



Monuments and Memorials of the Marginalized “Off the Beaten Path”

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This curriculum unit is recommended for:
English Language Arts Grade 11 + American Literature and American History
It can also be tailored for STEM interdisciplinary teaching and learning
(refer to extension activities)

Keywords: Monuments and Memorials, Multiculturalism, Global Perspectives, The Art of Storytelling via Visual texts

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit.

Synopsis: This curriculum unit serves as a precursor for key contexts and experiences throughout American History. As a Grade 11 Honors and Advanced Placement English Language Arts Educator, our curriculum pacing guide follows a skeletal, chronological core of the canon of American Literature. Additionally, students need to understand and connect key people, periods and problems in history to see how text imitates life and thus applies to their own lives. Contrary to most American Literature and American History pacing guides, this unit will focus on experiences, as narrated via memorials and monuments, of three important “groups” of people whose voices have often been muted, suppressed or ignored by the dominant narratives of American texts, American culture, and subsequently, American identity. These groups are the Native-Americans, the African-Americans, and the Immigrant-Americans. The unit also provides extension activities that give voice to other “marginalized” groups in the landscape of the American narrative. All material covered satisfies the North Carolina Standard Course of Study and the National Common Core Standards.

I have been “trying out” elements of this unit as I am creating it but plan to fully teach the unit during the upcoming Spring 2018 semester to approximately 120 students in English Language Arts AP and Honors Level Grade 11 American Literature.

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Introduction

Dominant Narratives juxtaposed with “*marginalized*” narratives provide a more accurate, unbiased and multi-dimensional approach to simultaneous teaching and learning about American Literature and American History. The direct antithetical to dominant is *recessive* and thus counter-narratives might *call for* classification as *recessive*. However, as this opposite suggests inferiority, I will not refer to the counter-narratives in this unit as “*recessive*” but rather as “*silenced*” and/or “*marginalized*” narratives. This unit will examine the “stories” and the “morals of stories” about American Literature and American History as told through literary texts and other genres of texts such as auditory, visual and tactile texts. Each juxtaposition will feature a monument or memorial that tells the story of a context and/or person of the dominant narrative told in many textbooks and classrooms across the country and across the globe and a monument that tells the story of a context and/or person whose narrative has been “marginalized” or “silenced” by being omitted from many textbooks and classrooms across the country and across the globe.

This unit will also serve as an affirmation to all those marginalized voices in American Literature and American History by providing a peek into three key identities shaped by American culture but not necessarily steeped in American identity. These three key identities have helped to shape American identity yet are not civilly celebrated in American History. These three key identities: The Native-Americans, the African-Americans and the Immigrant-Americans once were, and continue to be, marginalized and silent identities in the larger landscape of American History and American identity.

Rationale

Today especially, diversity must be cultivated and celebrated, or we run the risk of having history’s haunting past reawaken with a vengeance. The diverse ideas and values of all Americans must be the backdrop against which we pummel prejudice, halt hatred, and battle bigotry. The diverse ideas and values of all Americans must be the amplifier with which we resound the voice of ALL of America’s citizens. The diverse ideas and values of all Americans must be the tools with which we educate our children. Thus, this unit is designed to facilitate celebration of all cultures represented in our diverse classrooms, schools, and local, national and global communities by way of analyzing, evaluating and creating multiple perspectives as expressed through monuments and memorials.

Multiple visions and versions of the exact same scene are a testament to a variety of viewing lenses. The diversity of my school and of my classroom is a microcosm of the diversity of our world. Thus, it is extremely important that I connect the students to- and through- literary and artistic texts that reflect and resonate with their diverse cultures. Our current literary canon

and curriculum guide places emphasis on American Literature and the classics of the dominant Eurocentric society, without efficient infusion of the narratives - “stories” - that reflect diverse people, diverse experiences, diverse values, diverse cultures - i.e. a true reflection of our modern, multicultural, multifaceted world.

For our schools and communities to truly be inclusive, we must include those diverse perspectives and include those diverse experiences. Raleigh based photographer Lawrence S. Earley would no doubt agree with the aforementioned statement, as evidenced by his own words about his photograph. In his personal blog, he writes “I was blind to the very things that made the photo interesting to the local people. To them, the photograph was a portal that opened into a world with hidden depths revealing multiple human relationships. The boats that I had photographed as aesthetically pleasing parts of the landscape were so much more than that.”¹ We pass -often times without notice- statues and symbols of diverse perspectives daily. Some symbols are more well-noted and notable, while others may be less evident and/or less celebrated, such as the poled plaque signifying the contribution of an extraordinary heroine that goes unnoticed by the throngs of banking businessmen who pass it, at least twice a day. Some symbols resonate with potential viewers more than others, because the homage that they pay resonates with those viewers more than others. Yet, who gets to decide where, when or how we memorialize those things that are important in our lives. Those artifacts of lived history and history-in-the-making appear in our homes, on our streets, in our parks, in our schools and businesses, on the sides of buildings, and even in obscure places such as the sides of highways and byways. The primary controversy today resonates with the notion of whose story gets to be told via those monuments and how many of those stories are missing from the American narrative and thus cause conflicts about “American” identity.

Author Erika Doss introduces her text, *Memorial Mania Public Feeling in America*, with a short anecdote about the plight of the Old Man of the Mountain in New Hampshire. Beyond just grief that the Old Man of the Mountain (which-might I add-is a statue) had eroded and consequently fallen, many New Hampshire residents were distraught and went so far as to liken the death of the statue to the death of a family member. This venerable dedication, Doss posits, germinates from the importance and value placed on memorials.² To some, memorials embody the memories of people and places and causes and triumphs and are thus, tremendously important. To many, memorials serve a much more diverse role. They serve as more than just a way to remember, they also serve to honor the people and places and causes and triumphs and are, thus, tremendously important. That is the message that pervades the rhetoric surrounding memorials today. However, majority of memorials do not speak to or honor diverse cultures and ideals. Exiled from the textbooks, exiled from teaching, exiled from the narratives are the “marginalized”, and the people, places and presences that they seek to commemorate. The canon that most textbooks and curriculum units endorse is very one-sided and Eurocentric. Consequently, this unit of study serves to not only commemorate the lost, forgotten and hidden perspectives but also serves as a method of advancing the counter narratives and memories of the marginalized. Our classes and cities are filled to the brim with diverse perspectives and each perspective deserves a voice. This unit focuses on being that voice and providing a platform for those voices.

School Demographics

CATO Middle College High School is an especially unique High School in that we are housed on the campus of Central Piedmont Community College's CATO Campus and consist of a student body that is quite diverse in structure and composition. Our students come from areas across the county and around the globe as well as from diverse cultural experiences and backgrounds. Approximately 52.2% of those students are classified as African-American but that does not accurately depict the many students who, although they themselves may have been born here, are first-generation Americans as their parents immigrated from other continents and countries such as Africa, Jamaica, etc. Thus, these students tend to come from transcultural worlds where they are forced to navigate between, and reconcile, their American identity and their ancestral identity, which may have strong diverging customs and values. It is important to understand the various cultural considerations for the lived experience of these students.

The diversity of my class is also important to recognize as it mimics the diversity of the school. The demographics of CATO Middle College High School include: 19.7% Caucasian, 14.9% Hispanic, 8.0% Asian, 4.0% biracial or multiracial, 0.8% American Indian and 0.4% Pacific Islander. That equates to 130 students classified as African-American, 49 as Caucasian, 37 as Hispanic, 20 as Asian, 10 as biracial or multiracial, 2 as American Indian and 1 as a Pacific Islander. As the sole English Grade 11 Educator for the school, these demographics represent my classroom. Add to that "international and intercultural" exchanges that I arrange, and facilitate student participation in, and the diversity of my classroom expands exponentially. One such international, intercultural exchange is the exchange between my students and students in the Republic of Moldova. This is a repeat exchange from last school year where students from my class communicate virtually to learn about one another, in addition to partnering to innovate solutions to problems in their respective communities. As this is a practical application of global competence and collaboration, it is also a consideration in this unit.

The pivotal moment that I knew that, rather than just a "project" of mine, this intercultural exchange had become a passion of mine is when we saw the photographs of, learned the stories of, heard the voices of, and saw the faces of educators and students in classrooms that were mainly uniform. During one enlightening skype session one of the students from Moldova asked one of my students, "How does it feel to be in a class and a school with so much diversity"? As innocent as that question seemed, it was a lightbulb moment for me as an educator. It fully hit me then, the magnitude of the impact that these types of learning experiences provide to students and staff alike. Learning experiences, such as cross-cultural communication opportunities, provide a great learning opportunity for all. It is, after all part of the mission of schools to cultivate globally-competent innovators; thus, it is even more critical in our current climate that students are globally competent. It is also noted in Standard 2.2 of the NC Teacher Evaluation that educators should strive to become distinguished in demonstrating their knowledge of the history of diverse cultures and their role in shaping global issues by actively selecting materials and develop lessons that counteract stereotypes and incorporate histories and contributions of all cultures.³

Despite the number of students in a particular "group" or culture, or the percentage that they make up of the total student population, every student and every student's life should, and

does, play a role in how we engage our students and how we educate our students and, as importantly, how we celebrate the people, places and presences of our students. As Heather Coffey posited “teaching should be informed not only by the content of the discipline, but also by the lives of the students.”⁴ Therefore, as educators we must cognitively and creatively celebrate the diverse cultures represented by our students, our school community and our larger local, national and global communities.

Unit Goals

Paralleling the diverse backgrounds of the students, there must also be a diversity in texts used to engage and educate learners. This unit is aimed at triangulating diverse texts including: literary works, artistic texts and monuments and memorials, as comparative “storytelling” mechanisms for American history and examining those contexts, out of which American Literature was - and continues to be- born. The infusion of diverse literary fiction and non-fiction texts such as narratives and autobiographies, visual texts such as monument and memorials, auditory texts such as songs and documentaries and tactile texts such as gamification learning tools are especially appealing methods and methodologies when connecting themes across multiple text formats. Echoes of this unit will be interwoven with other units throughout the school year as we will continuously examine and evaluate: the exigency (context) of the setting [C] the Author’s life, perspective, credibility and morality (ethos), [A] the intended and likely Audience [A] the Message (s) or “moral(s) of the story” [M] and the author’s reason for writing, also referred to as Author’s Purpose [P]. We will also continuously examine the stylistic (rhetorical) devices employed by the author to create those diverse literary and auditory texts as well as visual and/or textile texts (*Refer to Appendices 2-4 for more detailed information on the C.A.A.M.P Analysis of text and stylistic analysis thinking maps*).

We will not only include literature from the “American” canon but literature from a global, multicultural worldview as they connect to, and advance, common themes. After several lessons of evaluating various models and modes of text including memorials and monuments, the culminating component of this unit will require students to research, explicate and create a mock-up of a monument or memorial honoring juxtaposed dominant and marginalized pairs of people, places or conditions that tell the American story and help to make evident one’s notion of American identity. Students will present their research and mock-ups at the end of this unit. Additionally, students will work throughout the course to bring those stories to life via imaginative monument and memorials.

Throughout the unit, students will not just “read” texts but students will “experience” texts via field trips, author studies, and other authentic and hands-on learning experiences as components of cross-curricular and historical themes. At the very end of the course, students will conduct a final demonstration of what they have learned about these texts by constructing original creations and sharing them with the school and wider community. Thus, this unit is designed to begin the course, be infused within the course, and resonate through representation at the end of the course via a culminating celebration of diverse, multicultural stories as expressed through monuments and memorials.

Content Research

According to Thayer Tolles, “throughout the ages, public sculptures have served as didactic tools, offering moral, patriotic, and cultural instruction.”⁵ Tolles suggests that the primary role and function of monuments and memorials (such as public sculpture) is to tell a story and have the “moral” of that story serve as an instructional tool. Yet, basic human principles tell us that the viewer –i.e. the audience - brings him/herself and all the cultural assumptions, mores, biases, experiences, convictions, etc. that he/she has had nurtured since birth, to that viewing experience. As many eyes as pass, or linger, or closely scrutinize the public narrative expressed in the visual work of art, that many impressions of the artwork, exist. Thus, public monuments and memorials stand the chance of being interpreted, re-interpreted and misinterpreted.

The current national debate examines whether these monuments deserve to exist. While there are as many opinions about that question as there are citizens of this country, it has become abundantly clear that there is a need for diverse monuments and memorials to -at the very least- offer a counter-narrative to the dominant one that is advanced by a substantial number of America’s current national monuments. If, as Erika Doss posits, “marking social and political interests and claiming particular historical narratives”⁶ is the possessive power and potential influence of memorials, then it is only equally just that the marginalized narratives can command and assert equal power and influence as compared to the dominant, Eurocentric narratives. Thus, it is essential that the monuments and memorials consist of representations of these diverse, otherwise marginalized accounts. That national debate has had very real implications for our local and global communities as well. Locally, Charlotte has seen how the contentions regarding the removal of Confederate flags (a monumental symbol for the South) along with other Confederate memorabilia, stirred great political and civic debate. As there are two-sides to every coin, there are also two sides to every argument and we aim to teach our students, through instruction and practice, to objectively and unbiasedly let all sides be heard. This unit is designed to give voice to the “*colorful*” compositions that so often get left out of American History and often befuddle “American Identity”.

When speaking of “American Identity” we must inevitably arrive at the age-old question. What does it mean to be American? To the European settlers, that question may be answered very differently than it would for a Native American? Which may be answered very differently than it would for an African-American which may be answered very differently for an Immigrant-American which may be answered very differently for an American-born, second-generation Immigrant? In essence, cultural values and cultural identifiers profoundly impact American Identity. These cultural values and identifiers are not only race-based and nationality-based cultural identifiers, but also span other categories. For example, there are a growing number of people identifying in culturally diverse categories with regards to sexuality and age and religion and health and ability/disability who are traditionally, or more recently, marginalized in the greater landscape of America. Ergo, the counter-narratives presented in the main unit, revolve around three main cultural groups that are examined, even if marginally, in American Literature and Early American History. However, the extension activities provide opportunities to examine (across disciplines) other such marginalized cultural considerations as aforementioned.

The detailed plans of Lesson 1, serving as a model for the outlined plans of Lessons 2 and 3, focus on the Native Americans whose voice about what it means to be America, should resonate the loudest as they are the indigenous people of the land. The lessons are anchored in the examination of two monuments, Mount Rushmore and The Other Mount Rushmore and two juxtaposed texts indicating the narrative and the counter-narrative of who really “founded” America. Included in this detailed unit are additional texts that address the historical narratives of how America came to be and subsequently, whose narrative was buried in order to make way for the America that came to be. The poem, *The Last Powwow*, authentic argumentative text, *Memorials and Recommendations of the Grand Fire Council of Native Americans*, and editorials selected for this segment of the unit speak directly to the duplicity of the claims to the land as well as the contentious relationship between the indigenous people and the Explorers. They also celebrate the communion with nature, great traditions and majestic artistry that narrates the Native American lifestyle. Additional, and subsequent units will further explore the founding of America and refer back to the lifestyles and perspectives of the Native Americans; however, as asserted previously, the limited scope of their representation in the primary English Language Arts textbook and curriculum pacing guide necessitates supplemental readings and a deeper dive.

The earliest African-American experiences were primarily predicated on the cruel and vicious system of slavery upon which the United States of America was hypocritically built. The founding fathers and pioneers of these Great States fought for liberty yet refused to honor and provide liberty to others. This hypocrisy is the crux of the juxtaposition between, and rationale for, inclusion of texts such as Frederick Douglass’, “What to the Slave is the Fourth of July” and poetry by Phyllis Wheatley calling into question systems of injustice. The enduring questions in the Grade 11 curriculum pacing guide investigate the counter-narrative of a recursive, heinous system whose implications, even if denied, are still profuse and profound. Along the same vein of despair, I aim to highlight the narratives of people and causes that have experienced dynamic positive growth, despite the despair. Every city, country and continent has untapped human talent and capacity of all *colors* and highlighting those marginalized miracles, provides a great benefit to all members of our local, national and international communities. One such example in this segment is the engagement of creative visual artist, Sloane Slobhan whose most recent artwork series at the time of this curriculum unit, *Black Girl Magic*, Creative Loafing reporter Emiene Wright describes as being “inspired by a particular demographic of society whose light is often overlooked or overshadowed.”⁷ In this aforementioned article Slobhan is quoted as saying “I feel like that’s what black people do all the time. You might not have money to pay your bills, your job ...sucks, but we still survive and thrive. We’ve got the sauce.”⁸ Similar to the message of Slobhan’s work, students will explore songs and diverse textual genres that similarly speak to the Black experience. These examinations should, whenever possible, include tactile, experiential learning opportunities such as museum visits and theatrical representations of the themes examined. Exemplars such as these and other local and national voices of the Black experience of all textual genres: literary, auditory, visual and tactile, should be employed.

The Immigrant-American experience is anchored in the examination of two monuments, “*The Statue of Liberty*” and “*The Immigrants*”. The two texts are both located in the state of New York. The Statue of Liberty is an iconic American symbol representing freedom, equality, hospitality, equity, compassion and, to some, the promise of the “*American Dream*”. This symbolism, however is lost at the hands of the contrary lack of freedom, inequality,

unfriendliness, inequity, inconsideration and the *American Nightmare* that many immigrants experience in our great country. The *Immigrants* monument representative of and dedicated to the people of all nations who arrive on America's shores seeking refuge or better social and economic opportunities, is also intended to represent the great promise of freedom; however, for a great many Immigrants, this has not been the case. In a warped sense the involuntary immigration of enslaved Africans is a pillar of Immigration as is the elected Immigration that took place when the explorers "discovered" an inhabited place and claimed it as their home, as is the hungry-immigration of Dream Seekers. Although *Dreamers* has become a term primarily associated with the Latino population, people from the world over emigrate to this country in search of a better life. Tracey-Ann Jones reports that, "More developed countries such as the United States and Canada, with their vast opportunities for employment, education, and general prosperity, have become for those who have the means and opportunity to emigrate, a more appealing channel to achieve socioeconomic mobility."⁹ Thus, Immigration should not be a topic separate and segregate from American History. A country established by Immigrants and allowing for a once-Immigrant president elect, has no grounds to discriminate against and alienate its Immigrant population. It is reasonable to assert that Immigrants have always been a part of the Great American Landscape and it is contrarily hypocritical to, in turn, witness the harsh and inequitable stance against Immigration today. In this manner the two notions of what the "*American Dream*" is or is not will emerge, especially given the context of those two images. Students will then be able to connect Early American History to a larger, more national and global context. Students will also be able to connect past history with current reality and explore American History in the larger context of world history. Students will respond to what is going on in America that is influenced by what is going on in the world? If this global context is as important to your students as it is for my diverse, student population, then you can build in more time for the students to delve into this segment of the unit. We have to face the reality that we live in a global society right here in the United States of America. Even all of the United States of America do not have the same national language? This indication leads us to understand that globalization is, and always has been, a matter of great importance.

The last two decades in Charlotte, NC have seen greater growth and diversity than ever before noted. Internal migrants from the Northern and Western United States are arriving in droves, along with a growing Asian and Latin American Immigration population. In fact, Immigration trends in Charlotte indicate that an overwhelmingly foreign-born Hispanic population, accounts for about fifty-percent of the total growth boom in Charlotte.¹⁰ Additionally, people are emigrating to Charlotte, and to the United States in general, from diverse Caribbean and African countries at a steady pace, further adding to the already steady "coloring" of our communities, locally and nation-wide. In fact, it is postulated that, by the year 2060, people of color will represent approximately 57 percent of the total American population.¹¹ As these trends would seem to suggest, it is imperative that the lens of teaching adjust to include the lens reflected in our students' gazes, lives, experiences, families, customs, etc.

An after lessons assessment (Appendix 7) is provided for use after examining these three identities. This assessment includes the juxtaposition of "*The New Colossus*" by Emma Lazarus, "*Let America Be America again*" by Langston Hughes and "*Immigrants*" by Pat Mora. The

themes of these three poems resonate throughout the unit. Additionally, the assessment challenges students to produce effective written commentary about those themes.

Instructional Implementation

Content Objectives

The high school students (11-13) will:

- o View and analyze various forms of written, auditory and visual texts from different periods throughout history and connect these texts to monuments and memorials created to pay homage to the themes characterized in those texts
- o Complete a close reading and analysis of diverse texts of the American Literature canon and “off-the-beaten-path” works of American Literature.
- o Analyze and discuss recurring themes across a variety of texts and provide textual evidence to support discussions and analysis.
- o Analyze and create monuments and memorials that reflect their individual and collective lives and experiences
- o Create original monuments and ‘texts’ in various formats (both visual and/or performing) to be included in a multicultural celebration

Unit Essential Questions

In these lessons students will examine the key questions of:

- o How do we define memorials? (Identify)
- o What are key characteristics and examples of noteworthy monuments and memorials? (Evaluation)
- o Is there a difference between monuments and memorials? How do we distinguish between monuments and memorials? (Evaluation)
- o What stories do monuments and memorials tell? What stories should monuments tell?
- o Whose story does a monument/memorial tell? Whose story is not being told?
- o What are the counter-narratives not told by monuments/memorials?
- o Do the memorials, monuments speak to you and your lived experience? Why? Why not?

Social Essential Questions

- o How do we engage other cultures respectfully and honorably?
- o How do we cultivate a collaborative spirit and encourage academic conversation about “debatable” issues? Are there examples of memorials and monuments that do this?
- o How do we employ art as a vehicle for social change?

Teaching Strategies

- o Strategic Grouping of Paired Monuments
In order to advance a diverse, global world-view, the selected monuments and texts must themselves be diverse and global. Thus, for each thematic connection to context, I will include diverse texts.
- o 21st century Global Competency Skills
A huge district initiative here in the Charlotte-Mecklenburg School system is global

competence. Thus, these skills will consistently stand at the forefront of the lessons as will global and intercultural collaboration. Additionally, students will be strategically grouped in diverse pairs to investigate, present and create diverse monuments.

- o Menu Option for Assignments (Personalized Learning, Differentiation and Authentic Alternative Assessments)
Students will be offered menu options and alternative assessment options, in addition to a paper and pencil assessment to demonstrate mastery of the standards and creative collaboration and innovation.
- o Peer Evaluation
Students will create an evaluation rubric based on the criteria and considerations discussed in class and grade peer groups according to the rubric.
- o Socratic Seminar and Philosophical Chairs
Students will have multiple opportunities to participate in academic discussions with peers, locally and nationally, about the diverse texts that they experience in this unit. Students will also be afforded the opportunity to weigh in on the current debate about meanings and messages of historical monuments and removal, or erection, of diverse monuments. These academic discussions will be interspersed throughout the unit.
- o Multiple Modalities presentations/practice
Teaching and learning will engage multiple modalities and learning styles via the implementation of visual, auditory, and kinesthetic (tactile) learning tools and experiences.
- o Mnemonics (Graphic Organizers as Thinking Maps)
Students will be provided with “thinking maps” to prompt their consideration of the essential elements of a text: Context or Exigency (C), Author (A), Audience (A), Message (M) and Purpose (P) and Stylistic (rhetorical) devices employed by authors to create the Tone, Mood and Message of the text. (*Refer to appendices 2-5*)
- o Employ students as teachers
Students will demonstrate their historical content knowledge acquired by research on the paired monument or memorial study, academic language of the course content and effective presentation skills by teaching the class about their assigned monuments and producing a mock-up memorial for paired studies.
- o Blended Learning and Flipped Instruction (Targeted practice at home)
Students will have multiple opportunities to control the time, place and pace of their own learning via blended learning models and pathways that provide various entry-points to the lessons and various technology tools to support the content knowledge. Furthermore, students will use technology to enhance the lessons and learning.

Student Skills

The content objectives are measured in multiple ways via: question and answer open forum discussions, online quizzes, text-driven pre and post assessments, open-ended oral and written responses, group presentations, Socratic discussion responses and individual end-assessment choice creation and presentation. The teaching strategies, activities, and assessments selected, represent the variety that is critical to this unit and critical to enhancement of students' literacy skills. It is essential for instructors to understand multiple data points and utilize those data points to effectively inform instruction. By providing a guided tour of analyzing and evaluating texts at the onset of the course, we provide students with models of effective analysis and evaluation of text. The rhetorical triangle is a graphic organizer representing the five critical components of a text: context, author, audience, message and purpose. It is a necessary foundation to construct when reading and writing as it reminds the reader of the essential elements of the text that must be analyzed and evaluated; additionally, the rhetorical triangle provides a mnemonic for students to recall and retain those components. Mnemonics are helpful resources for students.

Classroom Activities

Each of the three identified sub-groups (Native American, African American, and immigrant American) is a separate three lesson segment of the unit that should take place over five days for each sub-group. The first Native American sub-group is thoroughly detailed below followed by brief overviews of how the same procedures, tools and methodologies should be repeated for the other two identity groups. The two segments of the unit will similarly juxtapose diverse texts to examine the divergent narratives of African-Americans and Immigrant Americans, respectively.

Segment One: The Native-American

Lesson 1: (One 90-min Class Period)

In these lessons students will examine the key questions of:

- o What is text?
- o What are the critical components (rhetorical components) of a text?
- o How do I effectively evaluate the critical components of a text?
- o How did America come to be?
- o Who owns the land? Based on whose perspective?
- o How does changing perspectives, change the message?
- o What was the political, economic, religious, social, intellectual and area context(s) that influenced the monument? The Text?

To activate students' interest, offer motivation and provide students with a framework for discussion, students will have completed two activities for homework (1) filled in a guided-timeline template outlining significant events in American history and history from around the world and (2) created Cornell Notes on components of a text. This not only allows the student early success with homework practice, but it also allows them time to independently process the themes and topics that the course, and subsequently the unit, will cover. In the matter of Cornell-note-taking at home rather in class, the classroom is partially "flipped" to allow for more "hands-on" learning during our class time together. Our school has upgraded, as have most schools in the district, to one-to-one device access. Additionally, students have access to personal "hot

spots” for home use. Allowing students to control the time, pace and place of their education provides a “personalized” approach to learning and is essential for student success in our 21st-century educational arena. It also represents the Blended Learning Teaching Strategy outlined above. *A detailed teacher copy of these Cornell Notes is provided in Appendix 2.*

Warm-up: Provide students with IMAGES only of “Mount Rushmore National Park”¹² and of “A Different View of Mount Rushmore”¹³ juxtaposed side by side. Ask students to analyze and evaluate the images and identify the message that is conveyed via each without providing any clues via text or title. *This is a “first-impression” read of the visual text that will be revisited later in the lesson.*

Teacher-Directed and Teacher- Facilitated: Discuss initial warm-up responses via whole group discussion. Ask students to then gauge who the “potential” authors of the divergent texts might be and justify their responses, etc. Include an in-depth discussion of the textual components and a comparative study of what students SEE in the two images using the OPTIC Strategy.¹⁴ The C.A.A.M.P Rhetorical Analysis Chart (*Appendix 2*) is a Thinking Map I developed as an adaptation of Aristotle’s ancient rhetorical analysis methodologies.

Nota Bene: After the warm-up and initial discussion, teachers and students will conduct a second “CLOSE” read of both images and the divergent messages using rhetorical context and the OPTIC strategy.

Collaborative Group-Work (Students Practice Together): Students will then work in collaborative groups to “CLOSE” Read and Examine THREE contrasting informational texts that connect to the thematic dissonance of the two images and create a rhetorical analysis of the texts using the rhetorical triangle. The analysis should highlight the importance of “WHO” is telling the story and how the author’s perspective impacts the text. (This also portrays diversity in perspective and sets up the analysis of the “marginalized” voices as well as memorials and how we remember who and what we remember)

The informational texts are: “*Masons Celebrate the 75th Anniversary of Mt Rushmore,*”¹⁵ “*Not Just the Confederacy: Historic Statues, Monuments Native Americans Cite as Racist,*”¹⁶ and “*A Different View of Mount Rushmore*”¹⁷

Independent Practice (Students demonstrate mastery of concepts alone): Students will respond to critical-thinking questions about the visual and literary texts examined in class as they relate to incidences on their historical timeline and the essential questions of the lesson. Blending written and visual sources with other expository information is a mark of “deeper” analysis and connection across diverse texts.

Targeted Practice / Homework: Students are instructed to complete a First “Close” Read of Memorials and Recommendations¹⁸ and analyze using the Rhetorical Triangle (*Appendix 3*). This allows students practice using the thinking map for analysis of components of text.

Lesson 2: (Two 90-min Class Periods)

In this lesson students will examine the key questions of:

- o How do we define memorials? (Identify)
- o What are key characteristics of memorials? (Evaluation)
- o How do we distinguish between monuments and memorials? (Evaluation)
- o What stories do monuments and memorials tell?
- o Whose story does a monument/memorial tell?
- o What are the counter-narratives not told by a monument/memorial?
- o What are characteristics and examples of various noteworthy monuments and memorials?
- o Why is the text noteworthy? (Categorize)
- o Do the memorials, monuments speak to you and your lived experience? Why? Why not?

Warm-up: In collaborative groups, students will read excerpts from the text and the AP Prompt to garner working definitions of monuments and memorials. Students will then come up with a GIST statement definition of each! A GIST statement is a short summary of the text (you can determine how many EXACT words and or lines to use as the criterion for this short summary). It ups the ante when you set an EXACT number of words or lines because students are more discriminatory in their summaries. Each group will share their GIST statements and we will discuss whole-class.

Creating a Monument/Memorial/Marker Rubric: Using the essay “*How to Deconstruct Memorials*” by Mark. R. Hatlie¹⁹ along with the 2013 AP Synthesis Prompt (pp. 1-9),²⁰ students will take a deep dive into the importance of monuments and memorials, the stories that monuments and memorials tell, and considerations that must be taken into account when selecting and/or creating what, and whose, story to tell. Students will participate in academic conversations about these texts and teachers and students will then use the information garnered from these two sources to create a rubric for evaluating monuments and their various components. At the end of day two students will complete the synthesis writing prompt as a writing sample that will be edited and revised throughout the course of the unit.

Targeted Homework: (Flipped Instruction): Students will create Cornell Notes on the Analysis of Author’s Style as this is the information that informs another teacher-created key thinking map that will be used in the next lesson and employed throughout the unit and the course. A detailed, teacher-copy and blank student copy of the thinking maps corresponding to these notes is in Appendices 4 and 5, respectively.

Lesson 3: (Two 90-minute periods)

Day One

Warm-up:

Day 1: Students are instructed to scan homework text (Refer back to Lesson 1) “*Memorials and Recommendations of the Grand Council Fire of American Indians*” and select “one” word that best conveys the author’s message defending, through explanation and commentary, their word selections.

Teacher-Directed and Teacher-Facilitated:

Discuss warm-up responses via whole group discussion and Question and Answer leading into Moving from the WHO, WHAT, WHEN, WHERE and WHY (*C.A.A.M.P Rhetorical Stylistic Analysis* (Refer to Appendices 2 and 3) to the HOW, teachers and students will use the teacher-created “*Lady Lockett’s Stylistic Analysis Chart*” (Refer to Appendices 4 and 5) and student-created Cornell Notes to analyze and evaluate the DICTION, SYNTAX and FIGURATIVE LANGUAGE of the text and explicate HOW these devices work together to create the TONE, MOOD and MESSAGE of the text. This analysis is essential as the AP exam requires students to analyze texts in this way and be able to identify the impact of various rhetorical devices on the texts.

Collaborative & Independent Practice (Students demonstrate mastery of concepts alone):
Students will then create a visual and written response one-pager²¹ explicating their analysis of key stylistic elements of the text and coupling it with a visual representation of the author’s message as a unified, artistic expression and “memorial” to the Native American culture. (Refer to One-Pager Rubric Appendix 6). Students will then be instructed to complete the ONE-PAGER for homework if they were unable to complete in class.

Day Two

Warm-Up

Students are instructed to rate the visuals of their One-Pagers based on the monument and memorial rubric created from source texts in Lesson 2. Students are then asked to consider if this were an actual monument, where they would locate the monument and why.

Teacher-Directed and Teacher-Facilitated:

Teacher will facilitate review of One-Pager rubric in order to prepare students for Gallery Walk and evaluation of peer products.

Collaborative Class Celebration/Reflection:

Teacher and students will participate in a gallery-walk of student-created One Pagers and provide feedback for student artists regarding the “story” that the One-Pager tells using the One-Pager Rubric.

Homework (Extended Practice):

Students will provide a first draft response to the AP Language and Composition Synthesis Prompt about memorials.

Segment 2: The African-American

The Monuments of Quaker abolitionist, Susan B. Anthony²² and enslaved Abolitionist Harriet Tubman are the visuals that “frame” this juxtaposition. In addition to the visuals, students will explore diverse literary, auditory, visual and tactile texts that will allow them to connect themes across these diverse texts and examine the literal, figurative and connotative ways that language and imagery and sound and structure are employed as rhetorical devices to convey this enduring understanding. A critical point of relevant and timely discussion should be used as an essential text as the memorial debate is prevalent to modern times. The article by Petria Dvorak, “America’s missing slave memorials: It’s time to truly acknowledge our bloody past,” is a great text to provide fuel for this debate.²³

These texts (monuments) were selected because, the context could no better be examined than by the juxtaposition of two women who represent the might of women in the fight for freedom and equality during the same time period and even in tandem, at times. The name and face of one dons United States currency while the other, it would seem, was not fit for the honor. Many recognize Harriet Tubman as the chief pioneer of the Underground Railroad; however, have no knowledge of her service in battle. Many recognize her strength but gloss over her courage. Contemporaries are now recognizing the need to celebrate, in a unique and monumental way, the courage of such martyrs. One such recognition is the work of New York artist Agata “Olek” Oleksiak. When asked about her inspiration Olek reports that, “[She] decided to create two pieces in New York, one for Harriet Tubman and one for Susan B. Anthony...They were fighting for the same thing. Installing the two pieces will be a historical moment for me, and I couldn’t choose one over the other.”²⁴

Lesson 1 (*One 90-minute period*): Using similar methodologies and tools as the Native American segment of the unit outlined above, students will analyze and discuss the stylistic and placement considerations of these two monuments and the messages evoked by these monuments as it relates to African American identity and “voice”.

Lesson 2 and 3 (*Four 90-minute periods*): Students will spend the remaining days using similar methodologies and tools as the showcased Native American segment to analyze, explore, discuss and evaluate diverse literary, auditory, visual, and tactile lesson texts and resources as they relate to the marginalized voices and American identities of African-Americans. The texts and resources are listed below. Please refer to annotated bibliographies for more details about the lesson resources.

In the lessons outlined in Segments 2 and 3, as with the lessons modelled in Segment 1, students will be led through a deep analysis of the components of the text and the rhetorical devices (stylistic devices) of diverse literary, auditory, visual, and tactile texts and resources as they serve to convey a message or leave an impression of an enduring understanding. Thinking maps (Appendices 3 and 5) should be employed while using these texts to explicate the components and rhetorical devices of each. Additionally, experiential learning and cultural immersion experiences should be supplemented wherever possible. Local Charlotte supplemental teaching and learning experiences are also highlighted in the potential list of resources for the lessons and extension activities outlined below.

I will allow students to work in groups and discover these stories then share their discoveries, allow for more resources to be covered. I also chose texts below based on my location. The narratives in these texts speak to issues of concern in our locality, as well as our national and global landscape.

Optional Text for Segment 2

The stories of the enslaved: “*Olaudah Equiano*” found in the McDougal Holt Textbook²⁵

About the author Frederick Douglass (pp. 139-141) and *excerpt from Douglass' text* "from What to the Slave Is the Fourth of July" (pp. 157-160)²⁶

About the author Phillis Wheatley (pp. 38 -40) and *Wheatley's poem* "To the Right Honourable William Earl of Dartmouth, His Majesty's Principal Secretary of State for North America (pp.44-45)²⁷

About the author Harriet Tubman (pp.189-190)²⁸

Blue Sky by Common – lyric analysis²⁹

Additional Experiential Learning Options and Assessments Include a Blend of Visual, Auditory, and Tactile Texts/Exhibits: For example, *Students in my class have or will experience...*

- *Know Justice Know Peace Exhibit (memorial of black victims of police killings) (monument to those who resisted such treatment right here in the streets of Charlotte and across the country) (learn by experiencing...)* (Levine Museum of the New South)
- *Photography for Social Justice lessons with the Light Factory* (a local photography and visual arts company will work with students to give voice to social justice issue in their respective community through imagery)

Segment 3: The Immigrant-American (5 days)

The Monuments of "*The Statue of Liberty*"³⁰ and "*The Immigrants*"³¹ will frame this juxtaposition. In addition to the visuals, students will explore diverse literary, auditory, visual and tactile texts that will allow them to connect themes about American history and American identity to themes across these diverse texts while examining the literal, figurative and connotative ways that language, imagery, sound and structure are employed as rhetorical devices to convey an enduring understanding.

These "texts/monuments" were intentionally chosen because the promise alluded to by the iconic *Statue of Liberty* is in direct opposition to the Eastern European Jew, the "Freed" African en(slave)d, the Priest and the worker, all of whom are represented by the "Immigrant" monument. This duplicity is especially evident during the context of the births of these two monuments. *Be sure to include an in-depth discussion of context [C] in the analysis. Additionally, author's information (i.e. the sculptor/ project director. visionary) and the wider scope context of the setting/time period, funding sources, intended message of the monument, etc.) should be evaluated.* Refer to model lesson for class-created Monument and Memorial Criteria Evaluation Thinking Map.

Lesson 1 (1-90-minute period): Using similar methodologies and tools as the segments of the unit outlined above, students will analyze and discuss the stylistic and placement considerations of these two monuments and the messages evoked by these monuments as it relates to Immigrant and Immigrant-American identity and "voice".

Lesson 2 and 3 (4-90-minute periods): Students will spend the remaining days using similar methodologies and tools as the showcased segment, to analyze, explore, discuss and evaluate diverse literary, auditory, visual and tactile lesson texts and resources as they relate to the marginalized voices and American identities of Immigrants and/or children of immigrants. The texts and resources are listed below. Please refer to annotated bibliographies for more details about the lesson resources.

Additional texts for this five- day lesson are broken down into further delineated immigrant identities and can be supplemented and omitted as you deem necessary. Allowing students to work in groups and discover these stories then share their discoveries, allow for more resources to be covered. I also chose texts based on my location. The narratives in these texts speak to issues of concern in our location, as well as our national and global landscape.

African Immigrant Experience

“The Danger of a single story” by Chimamanda Adichie³²

*“Diary of a Teenage Refugee”*³³

European Immigrant Experience

*“City of Immigrants”*³⁴ Gamification Teaching and Learning online game by Mission US

“A Tattoo to Remember” By Jodi Rudoren in Jerusalem³⁵ and the poem *“Tattoo”*³⁶ by Greg Shapiro

Asian Immigrant Experience

“Mother Tongue” by Amy Tan³⁷

“Two Ways to belong in America” by Bharati Mukherjee³⁸

Caribbean Immigrant Experience

“Girl” by Jamaica Kincaid³⁹

“Speech of Marcus Garvey” by Marcus Garvey & the Skalites⁴⁰

Latino Immigrant Experience

“The Latin Deli: An Ars Poetica” by Judith Ortiz Cofer⁴¹

“American History” by Judith Ortiz Cofer⁴²

Experiential Learning Opportunities in Charlotte, NC area

Levine Museum of the New South ⁴³

The Neuvo South Nuevolution Porch exhibit that can travel to your school.

LACA (Latin American Coalition Art)⁴⁴

As immigration trends here in Charlotte, NC suggest, our city and our county is now home to an ever-expanding immigrant population. Many of these residents have strong ties to the countries of their origins of birth and thus navigate via a transnational identity. To truly inspire an inclusive setting, and operate as a highly effective 21st century educator, educators must create and facilitate opportunities for students to collaborate in a diverse world and celebrate diversity rather than merely tolerate diversity.

End Assessment

In addition to the one pager, and various other “informal measures” during these lessons, this *Appendix 7 After Lessons assessment* can be used toward the close of the course. Appendix 7 outlines the *framework* for a “formal” assessment I created to measure student mastery of standards. The test questions and question-types are indicative of the expectations and rigor of End of Course exams, collegiate students and national exams, such as the Advanced Placement (AP) Exam. In this assessment you would need to copy the three texts in their respective locations preceding the multiple-choice questions. The assessment requires students to respond to the text in many ways (Recognizing and Accurately identifying rhetorical device and impact of the rhetorical device, inferencing, postulating, reasoning, defending using accurately cited textual evidence, writing, considering theme across texts). A plethora of different measures of the standards practiced in this unit, can be accessed via these critical-thinking questions, demonstration activities and a choice of argumentative writing prompts. Question 16 allows the educator to gauge whether the practiced learning skills were transferred by the student to his/her independent literary analysis using the Rhetorical Triangle (Appendix 3) and Stylistic Analysis Chart (Appendix 5).

Extension Activities

Additionally, students should be provided an opportunity to work in demonstration learning pairs to research, analyze, present analysis and create a ‘Memorial Mock-up’ for diverse pairs and studies of monuments. These pairs include students’ own choice comparisons and options such as the two listed below. Teachers can find examples of iconic memorials for LGBTQ rights and juxtapose it against an anti-gay memorial or symbol, etc. The notion here is to provide students with an opportunity to research a “marginalized” culture, experience its diverse cultural expressions, teach others about the culture and create a mock-up memorial in honor and celebration of that culture. Even if there are no existing memorials to note, students can research people (See example B) and symbols associated with that culture and include literary texts that speak to that identity (see examples below).

- A. Toussaint L’ Overture – Dutty Bookman (Boukman)⁴⁵: In example A the very well-known Toussaint L’ Overture is the heralded hero of the Haitian Revolution; however, very few people know of his motivator and mentor, Dutty Bookman, who history has it, was the actual catalyst for the Revolution. Bookman, an enslaved, educated Maroon was born in Jamaica, and later sold from his home country because he taught the enslaved to read and write. Bookman (later changed to Boukman) was sold to a family in Haiti where he is lauded as the agitator and initial ignitor of the Haitian Revolution for freedom. Marginalized narratives such as Dutty Bookman’s deserve to be told, honored and celebrated. **(History connection)**
- B. Susan B. Komen - Henrietta Lacks: In example B the well-known Susan B. Komen is an iconic representation of the nation’s- and the world’s- fight against cancer whereas Henrietta Lacks, the woman whose cells made the fight possible and successful, remains an unknown figure in the medical and layman’s frame of reference. Marginalized narratives, especially of such grand importance, such as Henrietta

Lacks' need to be told, honored and celebrated. (**Science & Technology Interdisciplinary connection**)

Appendix 1: Teaching Standards

RL.1.11-12: Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. Students are continuously required to cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text by providing examples from the text to outline rhetorical triangle components, creating stylistic analysis charts and providing written responses to short-constructed responses as well as more detailed written responses.

RL.2.11-12: Determine multiple themes or central ideas of a text and analyze their development over the course of the text including how they interact and build on one another to produce a complex text; provide an objective summary of the text

RL.3.11-12: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g. setting, how the action is ordered, how the characters are introduced and developed (characterization)

RL.4.11-12: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging or imaginative. Analyze how setting (context) impacts language and vice versa

RL.5.11-12: Analyze how an author's choices concerning how to structure specific parts of a text (e.g. the choice of where to begin or end a story) the choice to provide a comic or tragic resolution or no real resolution at all (cliff-hanger) and how these choices contribute to the overall structure and literary beauty of the text and its aesthetic impact.

RL.6.11-12: Analyze a case in which grasping a point of view requires distinguishing between what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, hyperbole or understatement, etc.)

RL.7.11-12: Analyze multiple interpretations of a story, drama, or poem evaluating how each version interprets the source text (e.g. recorded or live play and reading the play).

RL.9.11-12: Demonstrate knowledge of eighteenth-, nineteenth-, and early twentieth-century foundational American literature, including how two or more texts from the same period treat similar themes or topics

L4. A: Use context to determine the meaning of an unknown or ambiguous word

L5. A: Interpret figures of speech and analyze their role in a text

L5. B: Analyze nuances in the meaning of words with similar denotations

W9: Draw evidence from literary or informational texts to support analysis, reflection and research

W9. A: Demonstrate analysis of eighteenth-, nineteenth-, and early twentieth-century foundational American literature, including how two or more texts from the same period treat similar themes or topics

Appendix 2: The Rhetorical Triangle C.A.A.M.P Cornell Notes – Teacher Model

Name: <u>Teacher Copy</u> Course: <u>English Language Arts</u> Block: _____ Date: <u>C.A.A.M.P Lesson</u>	
TOPIC: C.A.A.M.P “Close” Read and Analysis of Textual Elements	
What is text?	Text is anything that can be read, viewed, heard, or tangibly experienced.
How do I critically and effectively Analyze the Components of a Text?	A critical part of “CLOSE” Reading, Analyzing and Evaluating diverse texts is a reader’s identification and analysis of the critical components of said text.
What are the critical components of a text that must be considered in Analysis of Text?	<ul style="list-style-type: none"> ➤ Context ➤ Author, ➤ Audience ➤ Message ➤ Purpose <p>These elements are conveyed in the Rhetorical Triangle Thinking Map adapted from Aristotle</p>
CONTEXT	The setting (Time and Place) of the text. More than just identifying the time and place effective analysis includes determining the Political, Economic, Religious, Social, Intellectual and Area influences on the text. In certain genres of text, these dimensions are outside of the writer’s control. For example, If a writer is writing about the Holocaust, the exigency (setting) is outside of the writer’s control but still must be considered as the setting has a major impact on the text.
AUTHOR	The author and his/her perspective must also be closely analyzed when “CLOSE” reading text as author’s life and experiences (i.e. author’s perspective) impacts the text as well and informs the tone of the text
AUDIENCE	The audience is crucial in textual analysis as the author’s chief intent is to get the audience to accept his/her message. Therefore, authors choose their language especially to connect to and “persuade” the audience to believe in and accept their messages.
MESSAGE	At the heart of the text is the message (also known as the theme or moral). This message is the author’s intended take away from the text. The take-away, although immediately connected to the message of the text, is typically universal and can apply to other texts and situations as well. It is the “larger than life” message derived from the text.
PURPOSE	The author’s purpose is the “why” of the text. All authors create texts in order to convey a message and have that message accepted. Beyond that authors may have an intention to describe, explain, inform, etc. This is an essential part of the author’s purpose
<p>SUMMARY: Cornell Notes should always require students to summarize the material that they have just engaged with in order to interact with the text immediately following direct instruction/note-taking. The notes should be reviewed within 24 hours and again 7 days later. The AVID 10-24-7 methodology has proven an effective method for students to transfer learning from short-term to long term memory.</p> <p>QUESTION: How does the C.A.A.M.P acronym demonstrate the essential components of a text?</p>	

Appendix 3: The Rhetorical Triangle C.A.A.M.P Mnemonic and Thinking Map

Rhetorical Triangle -
"Thinking Map for Analysis of Critical Components of a Text"

CONTEXT (C)

'AKA' Exigency

Political, Economic,
Religious, Social,
Intellectual, Area Setting

MESSAGE (M)

Theme/Moral of the "Story"
(Narrative/Literary)

Argument (Informational)

Findings/Objective Summary
(Statistics, Charts Reports)

Enduring Understanding
(Central Idea)

PURPOSE (P)

Why Write?

Create?

AUTHOR (A)

Author's Life and Perspective
and its influence on the text

In literary texts, it is also
important to pay attention to
the perspective of the
speaker (Remember author
and speaker are not
necessarily one in the same)

The author must be credible
and moral (**Ethos**)

AUDIENCE (A)

Audience is everything as the
Text is written to persuade the
Audience to accept the message

Make the audience "feel" your
message. Appeal to the reader's
emotions (**Pathos**)

Appendix 4: Lady Lockett's Stylistic Analysis Chart

Lady Lockett's Stylistic Analysis Chart – (Teacher Template/Notes)

TONE = Author's Attitude @ the subject as Determined by Diction, Syntax & Figurative Language
(Author's perspective)

MOOD = Audience's Attitude as Created via Diction, Syntax & Figurative Language
(Reader's emotional attachment to the text and feelings about the subject)

MESSAGE= (Text Take-away: Refer back to Rhetorical Triangle)

DICTION	SYNTAX	FIGURATIVE LANGUAGE
<i>Choice of Words AKA Word Choice</i>	<i>Arrangement and Structure of Words, Phrases and Sentences</i>	<i>Hidden Meaning Behind the Words (figurative combination of words)</i>
Formal & Informal Connotation & Denotation Symbolic meaning of words Jargon/Technical Dialect Slang Colloquial Alliteration = Sound of the word	Narrative Plot Structure (including devices such as flashback and flash-forward that interrupt or alter structure) Poetic Patterns of Stanzas, Rhyme and Meter Compare and Contrast Structural Arrangement Expository Arrangement (Introduction, Body, Conclusion) (Chosen for the and the Arrangement) News Article Arrangement (Heading, etc.) (11-12) Band should also be able to identify and characterize advanced structural devices Antithesis, Oxymoron, Juxtaposition, Anaphora, Parallel Structure	Simile & Metaphor Personification Allusion Irony (Situational, Verbal, Dramatic)

Appendix 5:

Lady Lockett's Stylistic Analysis Chart - Student Template

TONE=

MOOD=

MESSAGE=

DICTION	SYNTAX	FIGURATIVE LANGUAGE

Appendix 6: SIDE 1: One-Pager Rubric

**Create a ONE-PAGER conveying the MESSAGE of the text
EACH ONE-PAGER MUST FILL THE ENTIRE PAGE AND INCLUDE THE
FOLLOWING!!!**

*****On a separate sheet of paper, respond to the questions that follow (R.A.C.E.R)*****

ONE PAGER & RACER RESPONSE RUBRIC

	4 pts	3 pts	2pts	1pt	0pt
Stylistic Analysis	<u>Expertly</u> selects One word (DICTION) that conveys the TONE of the text and the identified MESSAGE in the text <u>Expertly</u> identifies One Figurative Language Device that conveys the identified message <u>Expertly</u> conveys the Name of the device, provides an example of the device and the page # of the device)	<u>Sufficiently</u> selects One word (DICTION) that conveys the TONE of the text and the identified message of the text <u>Sufficiently</u> identifies One Figurative Language Device that conveys the identified message <u>Sufficiently</u> names the device, provides an example of the device and the page # of the device)	<u>Somewhat</u> selects One word (DICTION) that conveys the TONE of the text and the identified message of the text <u>Somewhat</u> identifies One Figurative Language Device that conveys the identified message <u>Somewhat</u> names the device, provides an example of the device and the page # of the device)	<u>Insufficiently</u> selects One word (DICTION) that conveys the TONE of the text and the identified message of the text <u>Insufficiently</u> identifies One Figurative Language Device that conveys the identified message <u>Insufficiently</u> names the device, provides an example of the device and the page # of the device)	No Analysis Provided
(2) Quotations	The two quotations used from the text are copied word for word, in quotation marks with page numbers and <u>expertly</u> ties all the components together	Two quotations are used from the text but they have spelling errors in them or do not have quotation marks or page numbers and <u>sufficiently</u> ties all the components together	One or more quotations are used, has spelling error, and/or does not have quotation marks or page numbers and <u>somewhat</u> ties all the components together	One quotation is used, has spelling errors, and/or does not have quotation marks or page numbers and/or <u>insufficiently</u> ties all the components together	No quotations
Illustration/s	Illustration was created with effort (not hurried); large enough to see; Image expertly conveys the quotations and other elements of the text. Includes color and fills the entire page	Illustration was created with “some” effort; Image sufficiently conveys the quotations and other elements of the text. Includes color and mostly fills the entire page	Illustration was created with “some” effort; Image somewhat conveys the quotations and other elements of the text. Includes some color and somewhat fills the page	Illustration was created hastily; Image does not clearly convey the quotations and other elements of the text. Some or none of the page is colored.	No illustration
R.A.C.E.R Reader Response	<u>Expertly</u> responds to ALL constructed response questions using R.A.C.E.R and indicating a thorough understanding of the question and the text.	<u>Sufficiently</u> responds to AT LEAST (3) constructed response questions using R.A.C.E.R and indicating a thorough understanding of the question and the text.	<u>Somewhat</u> responds to AT LEAST (2) constructed response questions somewhat using R.A.C.E.R and indicating a basic understanding of the question and the text.	<u>Insufficiently</u> responds to AT LEAST (2) constructed response questions insufficiently using R.A.C.E.R and indicating a basic understanding of the question and the text.	Response is inaccurate, confused, and/ or irrelevant. Does not follow R.A.C.E.R method. Responds to 1 or fewer questions
Appearance	The project was neat, clear, shows a lot of brainstorming and effort went into it and includes expert organization A. YOUR NAME ON THE BACK B. TITLE FOR YOUR IMAGE C. Title of anchor text	The project is Sufficiently neat, the information is sufficiently organized and 2/3 (A-C) requirements are met	The project is Somewhat neat, the information is somewhat organized and 2/3 (A-C) requirements are met	The project is Insufficiently neat, the information is insufficiently organized and 1/3 (A-C) requirements are met	The project is extremely sloppy and disorganized and NO (A-C) Requirements are met

Appendix 6: SIDE 2: One-Pager Constructed Response Questions

1. How does the image (IMAGERY) that you created convey a Message of the text?
2. How does the word (DICTION) you chose, convey the MESSAGE that you identified?
3. How does the figurative language device (FIGURATIVE LANGUAGE) you identified convey the Author's MESSAGE?
4. How do the QUOTES that you identified convey the MESSAGE of the text?
5. How does the author's structure of the text (SYNTAX) support the Message of the text?

Appendix 7: After Lessons - Assessment

Directions: MC (4 POINTS EACH) DA (5 POINTS EACH) ESSAY (10 POINTS)

For Questions 1-5: READ AND RESPOND USING “*The New Colossus*”

For Questions 6-11: READ AND RESPOND USING “*Let America be America Again*”

For Questions 12-15: READ AND RESPOND USING “*Immigrants*”

“*The New Colossus*” By Emma Lazarus

About the Author: Emma Lazarus (1849-1887) was a Jewish woman born to a well-to-do family in New York and one of the first successful Jewish American authors. Lazarus was a well-known advocate for Jewish refugees arriving in New York after violent anti-Semitic riots in Russia. Originally written in 1883 for an art auction to raise funds to build a pedestal for the Statue of Liberty, “*The New Colossus*” did not become part of the monument until 1903, when it was inscribed on a plaque and placed on the inner wall. In 1945, it was relocated over the main entrance.⁴⁶

1. “*brazen giant of Greek Fame*” (line1) is a/an...?
 - A. Allusion
 - B. Phrase
 - C. Oxymoron
 - D. Metaphor
 - E. Both A & B
2. Why is the “*mighty woman with a torch*” given the name “Mother of Exiles”
 - A. Because she exiles those who are not loyal to her
 - B. Because she is mighty, and others must bow before her
 - C. Because she welcomes all citizens of the country
 - D. Because she cares for those cast out of their motherlands
 - E. All of the above
3. What word can synonymously be used as the author has used “*pomp*” (line 9)
 - A. Aristocracy
 - B. Pride
 - C. Boastfulness
 - D. Imperiousness
 - E. All the Above
4. Lines 09-14 *suggests* that the Mother of Exiles...?
 - A. Welcomes the poor, suffering and oppressed
 - B. Worships the poor, suffering and oppressed
 - C. Abhors the poor, suffering and oppressed
 - D. Silences the poor, suffering and oppressed
 - E. Exiles the poor, suffering and oppressed
5. The author *characterizes* the New Colossus as...?
 - A. Silent and Brazen
 - B. Welcoming and Nurturing
 - C. Wretched and Oppressive
 - D. Tired and Poor
 - E. Golden and Pompous

“*Let America Be America Again*” by Langston Hughes

Langston Hughes (1902-1967) is an African-American poet who rose to prominence in the 1920's. Hughes was known for his poetry, drama, fiction, criticism, and autobiographical writing about black life in America. His essay “The Negro Artist and the Racial Mountain” is seen to many as the manifesto of the African-American artist during the period of the Harlem Renaissance.⁴⁷

6. “Let America” (lines 1, 6, 62) ... “Let it be” (lines 2,3,7)...”I am” (lines 19-22,25,31-34,37, “And all the” (lines 57-59)...are ALL *examples* of this literary device?
 - A. Simile
 - B. Paradox
 - C. Anaphora
 - D. Oxymoron
 - E. Alliteration

7. What *effect* does the parenthetical elements have on the text?
 - A. They create tension in the poem indicated by the exclusion of the speaker
 - B. They provide repetition of happy times in the life of the speaker
 - C. They set apart what America is to all its citizens
 - D. They emphasize what America should be to all its citizens
 - E. They show the speaker’s appreciation for America

8. Who is the *speaker* in the poem?
 - A. A poor white man
 - B. A poor black man
 - C. Langston Hughes
 - D. Any American who has been duped by what American should be but has not been
 - E. The Negro bearing slavery’s scars

9. What do the words “*opportunity*” and “*free*” (line 13) MOST connote?
 - A. Patriotism
 - B. Strength
 - C. Power
 - D. Service
 - E. Greed

10. “*O, Let American be America again/ The land that never has been yet...*” (lines 62-63) reinforces...?
 - A. The speaker’s sarcasm
 - B. The beauty of America
 - C. The Speaker’s pleasure with America
 - D. The paradoxical promise of America
 - E. Both A & D

11. The author's *use of Anaphora* serves to do all of the following EXCEPT?
- A. Emphasize key points
 - B. Highlight instances and differences
 - C. Create a chanting quality
 - D. Illuminate the message
 - E. Ask a question that will be answered

“Immigrants” by Pat Mora

Pat Mora (1942-) is a Texas-born writer who celebrates Mexican American heritage in poems and essays. Mora grew up in a bilingual home where she learned to read and write in both English and Spanish.⁴⁸

12. What does the symbolic representation of “*hot dogs and apple pie*” reflect about immigrant intentions?
- A. Immigrants are typical Americans
 - B. Immigrants suppress their culture to accept the American culture
 - C. Immigrants desire to fit in/assimilate with typical American culture
 - D. Immigrants prefer American culture to the culture of their homelands
 - E. American culture is better than Immigrant Culture
13. “*Bill, Daisy, English, Spanish, Polish, American*” are all examples of...?
- A. Concrete, Common Nouns
 - B. Abstract, Common Nouns
 - C. Abstract, Proper Nouns
 - D. Common, Proper Nouns
 - E. Concrete, Proper Nouns
14. By adding that the parents in the poem “*whisper*” to their children at night, the author implies ALL of the following EXCEPT...?
- A. Parents are still reminiscent and reverent of their native tongue
 - B. Parents do not want their children to forget their native tongue
 - C. The native tongue of the parents does not feel welcomed in America
 - D. Parents want children to forget the native tongue of their ancestors
 - E. Parents reverence their homelands
15. Lines 4-5 predominantly *employ what* figurative language device?
- A. Simile
 - B. Metaphor
 - C. Alliteration
 - D. Personification
 - E. Both C & D

16. Choose ONE (1) of the three poems and CREATE a rhetorical analysis triangle (A) and stylistic analysis chart (B). *Hint: Use author information above the poem (5 Points EACH)*

17. Choose ONE (1) of the following prompts and Provide a detailed, text-supported essay response to the question (*10 Points*)

(A) How does Pat Mora use syntax to convey her message?

(Remember to tell what the message is and explicate HOW Mora uses syntax to convey the message, citing textual evidence and explaining inferences made from the rhetoric and syntactical devices of the text).

(B) Compare Langston Hughes' and Emma Lazarus' view of America.

(Remember to convey each view and show how they compare/contrast, citing textual evidence from both to support your comparison and explaining inferences made from the rhetoric and rhetorical devices of both texts).

Notes

- ¹ Earley, Lawrence. "Lawrence Earley / Writer & Photographer." Accessed December 16, 2017. <https://larryearley.wordpress.com/>.
- ² Boss, Ericka p.9 *Memorial Mania: Public Feeling in America*
- ³ NC Teacher Evaluation My Talent Standard 2.2
- ⁴ Coffey, Heather Culturally Relevant Teaching. Accessed September 14, 2017. www.learnnc.org/lp/pages/4474
- ⁵ Tolles, Thayer. "From Model to Monument: American Public Sculpture 1865-1915," The Metropolitan Museum of Art, October 2004. Accessed November 30, 2017. https://www.metmuseum.org/toah/hd/modl/hd_modl.htm
- ⁶ Boss, Ericka p.9 *Memorial Mania: Public Feeling in America*
- ⁷ Wright, Emiene. "Rising Artist Sloane Siobhan Maps Black Girl Magic." Creative Loafing Charlotte. December 16, 2017. Accessed December 16, 2017. <https://clclt.com/charlotte/rising-artist-sloane-siobhan-maps-black-girl-magic/Content?oid=7622585>.
- ⁸ Wright, Emiene. "Rising Artist Sloane Siobhan Maps Black Girl Magic." Creative Loafing Charlotte. December 16, 2017. Accessed December 16, 2017. <https://clclt.com/charlotte/rising-artist-sloane-siobhan-maps-black-girl-magic/Content?oid=7622585>.
- ⁹ Jones, Terry-Ann. *Jamaican Immigrants in the United States and Canada: Race, Transnationalism, and Social Capital*. New York: LFB Scholarly Publishing LLC, 2007. Accessed November 26, 2017. ProQuest Ebook Central. Created from cmlibrary-ebooks on 2017-11-19. Chp 6. P.111
- ¹⁰ Smith, Heather A. and Furuseth, Owen J. eds. Singer, Audrey
- ¹¹ Iyer Deepa "We Too Sing America" p.156
- ¹² Masons, Bakken. "Masons Celebrate the 75th Anniversary of Mt Rushmore." *Freemasonry in the Bakken*. October 20, 2016. Accessed December 17, 2017. <http://www.bakkenmasons.com/75-anniversary-mt-rushmore/>.
- ¹³ "A Different View of Mount Rushmore." Indian Country Media Network. April 15, 2012. Accessed December 17, 2017. <https://indiancountrymedianetwork.com/news/a-different-view-of-mount-rushmore/>
- ¹⁴ The O.P.T.I.C Strategy
- ¹⁵ Masons, Bakken. "Masons Celebrate the 75th Anniversary of Mt Rushmore." *Freemasonry in the Bakken*. October 20, 2016. Accessed December 17, 2017. <http://www.bakkenmasons.com/75-anniversary-mt-rushmore/>.
- ¹⁶ "Not Just the Confederacy: Historic Statues, Monuments Native Americans Cite as Racist". <https://www.voanews.com/a/not-just-the-confederacy-historic-statues-monuments-native-americans-cite-as-racist/3997770.html>
- ¹⁷ "A Different View of Mount Rushmore." Indian Country Media Network. April 15, 2012. Accessed December 17, 2017. <https://indiancountrymedianetwork.com/news/a-different-view-of-mount-rushmore/>
- ¹⁸ "Memorials and Recommendations of the Grand Fire Council of American Indians" *A letter to the mayor of Chicago*
- ¹⁹ Hatlie, Mark R. "Deconstructing Historical Markers." Sites-of-memory.de Analysis. Accessed December 16, 2017. <http://sites-of-memory.de/main/deconstruction.html>.
- ²⁰ Pages 1-9 of the 2013 released Advanced Placement Language and Composition course utilize a monument and memorial prompt that directly linked to this unit. The prompt can be found at the following link https://secure-media.collegeboard.org/digitalServices/pdf/ap/apcentral/ap13_frq_english_language.pdf
- ²¹ The One-Pager is an adaptive AVID Strategy that I tweaked to fit this unit. Additional information about One-Pagers can be found at the following links: <https://www.tylerisd.org/site/handlers/filedownload.ashx?moduleinstanceid=35191&dataid=10349&FileName=AVID%20One%20Pager%20Directions.pdf> and <https://www.sps186.org/downloads/basic/351697/One-pager.pdf>
- ²² "Susan B. Anthony Dollar." United States Mint. Accessed October 24, 2017. <https://www.usmint.gov/coins/coin-medal-programs/circulating-coins/susan-b-anthony-dollar>.
- ²³ Dvorak, Petula. "Perspective | America's Missing Slave Memorials: It's Time to Truly Acknowledge Our Bloody past." *The Washington Post*. August 28, 2017.
- ²⁴ Nalewicki, Jennifer. "Giant Harriet Tubman 'Yarn Bomb' Portrait Debuts in Upstate New York." *Smithsonian.com*. May 04, 2017. Accessed October 24, 2017.
- ²⁵ Holt McDougal Literature: Grade 11: Houghton Mifflin Harcourt, 2012. pp. 82-88
- ²⁶ Mullane, Deirdre. *Crossing the Danger Water Three Hundred Years of African-American Writing*. New York: Doubleday, 1993. pp.

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- ²⁷ Mullane, Deirdre. *Crossing the Danger Water Three Hundred Years of African-American Writing*. New York: Doubleday, 1993.
- ²⁸ Mullane, Deirdre. *Crossing the Danger Water Three Hundred Years of African-American Writing*. New York: Doubleday, 1993.
- ²⁹ Lynn Jr., Lonnie (Common) "Blue Sky" YouTube. October 04, 2011. Accessed December 17, 2017. <https://www.youtube.com/watch?v=Td1x2z7CjTI>.
- ³⁰ "Statue of Liberty National Monument (U.S. National Park Service)." National Parks Service. Accessed December 16, 2017. <https://www.nps.gov/stli/index.htm>.
- ³¹ "*The Immigrants*" Information provided by the NYC Government and Parks Department <https://www.nycgovparks.org/parks/battery-park/monuments/765>
- ³² Adichie, Chimamanda Ngozi. "The Danger of a Single Story." TED: Ideas worth Spreading. https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.
- ³³ "Diary of a Teenage Refugee." CommonLit <https://www.commonlit.org/texts/diary-of-a-teenage-refugee>.
- ³⁴ Mission US is an interactive, role-playing game that immerses students in American history. <http://www.mission-us.org/pages/mission-4-educator-guide-resources>
- ³⁵ Published in New York Times Upfront magazine.com p. 16 January 7, 2013 pp.16-17
- ³⁶ Patterns Tattoo poem by Greg Shapiro
- ³⁷ Kirsznner, Laurie G., and Stephen R. Mandell. *Patterns for College Writing: A Rhetorical Reader and Guide*. Boston: Bedford/St. Martins, 2004.
- ³⁸ Kirsznner, Laurie G., and Stephen R. Mandell. *Patterns for College Writing: A Rhetorical Reader and Guide*. Boston: Bedford/St. Martins, 2004.
- ³⁹ Kincaid, Jamaica. "Girl." *The New Yorker*. June 19, 2017. Accessed December 12, 2017. <https://www.newyorker.com/magazine/1978/06/26/girl>.
- ⁴⁰ Mackj100. "Clip of a Powerful Marcus Garvey Speech." YouTube. November 19, 2011. Accessed December 12, 2017. <https://www.youtube.com/watch?v=EFhksjZYTds>.
- ⁴¹ Cofer, Judith *Latin Deli: An Ars Poetica* found in *The Voices of Latino Culture: Readings from Spain, Latin America, and the United States*, ed. Daniel S. Whitaker (Dubuque, IA: Kendall/Hunt, 1996), 265-67.
- ⁴² Kirsznner, Laurie G., and Stephen R. Mandell. *Patterns for College Writing: A Rhetorical Reader and Guide*. Boston: Bedford/St. Martins, 2004.
- ⁴³ "Exhibits." ¡NUEVOlution! Latinos and the New South | Levine Museum of the New South. Accessed December 16, 2017. <https://www.museumofthenewsouth.org/exhibits/nuevolution-latinos-and-the-new-south/pop-up-porches>.
- ⁴⁴ <http://www.lacaprojects.com/>
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https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story

Coffey, Heather *Culturally Relevant Teaching*. Accessed September 14, 2017.
www.learnnc.org/lp/pages/4474

Published as an online resource for educators, Learn NC was a program of the University of North Carolina at Chapel Hill School of Education from 1997 – 2013. It provided lesson plans, professional development, and innovative web resources to support teachers, build community, and improve K-12 education in North Carolina. Learn NC is no longer supported by the School of Education – this is a historical archive of their website. On this website, Heather Coffey provides many useful resources for culturally-relevant teaching.

“A Different View of Mount Rushmore.’ Indian Country Media Network. April 15, 2012. Accessed November 20, 2017. <https://indiancountrymedianetwork.com/news/a-different-view-of-mount-rushmore/>

The Indian Country Media is a multi-faceted resource for Native American culture, news, views, arts and entertainment, history and genealogy, health and wellness and environmental issues. Natives and the growing number of people interested in Indians and Indian country alike will find this a fascinating resource to examine the lives and accomplishments of people that Euro-centric history has purposely ignored and suppressed.

Use in conjunction with the image “*Mount Rushmore*” as the first entry point to the text (warm-up). After the initial processing of the warm-up students will work in collaborative groups to read and analyze the literary text (the reading). The text is available online at the following link # 13 <http://www.bakkenmasons.com/75-anniversary-mt-rushmore/>

Iyer, Deepa. *We Too Sing America: South Asian, Arab, Muslim, and Sikh Immigrants Shape Our Multiracial Future*. NY: The New Press, 2015.

Mullane, Deirdre. *Crossing the Danger Water Three Hundred Years of African-American Writing*. New York: Doubleday, 1993.

Anchor Books editor, Deirdre Mullane begins the *Crossing the Danger Water: Three Hundred Years of African-American Writing* with an inscription quoted from Maligriot, Mamadou Kouyate, taken from *Sundiata: An Epic of Old Mali, A.D. 1217-1237*. The inscription reads, “I teach the kings of their ancestors so that the lives of the ancients might serve them as an example, for the world is old but the future springs from the past” . As suggested by the quote and its title, this anthology serves to bring together a multitude of writings of a variety of literary genres: fiction, autobiography, poetry, letters, journal reports, songs, court decision, documents and manifestos- that reflect diverse African-American experiences.

Nalewicki, Jennifer. "Giant Harriet Tubman 'Yarn Bomb' Portrait Debuts in Upstate New York." Smithsonian.com. May 04, 2017. Accessed October 24, 2017.
<https://www.smithsonianmag.com/travel/massive-harriet-tubman-yarn-bomb-debuts-upstate-new-york-180963078/>

This Smithsonian Magazine article reports on an interview conducted to showcase the work of New York City-based multimedia artist Agata "Olek" Oleksiak. Known for her avant-garde art installations using yarn, Oleksiak communally created a 32-foot mural in honor of American abolitionist and humanitarian Harriet Tubman. She will also create one in New York in honor of Susan B. Anthony. When asked about her inspiration Olek says. "I decided to create two pieces in New York, one for Harriet Tubman and one for Susan B. Anthony...They were fighting for the same thing. Installing the two pieces will be a historical moment for me, and I couldn't choose one over the other."

O.P.T.I.C Strategy is a strategy employed in Advanced Placement Language and Composition courses and is designed to provide students with a viable "thinking map" when analyzing visual texts. The strategy sheet is available online at:
<https://www.bcsch.org/site/handlers/filedownload.ashx?moduleinstanceid=9314&dataid=10886&FileName=OPTIC.pdf>

Jones, Terry-Ann. *Jamaican Immigrants in the United States and Canada: Race, Transnationalism, and Social Capital*. New York: LFB Scholarly Publishing LLC, 2007.

Smith, Heather A. and Owen J. Furuseht, "The 'Nuevo South' Latino Place Making and Community Building in the Middle-Ring Suburbs of Charlotte," in Audrey Singer, Susan W. Hardwick, and Caroline B. Brettell, eds. *Twenty-First Century Gateways: Immigrant Incorporation in Suburban America*. New York, NY: Brookings Institution Press, 2009.