How do we know? What is happening?
- What does the dialogue reveal about each character?
- What do the stage directions reveal about the characters and the setting?
- What is the primary conflict?
- How is the primary conflict resolved?

Homework for Lessons 5 and 6:
- Create index cards for all of the drama terms you encounter while studying this genre. Write the term on one side of the card and its definition and an example on the other side. Have a friend or family member quiz you on the terms at least twice.
There is a nice restaurant with a bit of a romantic atmosphere. A woman in a little old lady mask (Sidney) is sitting at the down center table sitting across from an empty chair. A man, Tony, walks up to the table. He stops and gives a funny look at Sidney.

[1] TONY

Uh... I think I have the wrong table?

Sidney speaks in an old lady voice.

SIDNEY

Who you looking for, honey?

TONY

Sidney.

SIDNEY

That’s me.

[10] TONY

What?

SIDNEY

I’m Sidney.

TONY

Are you Tony? You’re late. I thought you’d be here at 5.

SIDNEY

I have to admit. I’m early. I mean I’m Phil and I’m early. I am glad you’re early too, well, sort of. I was hoping to beat you and get used to the room first. I get nervous in new places. And with new people. I get nervous a lot. I brought you flowers.

PHIL (CONT.)

The flowers are a little wilted. They were pretty. I mean there is this wonderful flower shop but I didn’t have time to go there today but I did a few days ago and I wanted those flowers. I don’t get a date every day you know and I wanted this to be special, so I got the best flowers I know of but I want this to be great. You know what I mean.

SIDNEY

They’re lovely.

Phil sees Sidney’s old lady mask for the first time. He is suddenly speechless. He stares a moment. He takes off his glasses and cleans them. He puts them on and looks again. Sidney puts the flowers to the side of the table and looks at Phil happily. After a few moments of silence:

PHIL

What’s with the mask?

SIDNEY

Does it scare you?

PHIL

Not really... it’s just... weird.

SIDNEY

Hmm... so you’re not gonna run off on me?

PHIL

I have to admit. I’m a little curious. Why would you wear an old person mask to dinner? And do the weird...
SIDNEY

It's my way of weeding out the losers. I want to find a man who likes what I'm really like and doesn't let my looks get in the way.

PHIL

Tell me about it.

SIDNEY

You're not ugly.

PHIL

[70] I'm not?

SIDNEY

Take off your glasses again.

Phil does and Sidney takes a very close look.

SIDNEY (CONT.)

You have very nice eyes.

PHIL

Really? You do too.

SIDNEY

Stop that.

[80] PHIL

What?

SIDNEY

No physical stuff now.

PHIL

But you said my eyes... and your eyes are... well... pretty...

SIDNEY

No.

PHIL

But...

SIDNEY

[90] Shoosh!

PHIL

Can't I?

SIDNEY

No.

PHIL

Okay.

Sidney looks very grumpy and crosses her arms. Phil looks around everywhere but at Sidney. After a few moments:

[100] SIDNEY

The flowers are very nice.

PHIL

I like red. You like red?

SIDNEY

I'm not much in to colors.

PHIL

Why is that?

SIDNEY

There's so loaded. Red is passion. Blue is sadness. Green is envy.

[110] PHIL

It's good to feel something.

SIDNEY

Huh?

PHIL

A least those colors feel something. Black and white is so boring. No feeling at all.

Sidney nods approvingly and then holds out her appetizer.

SIDNEY
Hungry?

[120]Phil takes something from the appetizer tray and eats it.

PHIL

Is that battered green beans?

SIDNEY

Uh-huh.

PHIL

That is my absolute favorite!

SIDNEY

No way.

PHIL

[130] Nobody else likes these.

SIDNEY

I do.

PHIL

These are so good in the honey poppy seed sauce.

Sidney holds out some sauce.

PHIL (CONT.)

Oh, no you didn’t?

Phil happily dips in the sauce.

PHIL (CONT.)

[140] What are the odds we’d like the same things?

Sidney giggles happily.

PHIL (cont.)

So... uh... what else happens on these dates? I mean... you seem to have had it all planned out with the mask and such. It’s like a test or something. There was this one episode of Star Trek...

SIDNEY

I like Star Trek...

PHIL

Really?

[150] SIDNEY

Live long and prosper.

Waitress comes by.

PHIL

Earl Grey tea... hot.

Waitress rolls her eyes and exits. Sidney is laughing.

PHIL (CONT.)

So is this one of those Trekkie tests of the true nature of a species? What is the next trial?

SIDNEY

[160] Dinner?

PHIL

Hmmm... I shall take this challenge.

Phil gets out a menu. He notices Sidney isn’t looking.

PHIL (CONT.)

Already know what you want?

SIDNEY

Uh-huh.

PHIL

What are you having?

[170] SIDNEY

It’s a secret.

Phil puts down his menu and studies her.

PHIL

I’ll take this challenge.

SIDNEY

What?

PHIL
I will take your dinner challenge.

Waitress appears.

[180] SIDNEY
I'll have my usual.

Waitress turns to Phil.

PHIL
I too will have the unusual usual.

Waitress rolls her eyes and exits.

SIDNEY
You don't even know what it is.

PHIL
I am brave. I'll try anything once.

[190] SIDNEY
It's very unusual.

PHIL
I didn't see anything too unusual on the menu.

SIDNEY
My usual isn't on the menu.

Phil gets nervous.

PHIL
Oh.

Sidney laughs.

[200] SIDNEY
Don't worry. It hasn't killed anyone... yet. It is however responsible for my lovely appearance.

Phil wrinkles his face.

PHIL
I really don't want to look like that.

Sidney makes a hurt sound.

SIDNEY
Oh... you bad man. You hurt my feelings.

PHIL
[210] Uh... uh... I'm sorry. I didn't mean to...

SIDNEY
I was joking. Relax.

PHIL
Maybe I should wear a mask on dates too. I get so nervous.

SIDNEY
You're doing well.

PHIL
It's the mask. It's helping me too for some reason. It's so ridiculous... I guess it lightens the mood.

[220] Sidney makes another hurt sound.

SIDNEY
Ri-dic, ri-dic... ri-dicles? Oh... my... I'm ridiculous.

PHIL
No, you've very normal. The rest of us are weird.

SIDNEY
Darn tootin.

Waitress returns with a hot dog for each of them and then exits.

PHIL
A hot dog?

[230] SIDNEY
A hot dog.

PHIL
That is unusual for a nice restaurant like this.

SIDNEY
And it is unusual. Who knows what's in the meat.

PHIL
I actually love hot dogs.

SIDNEY

Really?

[240] PHIL

Yup.

*Phil devours it. Sidney watches in approval. After a few moments.*

SIDNEY

Wanna see me without my mask?

*Phil pauses. He looks nervous.*

PHIL

Uh... I don't know... maybe... I guess... this is a test too, isn't it? Oh man.

*Sidney laughs and switches to her real voice.*

[250] SIDNEY

Don't be nervous. I'm not this scary looking for real.

PHIL

Okay.

SIDNEY

I'm kind of ugly but nothing like this.

PHIL

Ugly?

SIDNEY

Don't worry. I don't have a huge nose or weird teeth or a huge mole [260] on my face. I'm just not very good looking.

PHIL

I don't mind. I'm no William Shatner.

SIDNEY

You sure?

PHIL

I'm sure I'm not William Shatner.

SIDNEY

You sure about the mask?

[270] PHIL

I'm sure. I already know you have beautiful eyes.

SIDNEY

Stop that.

PHIL

I still can't compliment you?

SIDNEY

No.

*Sidney sits quietly a moment.*

PHIL

[280] You don't have to take off the mask. It's okay.

SIDNEY

I want to. You're really nice. You deserve to see my real face. You've passed the test.

*Phil waits nervously as Sidney removes the mask. Sidney looks shy and Phil looks happy.*

PHIL

You're beautiful.

*Sidney does her old lady voice.*

SIDNEY

[290] No.

PHIL

You are... really.

SIDNEY

Stop.

PHIL

You don't have any reason to hide.
Sidney makes eye contact and returns his smile. They smile at each other happily a moment.

SIDNEY

[300] Want another hot dog?

PHIL

Sure.

END OF PLAY

[1167 words]

This short drama was taken from the internet with the permission of the author.
Lessons 7 and 8: Analysis of a Poem, "Without Commercials"

1: Introducing Analysis of a Poem Using TPCASTT (Bellringer for Lessons 7 and 8): Have students review each step of the TPCASTT process AND the poetic devices.

| Analyze how authors develop complex yet believable characters in works of fiction through a range of literary devices, including character foils. ELAR 9.5B (RS) (ELPS 41) (CCRS IIA4) CCSS RL3 | Analyze the effects of diction and imagery (e.g., controlling images, figurative language, understatement, overstatement, irony, paradox) in poetry. ELAR 9.3A (SS) CCSS RL4 | Make complex inferences about text and use textual evidence to support understanding. Figure 19.110.31B (RS) (ELPS 4J) (CCRS IIA4) CCSS RI1 |

Explain the steps in analyzing a poem using TPCASTT. Engage students in discussing the steps in TPCASTT. Model the steps as you analyze Without Commercials," then invite students to analyze the rest of the poem with your guidance.

TPCASTT Poetry Analysis Form

| Title: What questions do you have about the title of the poem? What predictions can you make from the title? What are your initial thoughts about the poem? What might be the theme of the poem? | |
| Paraphrase: Summarize a line/stanza of the poem in our own words. | |
| Connotation: What is the connotative meaning of the poem? Find examples of imagery, metaphors, similes, etc. and elaborate on their connotative meaning. | |
| Attitude: What attitude does the poet have toward the subject of the poem? Find and list examples that illustrate the tone and mood of the poem. | |
| Shift: Is there a shift in the subject/tone/mood/attitude/structure/setting of the poem? Where is the shift? What does the shift mean in terms of tone/mood/conflict/setting/theme? | |
| Title: Revisit the title and explain any new insights it provides to the meaning of the poem. | |
| Theme: What is the overall theme of the poem? | |
II: Introducing Poetic Devices

Discuss with students the different types of poetic devices. Have them define each of them in their own words and write and illustrate their own examples.

Here are examples of poetic devices:

**Alliteration** - The repetition of initial consonant sounds. **Assonance** - The repetition of vowel sounds.

**Imagery** - Words or phrases that appeal to any sense or any combination of senses.

**Metaphor** - A comparison between two objects with the intent of giving clearer meaning to one of them. Often forms of the "to be" verb are used, such as "is" or "was", to make the comparison.

**Meter** - The recurrence of a pattern of stressed and unstressed syllables.

**Onomatopoeia** - The use of words which imitate sound.

**Personification** - A figure of speech which endows inanimate objects with human traits or abilities.

**Point-of-view** - The author's point-of-view concentrates on the vantage point of the speaker, or "teller", of the story or poem.

- **1st person**: the speaker is a character in the story or poem and tells it from his/her perspective (uses "I")
- **3rd person limited**: the speaker is not part of the story, but tells about the other characters but limits information about what one character sees and feels.
- **3rd person omniscient**: the speaker is not part of the story, but is able to "know" and describe what all characters are thinking.

**Repetition** - the repeating of words, phrases, lines, or stanzas.

**Rhyme** - The similarity of ending sounds existing between two words.

**Rhyme scheme** - The sequence in which the rhyme occurs. The first end sound is represented as the letter "a", the second is "b", etc.

**Simile** - A comparison between two objects using a specific word or comparison such as "like", "as", or "than".

**Stanza** - a grouping of two or more lines of a poem in terms of length, metrical form, or rhyme scheme.

**Symbol** - something that represents or stands for something else; an image that represents a deeper idea or meaning.
As students analyze the connotative meanings of poetic devices:

Engage students in identifying examples of any of the following poetic devices. Songs often have examples of these poetic devices. Students need to really know how to identify these poetic devices before they can infer their meanings.

Here are examples of songs with poetic devices:

<table>
<thead>
<tr>
<th>Song</th>
<th>Poetic Device</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Love You Like a Love Song</em> by Selena Gomez</td>
<td>Simile: I love you like a love song baby. (meaning)</td>
</tr>
<tr>
<td><em>Firework</em> by Katy Perry</td>
<td>Metaphor: Baby, you're a firework. (meaning)</td>
</tr>
<tr>
<td>“Old McDonald’s Farm”</td>
<td>Onomatopoeia: quack quack</td>
</tr>
</tbody>
</table>

You can also give students random examples of different poetic devices and have students identify each example. It would be beneficial for students to explain their decisions.

**Homework for Lessons 7 and 8:**

1. Make index cards for each of the poetic terms, writing the term on one side and its definition or meaning on the other. Have a friend or classmate quiz you on these terms twice: first, by calling out the terms randomly and asking you to supply the definition and an example; second, by reading you the definition or example and asking you to provide the term.

2. Use a search engine such as Google and look for information about other poems by Alice Walker or other modern poets in whom you may be interested. Try to find examples of their work on-line and then practice reading and understanding other poems using the skills you have practiced in these lessons.
Listen,
stop tanning yourself
and talking about
fishbelly
white.
The color white
is not bad at all.
There are white mornings
that bring us days.
Or, if you must,
tan only because
it makes you happy
to be brown,
to be able to see
for a summer
the whole world's
darker
face
reflected in your own.

Stop unfolding
your eyes.
Your eyes are
beautiful.
Sometimes
seeing you in the street
the fold zany

and unexpected
I want to kiss
them
and usually
it is only
old
gorgeous
black people's eyes
I want
to kiss.
stop trimming your nose. When you diminish your nose your songs become little tinny, muted and snub. Better you should have a nose impertinent as a flower, sensitive as a root; wise, elegant, serious and deep. A nose that sniffs the essence of Earth. And knows the message of every leaf.

Stop bleaching your skin and talking about so much black is not beautiful The color black is not bad at all. There are black nights that rock Us in dreams. Or, if you must, bleach only because it pleases you to be brown, to be able to see for as long as you can bear it
the whole world's
Lighter face
reflected
in your own

As for me.
I have learned
to worship
the sun
again.
To affirm
the adventures
of hair.

For we are
all splendid
descendants
of Wilderness,
Eden:
needing only
to see "I"
each other
without commercials
to believe.
copied skillfully
as Adam.

Original
as Eve.
Assessment Two: "Without Commercials"

1. Read the following lines:

   Better you should have a nose impertinent as a flower.

   The author uses a simile in this line to convey the importance of

   A: accepting what Mother Nature has given us
   B: appreciating how a wide nose can be used
   C: embracing society's definition of beauty
   D: understanding why people look different

2. The italicized word, Original, at the end of the poem serves to tell the reader to

   A: remember the first beauty
   B: appreciate inherited beauty
   C: use original beauty products
   D: ignore false propaganda

3. The author suggests that we see each other "without commercials" to convey that

   A: We have to be selective when watching beauty commercials.
   B: We have to not let the media determine for us what beauty is.
   C: We need to request more good-looking people for advertisements.
   D: We must remember that we are all from the first humans on earth.

4. Read the following line.

   There are black nights that rock us in dreams.

   The author uses this personification to show that

   A: dark nights help us sleep well.
   B: sinister nights are always dark.
   C: bleaching prevents dreaming.
   D: black has a positive connotation.
5. What is the theme of the poem?

   A: confidence
   B: rejection
   C: vanity
   D: acceptance

6. What is the major theme of the poem?

   A: Tanning creates a sense of beauty.
   B: Change to make other people happy.
   C: Physical alterations lead to happiness.
   D: Make decisions without external influences.
Answer Key

1. A [9.3A]
2. B [9.3A]
3. B [F 198]
4. D [9.3A]
5. A [F 198]
6. D [F 198]

9.3A = Numbers 1, 2, 4
F 198 = Numbers 3, 5, 6

A Suggested Procedure for Discussing EOC Assessment Items

- Guide students in answering each question.
  - Read the question carefully.
  - Think about the information needed to answer the question.
  - Locate the line/lines referred to in the question stem. Some questions may require students to skim the entire selection, while other questions may require students to skim lines immediately before and/or after the lines referenced in the stem.
  - Evaluate each answer choice and explain how the correct answer is best supported by the textual evidence in the selection.
  - Explain why each incorrect answer is insufficiently supported or not supported by textual evidence.
  - Demonstrate with students that the best answer has the strongest evidence from the text.
English I End of Course Exam Review
Lessons in Reading and Writing
Lessons 9 and 10 - Writing Expository Compositions

Lesson Introduction: Connect and Engage
Lesson Time: Two 50-minute class periods
Materials:
- Copy of expository writing prompts
- two 26 lined pages
- Expository STAAR rubrics

TEKS SEs: 9.15A (Bellringers for Lessons 9 and 10)

- Before Writing: Review the STAAR expository writing rubric. Engage students in discussing the three categories of the rubric.

Whole Group Instruction
- Distribute the expository prompt to the students. Make sure students notice that the type of writing expected is at the top of the prompt.
- Expository Prompt: Instruct students to read the quote in the box and then to think about the provided statement. These statements are provided to engage students in thinking about what they will be expected to write. The write statement is the actual prompt that students must respond to. After they have planned their essay, instruct them to write it on the 26 lined paper.
- Remind students to:
  o Plan their ideas before they write
  o Clearly state their thesis statement
  o Organize and develop their explanation effectively

During Writing:
- Give students time to respond to the writing prompt. As students are writing it will be important to monitor students and guide them if they are having difficulty in completing the task of writing the essays. Check for:
  o Expository Essay-A clearly stated thesis; organized ideas that explains their thesis
Small Group/Individual Task(s)

- Engage students in writing conferences on an as needed basis. It is crucial to redirect students who are responding to the wrong purpose for writing as determined by the writing prompt. For example, if a student is writing an engaging story for the expository prompt make sure to clarify their thinking and then have them reread the prompt and go through the planning process before they begin to rewrite their essay.

- Form small groups based on students’ needs. Some small group lessons may revolve around-
  - Planning before writing
  - Specific and well-chosen ideas
  - Purposeful sentences
  - Thoughtful word choice
  - Editing and revising for clarity

Closure

- Give students the opportunity to share their writing with the class. Have students reflect on how the writing supports the criteria on the STAAR expository rubric.

Homework

- Students should write a completed, published draft of the literary composition from Lesson 10.
In 1955 medical researcher Jonas Salk introduced an effective polio vaccine. At the time polio was considered the biggest threat to public health, yet Salk refused to profit by patenting the vaccine because he was more concerned with preventing disease than with personal gain.

Although many people work to benefit themselves, some people choose to put others first. Think carefully about this statement.

Write an essay explaining whether people should be more concerned about others than about themselves.

Be sure to:
- clearly state your thesis
- organize and develop your ideas effectively
- choose your words carefully
- edit your writing for grammar, mechanics, and sentences

Score Point 2
Thinking about others before you is a nice thing to think of, but if you think of yourself first it makes you feel isolated. Caring about others before you isn't a bad thing, but thinking about yourself isn't bad either. To me I think of others before me. Some people have the good life, others don't. I'll rather put myself in danger than others being in danger as well. I'm only one person but risking myself could save more than one life. When your in a room where there seems to be a fire some people will think of themselves while others think of the rest. The doctor could risk himself of getting polio but he could save hundreds of lives that currently have polio. To me people that think of themselves before others are selfish and maybe greedy, but others that think of others are kind people.

Handwritten version is 25 lines.

Score Point 4
Humanity has a funny way of contradicting itself sometimes. All children are taught to share and put others' needs before our own. Somewhere down the line we realize that the very people who preach these things to us don't follow their own rules. It is very important in society today to remember the bigger picture, which often includes doing things to help others with no benefit to yourself.

People use each other for personal gain all the time. A glorified outlook on this way of life is all around us. In media people are more concerned with which Hollywood star is going out with which millionaire rather than the thousands of people dying of hunger in third world countries. As consumers we see this life and wish to be like that.

Doing something for monetary gain is just like money itself: easily expendable and transient. But doing something to help others leads to emotional or moral gain. The memories and feelings you get from helping others won't ever go away. It's worth something to you. Worth more than money ever could be.

Handwritten version is 22 lines.
## STAAR – High School Expository Writing Rubric

<table>
<thead>
<tr>
<th>Score Point 1-very limited writing performance</th>
<th>Score Point 2-basic writing performance</th>
<th>Score Point 3-satisfactory writing performance</th>
<th>Score Point 4-accomplished writing performance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Organizational Structure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The organizing structure of the essay is inappropriate to the purpose or the specific demands of the prompt. The writer uses organizational strategies that are only marginally suited to the exploratory task, or they are inappropriate or not evident at all. The absence of a functional organizational structure causes the essay to lack clarity and direction. Most ideas are generally related to the topic specified in the prompt, but the thesis statement is missing, unclear, or illogical. The writer may fail to maintain focus on the topic, may include extraneous information, or may shift abruptly from idea to idea, weakening the coherence of the essay. The writer's progression of ideas is weak. Repetition or wordiness sometimes causes serious disruptions in the essay. At other times transitions and sentence-to-sentence connections cause the writer to present ideas in a random or illogical way, making one or more parts of the essay unclear or difficult to follow. The organizing structure of the essay is evident but may not always be appropriate to the purpose or the specific demands of the prompt. The essay is not always clear because the writer uses organizational strategies that are only somewhat suited to the exploratory task. Most ideas are generally related to the topic specified in the prompt, but the writer's thesis statement is weak or somewhat unclear. The lack of an effective thesis or the writer's inclusion of irrelevant information interferes with the focus and coherence of the essay. The writer's progression of ideas is not always logical and controlled. Sometimes repetition or wordiness causes minor disruptions in the flow of the essay. At other times transitions and sentence-to-sentence connections are too perfunctory or weak to support the flow of the essay or show the relationships among ideas. The organizing structure of the essay is, for the most part, appropriate to the purpose and responsive to the specific demands of the prompt. The essay is clear because the writer uses organizational strategies that are adequately suited to the exploratory task. The writer establishes a clear thesis statement. Most ideas are related to the thesis and are focused on the topic specified in the prompt. The essay is coherent, though it may not always be unified due to minor lapses in focus. The writer's progression of ideas is generally logical and controlled. For the most part, transitions are meaningful, and sentence-to-sentence connections are sufficient to support the flow of the essay and show the relationships among ideas. The organizing structure of the essay is clearly appropriate to the purpose and responsive to the specific demands of the prompt. The essay is skillfully crafted because the writer uses organizational strategies that are particularly well suited to the exploratory task. The writer establishes a clear thesis statement. All ideas are strongly related to the thesis and are focused on the topic specified in the prompt. By sustaining this focus, the writer is able to create an essay that is unified and coherent. The writer's progression of ideas is logical and well controlled. Meaningful transitions and strong sentence-to-sentence connections enhance the flow of the essay by clearly showing the relationships among ideas, making the writer's train of thought easy to follow.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Development of Ideas</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The development of ideas is weak. The essay is ineffective because the writer uses details and examples that are inappropriate, vague, or insufficient. The essay is insubstantial because the writer's response to the prompt is vague or confused. In some cases, the essay as a whole is only weakly linked to the prompt. In other cases, the writer develops the essay in a manner that demonstrates a lack of understanding of the expository writing task. The development of ideas is minimal. The essay is superficial because the writer uses details and examples that are not always appropriate or are too briefly or partially presented. The essay reflects little or no thoughtfulness. The writer's response to the prompt is sometimes formulaic. The writer develops the essay in a manner that demonstrates only a limited understanding of the expository writing task. The development of ideas is sufficient because the writer uses details and examples that are specific and appropriate, adding some substance to the essay. The essay reflects some thoughtfulness. The writer's response to the prompt is original rather than formulaic. The writer develops the essay in a manner that demonstrates a good understanding of the expository writing task. The development of ideas is effective because the writer uses details and examples that are specific and well chosen, adding substance to the essay. The essay is thoughtful and engaging. The writer develops the essay in a manner that demonstrates a thorough understanding of the expository writing task. The writer may choose to use his or her unique experiences or view of the world as a basis for writing or to connect ideas in interesting ways.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Use of Language/Conventions</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The writer's word choice may be vague or limited. It reflects little or no awareness of the expository purpose and does not establish a tone appropriate to the task. The word choice may impede the quality and clarity of the essay. The writer's word choice may be general or imprecise. It reflects a basic awareness of the expository purpose but does little to establish a tone appropriate to the task. The word choice may not contribute to the quality and clarity of the essay. The writer's word choice is for the most part, clear and specific. It reflects an awareness of the expository purpose and establishes a tone appropriate to the task. The word choice usually contributes to the quality and clarity of the essay. The writer's word choice is purposeful and precise. It reflects a keen awareness of the expository purpose and maintains a tone appropriate to the task. The word choice strongly contributes to the quality and clarity of the essay. The writer demonstrates a partial command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Serious and persistent errors create disruptions in the fluency of the writing and sometimes interfere with meaning. Sentences are simplistic, awkward, or uncontrolled, significantly limiting the effectiveness of the essay. The writer has little or no command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Sentences are awkward or only somewhat controlled, weakening the effectiveness of the essay. The writer demonstrates a partial command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Some distracting errors may be evident, at times creating minor disruptions in the fluency or meaning of the writing. Sentences are varied and adequately controlled, for the most part contributing to the effectiveness of the essay. The writer demonstrates an adequate command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Although some errors may be evident, they create few (if any) disruptions in the fluency of the writing, and they do not affect the clarity of the essay. The writer demonstrates a consistent command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Although minor errors may be evident, they do not detract from the fluency of the writing or the clarity of the essay. The overall strength of the conventions contributes to the effectiveness of the essay.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Score Point 1-very limited writing performance**

The organizing structure of the essay is inappropriate to the purpose or the specific demands of the prompt. The writer uses organizational strategies that are only marginally suited to the exploratory task, or they are inappropriate or not evident at all. The absence of a functional organizational structure causes the essay to lack clarity and direction. Most ideas are generally related to the topic specified in the prompt, but the thesis statement is missing, unclear, or illogical. The writer may fail to maintain focus on the topic, may include extraneous information, or may shift abruptly from idea to idea, weakening the coherence of the essay. The writer's progression of ideas is weak. Repetition or wordiness sometimes causes serious disruptions in the essay. At other times transitions and sentence-to-sentence connections cause the writer to present ideas in a random or illogical way, making one or more parts of the essay unclear or difficult to follow. The development of ideas is weak. The essay is ineffective because the writer uses details and examples that are inappropriate, vague, or insufficient. The essay is insubstantial because the writer's response to the prompt is vague or confused. In some cases, the essay as a whole is only weakly linked to the prompt. In other cases, the writer develops the essay in a manner that demonstrates a lack of understanding of the expository writing task. The writer's word choice may be vague or limited. It reflects little or no awareness of the expository purpose and does not establish a tone appropriate to the task. The word choice may impede the quality and clarity of the essay. The writer's word choice may be general or imprecise. It reflects a basic awareness of the expository purpose but does little to establish a tone appropriate to the task. The word choice may not contribute to the quality and clarity of the essay. The writer's word choice is for the most part, clear and specific. It reflects an awareness of the expository purpose and establishes a tone appropriate to the task. The word choice usually contributes to the quality and clarity of the essay. The writer's word choice is purposeful and precise. It reflects a keen awareness of the expository purpose and maintains a tone appropriate to the task. The word choice strongly contributes to the quality and clarity of the essay. The writer has little or no command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Serious and persistent errors create disruptions in the fluency of the writing and sometimes interfere with meaning. Sentences are simplistic, awkward, or uncontrolled, significantly limiting the effectiveness of the essay. The writer demonstrates a partial command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Some distracting errors may be evident, at times creating minor disruptions in the fluency or meaning of the writing. Sentences are varied and adequately controlled, for the most part contributing to the effectiveness of the essay. The writer demonstrates an adequate command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Although some errors may be evident, they create few (if any) disruptions in the fluency of the writing, and they do not affect the clarity of the essay. The writer demonstrates a consistent command of sentence boundaries and spelling, capitalization, punctuation, grammar, and usage conventions. Although minor errors may be evident, they do not detract from the fluency of the writing or the clarity of the essay. The overall strength of the conventions contributes to the effectiveness of the essay.
Expository Composition

Read the information in the box below.

Cultural diversity goes together with traditional cultures. It is an exchange of cultural experiences and an opening towards individual understandings and curiosity of people in the world. If you see only the same kind of movies, you may not be able to promote your curiosity any more. In fact, intellectual curiosity and encouragement require diversity.

"The Importance of Cultural Diversity" [Interview] Jean-Jacques Ailagon

Although some people enjoy having relationships with people of various cultures, others prefer to only be with people who are like them.

Think carefully about this statement.

Write an essay explaining if it is better for people to live in a diverse neighborhood or with people of the same culture.

Be sure to-

• Clearly state your thesis
• Organize and develop your ideas effectively
• Choose your words carefully
• Edit your writing for grammar, mechanics, and spelling
Lesson 11- *Independently Reading Expository Text*

**Lesson Introduction: Connect and Engage**

**Lesson Time:** 50 Minutes

**Materials:** Copy of "Melting Pot" for each student; questions for "Melting Pot" (Bellringer)

- **Before Reading:** Explain to students that the term melting pot comes from an idea from the early 20th century that describes how newly-arrived immigrants would melt into a more homogeneous American culture.

**TEKS SEs:** 9.6A Analyze how literary essays interweave personal examples and ideas with factual information to explain, present a perspective, or describe a situation or event.

- **F 19B**

**Whole Group Instruction**

- Tell students that they are about to read an essay in which the writer describes the way the author views the diversity of her neighborhood. Remind students of the process that active readers use to engage with the text that includes:
  - Setting a purpose for reading
  - Paraphrasing what is read into your own words
  - Asking questions and clarifying your understanding of the text by rereading
  - Noticing how the author organizes the text
- Remind students to note words with which they are unfamiliar with and then determine their meanings using a) context b) word structure (prefixes, roots, and suffixes) c) their personal experience with the words.

**During Reading:** Modeling Fluent Reading, Comprehension, and Thinking Aloud

- Instruct students to read "Melting Pot" independently. They may monitor their understanding of the text by taking brief notes in the margins of the text, or by using a previously taught text coding system. Remind students that when they do not understand the text they should reread in order to clarify ideas.
Small Group/Individual Task(s)

- To check for student understandings of the text, instruct them to respond to the following questions:
  - What different groups are mentioned in the essay?
  - What does this show about the author's neighborhood?
  - How do the different groups interact with each other?
- After students have answered the questions, allow them to explain the thinking process they went through to answer each question. Make sure they can go back to the text to show the evidence that best supports the correct answer.
- It may be necessary to meet with students in a small group to reteach or clarify students' misunderstandings.

Closure

- Lead students in reviewing the process of how to actively read an expository text to ensure the necessary comprehension needed to answer EOC I questions.

Homework

- At home, at the local public library, through friends and neighbors, or via the internet, find a copy of a multi-page informational/expository text. Here are some examples:
  - Feature articles from *The New York Times*
  - Articles from *National Geographic* or *Smithsonian*

Read the text and practice applying the skills you learned in this lesson in order to comprehend it. Ask a friend, neighbor, or family member to read the article as well and then discuss it with that other person.
English I End of Course Exam Review
Lessons in Reading and Writing
Lesson 12 - Short Answer Response

Lesson Introduction: Connect and Engage

Lesson Time: 50 minutes

Materials: Copy of "Melting Pot" for each student; Short Answer Response (SAR) Form; SAR scoring rubric

(Bellringer)
- Review the selection "Melting Pot" by asking basic gist questions:
  - Who is the speaker?
  - What do we know about her?
  - How does the essay express ideas about the idea of a melting pot?
- Review the STAAR short answer rubric with the students to ensure they have a clear understanding of what is expected of them in writing a SAR (short answer response).

TEKS SE: F19 B: Make complex inferences about text and use textual evidence to support understanding.

Whole Group Instruction

- Give each student a SAR response handout. Read the SAR question aloud to the students: How is the theme of identity reflected in "Melting Pot"?
- Guide students in formulating a response to the SAR question.
  
  Model for the students a possible answer to the question and strong textual evidence that supports the answer. Have students evaluate and discuss the evidence to determine if it fully supports the answer given.

  From their discussion, have them create criteria for an effective SAR response.
  
  Instruct students to come up with other possible answers and pieces of evidence that support it. Add their responses to the chart.

  Students may share possible answers and supporting evidence to the SAR with the class.

  Engage the class in evaluating the effectiveness of the answer with the textual evidence that supports the evidence. Compile students’ responses on the chart.

  If necessary, guide students in locating evidence in supporting the answers. After the chart has been completed, model the writing of the response on the lined paper by choosing one answer and the evidence that best supports it. Write the SAR response on the lined paper.

  Have students follow the same process by writing their response on the lined paper. Make sure that students understand that their response must not exceed the ten lines in the box.
Small Group

- Small group instruction may be necessary for students who provide text evidence that is:
  - only a general reference to the text
  - too partial to support the idea
  - weakly linked to the idea
  - used inappropriately because it wrongly manipulates the meaning of the text

Closure

- Review the criteria for writing an effective short answer response.

Homework

- Try to think of other short answer questions that could be asked about the text "Melting Pot." Remember that to be a true short answer question, it must have more than one possible answer that is supported by textual evidence. Discuss your ideas with a friend, classmate, or with your teacher.
According to the author of "Melting Pot," can the groups that live in her neighborhood live peacefully together? Explain your answer and support it with evidence from the selection.
<table>
<thead>
<tr>
<th>Score Point 3</th>
<th>Score Point 2</th>
<th>Score Point 1</th>
<th>Score Point 0</th>
</tr>
</thead>
<tbody>
<tr>
<td>The idea is perceptive and reflects an awareness of the complexities of the text. The student is able to develop a coherent explanation of the idea by making discerning connections across the text. The text evidence used to support the idea is specific and well chosen. Overall, the evidence strongly supports the validity of the idea. The combination of the idea and the text evidence demonstrates a deep understanding of the text.</td>
<td>The idea is reasonable and goes beyond a literal reading of the text. It is explained specifically enough to show that the student can make appropriate connections across the text and draw valid conclusions. The text evidence used to support the idea is accurate and relevant. The idea and text evidence used to support it are clearly linked. The combination of the idea and the text evidence demonstrates a good understanding of the text.</td>
<td>The idea is reasonable, but the response contains no text evidence. The idea is reasonable, but the text evidence is flawed and does not adequately support the idea. Text evidence is considered inadequate when it is • only a general reference to the text, • too partial to support the idea, • weakly linked to the idea, or • used inappropriately because it wrongly manipulates the meaning of the text. The idea needs more explanation or specificity, even if it is supported with text evidence. The idea represents only a literal reading of the text, with or without text evidence.</td>
<td>The idea is not an answer to the question asked. The idea is incorrect because it is not based on the text. The idea is too general, vague, or unclear to determine whether it is reasonable. No idea is present. Sometimes the response contains only text evidence. At other times there appears to be an idea; however, this idea cannot be considered an answer to the question because it merely repeats verbatim, or &quot;echoes,&quot; the text evidence.</td>
</tr>
</tbody>
</table>
“Melting Pot”
By Anna Quindlen

My first apartment in New York was in a gritty warehouse district, the kind of place that makes your parents wince. A lot of old Italians lived around me which suited me just fine because I was the granddaughter of old Italians. Their own children and grandchildren had moved to Long Island and New Jersey. All they had was me. All I had was them.

I remember sitting on a corner with a group of half a dozen elderly men, men who had known one another since they were boys, sitting together on this same corner, watching a glazier install a great spread of tiny glass panes to make one wall of a restaurant in the ground floor of an old building across the street. The men laid bets on how long the panes, and the restaurant, would last. Two years later two of the men were dead, one had moved in with his married daughter in the suburbs, and the three remaining sat and watched dolefully as people waited each night for a table in the restaurant.

"Twenty-two dollars for a piece of veal!" one of them would say, apropos of nothing. But when I ate in the restaurant they never blamed me.

"You're not one of them," one of the men explained.

"You're one of me." It's an argument familiar to members of almost any embattled race or class: I like you, therefore you aren't like the rest of your kind, whom I hate.

Change comes hard in America, but it comes constantly. The butcher, whose old shop is now an antiques store, sits day after day outside the pizzeria here like a lost child. The old people across the street cluster together and discuss what kind of money they might be offered if the person who bought their building wants to turn it into condominiums. The greengrocer stocks yellow peppers and fresh rosemary for the gourmands, plum tomatoes and broad-leaf parsley for the older Italians, mangoes for the Indians. He doesn't carry plantains he says, because you can buy them in the bodega.
Sometimes the baby slips out with the bath water. I wanted to throw confetti the day that a family of rough types who propped their speakers on their station wagon and played heavy metal music at 3:00 A.M. moved out. I stood and smiled as the seedy bar at the corner was transformed into a slick Mexican restaurant. But I liked some of the people who moved out at the same time the rough types did. And I'm not sure I have that much in common with the singles who have made the restaurant their second home.

Yet somehow now we seem to have reached a nice mix. About a third of the people in the neighborhood think of squid as calamari, about a third think of it as sushi, and about a third think of it as bait. Lots of the single people who have moved in during the last year or two are easygoing and good-tempered about all the kids. The old Italians have become philosophical about the new Hispanics although they still think more of them should know English. The firebrand community organizer with the storefront on the block, the one who is always talking about people like us as though we stole our houses out of the open purse of a ninety-year-old blind widow, is pleasant to my boys.

Drawn in broad strokes, we live in a pressure cooker: oil and water, us and them. But if you come around at exactly the right time, you'll find members of all these groups gathered around complaining about the condition of the streets, on which everyone can agree. We melt together, then draw apart. I am the granddaughter of immigrants, a young professional—either an interloper or a longtime resident, depending on your concept of time. I am one of them, and one of us.
Assessment Three: Questions on "Melting Pot"

1. Why did the author include information about older men betting on how long the pane or restaurant would last in paragraph 3?

   A: to show how resistant older people are to change  
   B: to emphasize the inevitability of change  
   C: to show that older people have nothing better to do  
   D: to prove how difficult it is to predict the future

2. Why didn't the old men blame the author for eating at the expensive restaurant in her neighborhood?

   A: They wanted to win the argument that the restaurant would not last.  
   B: They accepted her even though her ethnicity was different from theirs.  
   C: They thought that the price of a piece of veal was ridiculously expensive.  
   D: They hated the fact that the restaurant was charging too much money.

3. Why did the author include the information about the green grocer in paragraph 5?

   A: to explain why he doesn't sell an herb like plantain in his store.  
   B: to show the diversity of the people moving into the neighborhood.  
   C: to show what different neighbors bought in the green grocer's store.  
   D: to show the importance of having special foods for the gourmands.

4. Why did the author include the information about what people thought about squid in paragraph 7?

   A: to list the many synonyms used to name squid  
   B: to prove how one culture is better than another  
   C: to show how her neighbors differed in opinions  
   D: to ridicule her neighbors who call squid a bait
5. The author organized the ideas in this selection by-

A: contrasting the ethnic groups that lived around her first apartment in a New York neighborhood.
B: describing the changes in the ethnic groups and the neighborhoods throughout the years.
C: recounting events that happened with different people who lived and worked in her neighborhood.
D: explaining the effect that various ethnic groups can have on each others' culture in a neighborhood.

6. Why did the author include information about the new neighbors in paragraph 7?

A: to show how the new neighbors are patient with all of the children in the neighborhood
B: to show how the Italians don't easily accept people who can't speak English well
C: to show that neighbors from different cultural backgrounds disagree all the time
D: to show that despite their differences, the neighbors are learning how to get along

7. Which line shows that the author accepts that she is both a part of her Italian family and her mosaic neighborhood?

A: We melt together, then draw apart.
B: I am one of them, and one of us.
C: Drawn in broad strokes, we live in a pressure cooker.
D: Yet somehow we seem to have reached a nice mix.

8. Why did the author want to throw confetti when a family of rough types moved out?

A: She was excited about the new people moving in.
B: She was glad they're moving out.
C: She did not like rough types.
D: She wants them to stop playing heavy metal music.
Answer Key

1. A [F 19B]
2. B [9.8A]
4. C [9.8A]
5. B [9.9C]
6. D [F 19B]
7. B [F 19B]
8. B [F 19B]

9.8A = Numbers 2, 3, 4

F 19B = Numbers 1, 6, 7, and 8

9.9C = Number 5

A Suggested Procedure for Discussing EOC Assessment Items

- Guide students in answering each question.
  - Read the question carefully.
  - Think about the information needed to answer the question.
  - Locate the line/lines referred to in the question stem. Some questions may require students to skim the entire selection, while other questions may require students to skim lines immediately before and/or after the lines referenced in the stem.
  - Evaluate each answer choice and explain how the correct answer is best supported by the textual evidence in the selection.
  - Explain why each incorrect answer is insufficiently supported or not supported by textual evidence.
  - Demonstrate with students that the best answer has the strongest evidence from the text.