

# *A Group of One*

A literature unit on personal identity and coming of age

Grade 8

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LAE 6325: Language Arts Methods: 6-12

Unit Blueprint

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## Overview

Adolescence can be a tumultuous time in which young teens are seeking to find themselves and make their voices heard. This unit centers on the all important and universal theme of personal identity and coming of age. Through reading poetry written by young teens, the short story entitled *Fish Cheeks* by Amy Tan, and the central novel, *A Group of One* by Rachna Gilmore, students will delve into literature that encompasses the strife and joy of coming of age and finding a personal voice. The concept of reading response writing will sharpen students' skills of self-reflection and text-to-self and text-to-world comprehension ability. This unit will take place over four weeks with sixty minute class sessions five days a week. One week is devoted to short stories and poems centered on the theme and doubling as an introduction to self-reflection. During the following three weeks, students will delve into *A Group of One* by Rachna Gilmore. The unit culminates with students individually creating a personal identity art piece.

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## Objectives

Students will:

- Identify characteristics of coming of age and personal identity stories
- Exhibit self-reflection in writing and discussion exercises
- Increase vocabulary knowledge related to specific multi-cultural literature
- Exhibit understanding of the writing process
- Evaluate how differences in characters' ages shape points of view and actions
- Analyze how text dialogue reveal characters' personal thoughts and voices
- Create art piece that reflect their personal identity

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## Essential Questions-questions & concepts guiding self-reflection throughout the unit

- How important is family heritage to you?
  - How can I make myself known?
  - What do I see as my role in my family? What can I do to improve that role?
  - What will I be doing in ten years?
  - What do I want people to see or think when they interact with me?
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## Unit Sequence

<p><u>Week 1 Day 1</u></p> <p>*Introduce theme of personal identity &amp; coming of age</p> <p>-Build Background:</p> <ul style="list-style-type: none"> <li>• Short Story: <i>Fish Cheeks</i> by Amy Tan</li> <li>• Fishbowl Discussion on family heritage, roles within family, writers' voice</li> </ul> <p>-Preview unit:</p> <ul style="list-style-type: none"> <li>• Share titles of poems and novel</li> <li>• Interest inventory</li> <li>• Explain culminating project: personal identity piece</li> </ul>	<p><u>W. 1 D. 2</u></p> <p>*Review theme by rereading <i>Fish Cheeks</i></p> <p>**Objective: identify characteristics of coming of age literature</p> <p>-Share beginning of characteristics lists for coming of age lit</p> <p>-Compile whole class working list</p> <p>-Poem of the Day: <i>Identity</i> by Allysén Bursex</p> <ul style="list-style-type: none"> <li>• Oral read</li> <li>• Group read</li> <li>• 5 minute Flash response</li> <li>• Cooperative groups: add characteristics from <i>Identity</i> to previous started lists</li> </ul>	<p><u>W. 1 D. 3</u></p> <p>**Objective: identify characteristics of coming of age literature</p> <p>-Add to whole class list of characteristics</p> <p>-Poem of the Day: <i>If</i> by Rudyard Kipling</p> <ul style="list-style-type: none"> <li>• Oral read</li> <li>• Individual read</li> <li>• 5 minute Flash response</li> <li>• Cooperative groups: reread <i>If</i>, discuss differences from previous two poems; add to working group list</li> </ul>	<p><u>W. 1 D. 4</u></p> <p>**Objective: identify characteristics of coming of age literature</p> <p>-Add to whole class list; discuss differences</p> <p>-Introduce novel: <i>A Group of One</i> by Rachna Gilmore</p> <p><b>-Anticipation Guide</b></p> <p>-Guest Speaker: India Association of Ft. Myers</p> <p><u>Assign:</u></p> <p>-response to speaker in journal</p> <p>-make predictions for novel</p>	<p><u>W. 1 D. 5</u></p> <p>**Objective: identify characteristics of coming of age literature</p> <p>-Add to whole class list; discuss differences</p> <p>-Introduce novel: <i>A Group of One</i> by Rachna Gilmore</p> <p><b>-Anticipation Guide</b></p> <p>-Guest Speaker: India Association of Ft. Myers</p> <p><u>Assign:</u></p> <p>-response to speaker in journal</p> <p>-make predictions for novel</p>
<p><u>W. 2 D. 1</u></p> <p>**Objectives:</p> <p>- judge statements of personal identity</p> <p>- use new vocabulary appropriately (Hindi, poori,</p>	<p><u>W. 2 D. 2</u></p> <p>**Objectives:</p> <p>-Analyze how text dialogue reveal characters' personal thoughts and voices</p> <p>-Engage in self-reflection</p>	<p><u>W. 2 D. 3</u></p> <p>** Objective: analyze how text dialogue reveal characters' personal thoughts and voices</p> <p><b>Before Reading:</b></p>	<p><u>W. 2 D. 4</u></p> <p>** Objective: analyze how text dialogue reveal characters' personal thoughts and voices</p>	<p><u>W. 2 D. 5</u></p> <p>**Objectives:</p> <p>-Identify characteristics of coming of age and personal identity stories</p> <p>-Engage in self-reflection</p>

<p>maelstrom, bahji, Mummyji)</p> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Anticipation Guide reviewed with Fishbowl discussion</li> <li>• Introduce complete unit (schedule, big projects &amp; rubric)</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>• Introduce Tara, a Canadian teenager by reading pages 3-5 aloud</li> </ul> <p><u>Assign:</u> -Chap. 1-2</p> <p><b>After Reading:</b> -Vocabulary cards -Double Entry Journals (DEJ)</p>	<p>writing and discussion exercises</p> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Share in groups one example from DEJ</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>• Think Aloud: find examples of revealing of char. thoughts in text</li> <li>• Group reading of chap. 3, finding evidence of char. Thoughts &amp; identity</li> </ul> <p><u>Assign:</u> -Chap. 4</p> <p><b>After Reading:</b> -Vocab cards -DEJ</p>	<ul style="list-style-type: none"> <li>• Jigsaw: share evidence of revelation of char. thoughts &amp; identity</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>• Read aloud chap. 5 paying attention to Tara's mother's reaction &amp; dialogue concerning the grandmother</li> </ul> <p><u>Assign:</u> -Chap. 6</p> <p><b>After Reading:</b> -RAFT paragraph: as Tara's mom speaking about her feelings toward Naniji</p>	<p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Concept map for story lines involving Tara: home, school, Jeff, Naniji</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>• Read chap. 7 in groups</li> <li>• Five Minute Flash: respond to Tara's excitement over Jeff</li> </ul> <p><u>Assign</u> -Chap. 8</p> <p><b>After Reading:</b> -Poems for Two Voices: Tara at school, Tara at home</p>	<p>writing and discussion exercises</p> <p><b>**Turn in ID Project Plan**</b></p> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Group share: Poems for Two Voices</li> <li>• Big Question: How will Tara react when Naniji arrives?</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>• Think Aloud chap.9: pointing out the various behaviors of char. as they prepare for Naniji's arrival</li> </ul> <p><u>Assign:</u> -Chap. 10</p> <p><b>After Reading:</b> -DEJ -Five Minute Flash: "She is shaking." P. 65 Respond</p>
<p><u>W. 3 D. 1</u></p> <p><b>** Objective:</b> Analyze how text dialogue reveal characters' personal thoughts and voices</p> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Jigsaw share: Five Min Flash from W.2 D.5</li> <li>• Reread p. 65 &amp; whole group discuss: Why is Naniji shaking? Make prediction chart for visit</li> </ul>	<p><u>W. 3 D. 2</u></p> <p><b>**Objectives:</b></p> <ul style="list-style-type: none"> <li>-Identify characteristics of coming of age and personal identity stories</li> <li>-Exhibit self-reflection in writing and discussion exercises</li> <li>-Evaluate how differences in characters' ages shape points of view and actions</li> </ul> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Fishbowl Discussion of Tara's words p.77</li> <li>• <b>Student Questions</b></li> </ul>	<p><u>W. 3 D. 3</u></p> <p><b>**Objectives:</b></p> <ul style="list-style-type: none"> <li>-Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</li> <li>-Exhibit self-reflection in writing and discussion exercises</li> </ul> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Review Readers' Theater goals</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>• Read chap. 15 &amp; 16 independently</li> </ul>	<p><u>W. 3 D. 4</u></p> <p><b>**Objectives:</b></p> <ul style="list-style-type: none"> <li>-Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</li> <li>-Exhibit self-reflection in writing and discussion exercises</li> </ul> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Review Readers' Theater goals</li> <li>• Discuss Five Min Flash</li> </ul>	<p><u>W. 3 D. 5</u></p> <p><b>**Objective:</b> Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>• Fishbowl Discussion: response journal entries from previous day</li> <li>• Perform <b>Readers' Theater</b></li> </ul> <p><u>Assign:</u></p>

<p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>Oral read chap 11 whole group-discuss Tara's "asides" regarding her view of how the family is "faking it"</li> </ul> <p><u>Assign:</u> -Chap. 12</p> <p><b>After Reading:</b> <b>-Response Journal:</b> prompt: p. 77, Tara says, "I don't care if she feels at home-I don't feel at home." What does she mean? Would you feel the same way? Explain</p>	<p><b>for Purposeful Learning (SQPL):</b> Tara will change her attitude towards Naniji as she gets to know her.</p> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li><b>Very Important Points (VIPs):</b> read chap. 13 &amp; 14 in groups</li> </ul> <p><u>Assign:</u> <b>After Reading:</b> <b>-DEJ</b></p>	<ul style="list-style-type: none"> <li>Five Minute Flash: p. 115 first paragraph-respond</li> </ul> <p><u>Assign:</u> <b>After Reading:</b> -Prepare <b>Readers' Theater</b> in groups to present Friday: may be any 5-7 minute section of previously read chapters</p>	<p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>Read chap. 17 &amp; 18 in groups</li> <li>Prepare <b>Readers' Theater</b> for Friday</li> </ul> <p><u>Assign:</u> <b>After Reading:</b> <b>-Response Journal:</b> Reflect on Naniji's story &amp; Tara's reaction</p>	<p>-Chap. 19 &amp; 20 <b>-DEJ</b> <b>-One Sentence Prediction:</b> What do you think will happen with Tara's presentation?</p>
<p><u>W. 4 D. 1</u></p> <p><b>**Objectives:</b> -Exhibit self-reflection in writing and discussion exercises -Evaluate how differences in characters' ages shape points of view and actions</p> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>Share predictions &amp; DEJ</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>Think Aloud: chap. 21-how has Tara changed? What does Tara mean by "regular Canadian"?</li> </ul> <p><u>Assign:</u> -Chap. 22</p>	<p><u>W. 4 D. 2</u></p> <p><b>**Objectives:</b> -Evaluate how differences in characters' ages shape points of view and actions -Analyze how text dialogue reveal characters' personal thoughts and voices</p> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>Make predictions for Tara's reaction in journals after group discussion</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>Chap. 23 &amp; 24 in groups</li> <li>Discuss how predications faired</li> </ul> <p><u>Assign:</u> <b>After Reading:</b></p>	<p><u>W. 4 D. 3</u></p> <p><b>**Objectives:</b> -Evaluate how differences in characters' ages shape points of view and actions -Analyze how text dialogue reveal characters' personal thoughts and voices</p> <p><b>Before Reading:</b></p> <ul style="list-style-type: none"> <li>In groups discuss response writing</li> <li><b>Flow diagram:</b> beginning, middle (climactic ch 23), end-prediction</li> </ul> <p><b>During Reading:</b></p> <ul style="list-style-type: none"> <li>Chap. 25 aloud</li> <li>Finish flow diagram</li> </ul> <p><b>After Reading:</b></p> <ul style="list-style-type: none"> <li>Five Min Flash: first</li> </ul>	<p><u>W. 4 D. 4</u></p> <p><b>**Objectives:</b> -Exhibit self-reflection in writing and discussion exercises -Analyze how text dialogue reveal characters' personal thoughts and voices -Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p> <p><b>Final Thoughts:</b></p> <ul style="list-style-type: none"> <li><b>Anticipation Guide</b></li> <li><b>Fishbowl Discussion</b> of AG talking points</li> </ul> <p><b>***Project</b></p>	<p><u>W. 4 D. 5</u></p> <p><b>**Objectives:</b> -Exhibit self-reflection in writing and discussion exercises -Analyze how text dialogue reveal characters' personal thoughts and voices -Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.</p> <p><b>***Project Presentations***</b></p>

<p><b>-Response Journal:</b> as Tara write reactions to activity of ch. 22</p>	<ul style="list-style-type: none"> <li>• <b>Response Journal:</b> analyze Tara's relationship with Naniji now compared to when she first arrived</li> <li>• <b>DEJ</b></li> </ul>	<p>reactions to end of story</p> <p><u>Assign:</u></p> <p><b>-Poems for Two Voices:</b> student choice</p> <p><b>-Response Journal</b> prompt: How did Tara find her voice and identity? Give evidence from text</p>	<p><b>Presentations***</b></p>	
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## Personal Identity Project

### Overview:

Have you ever found yourself wondering if your family or friends even *know* you? *Understand* you? *Hear* you? Throughout *A Group of One* we will be reading pieces that delve into the idea of **personal identity**—who you are, what you believe, how you want people to see you. As we read, we will analyze how characters struggle to have their personal identities and voices known *and* respected. While we read and dig deep into the texts, I want you to start thinking about these questions:

- How important is family heritage to you?
- How can I make myself known?
- What do I see as my role in my family? What can I do to improve that role?
- What will I be doing in ten years?
- What do I want people to see or think when they interact with me?

### Specifics:

Once you've pondered over and possibly even written in your journal about these questions, I want you to plan and create an art piece of any medium that reflects your answers—that tells who you are—**shows your personal identity** as you know it today. I'm looking for self-expression, reflection, care and effort. It is imperative that this piece allows your personal voice to show. *See the specific Art Rubric for exact criteria and their point values.* Along with this art piece, you will turn in a one page reflective essay that answers the questions above and shows your ability of self-reflection. *See Reflection Essay Rubric for specific requirements.*

You will submit a plan for your piece two weeks into our unit that tells me what medium you will use and any struggles you're having as you work on your piece. During the last two days of our unit study, you will present your piece and bullet points from the accompanying one page reflection paper in a five to seven minute timeframe. We will video record your presentation for the purpose of self-critique afterwards. *See the Oral Presentation Rubric for specific criteria concerning your presentation.*

In this big project, I'm giving you permission to spend lots of time thinking about yourself! Use it well ☺ I'm always available to bounce ideas off of as well as guide you through narrowing down your thoughts. More than anything enjoy learning about yourself and letting others know you, too!



## Essential Components & Innovations

- Guest Speaker: India Association of Ft. Myers, <http://www.iafortmyers.org/>
- Video Recording Equipment: for self-critique of oral presentation
- Online class website: [www.katievisaggio.weebly.com](http://www.katievisaggio.weebly.com)

## Materials & Resources

- *Fish Cheeks* by Amy Tan
- *Identity* by Allysen Bursex
- *If* by Rudyard Kipling
- *Self-Identity* by The Quiet Girl
- *A Group of One* by Rachna Gilmore
- Handouts: Anticipation Guide, Double Entry Journal, Vocabulary Cards, Student Questions for Purposeful Learning, VIP post-its, Flow diagram, Exit Slips, Quizzes
- Reading Response Journal Notebook
- Array of art materials
- Nankhati cookies for presentation days: an Indian shortbread cookie (recipe: <http://simpleindianrecipes.com/nankhatai.aspx> )

**\*\*See Appendix for sample lesson plans, resource handouts & print materials \*\***

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**Evaluation Resources**\*\*weekly vocabulary and comprehension quizzes and informal assessments such as exit tickets, discussions, etc. will also be used for evaluation purposes\*\*

**Reflective Writing Rubric:** DEJ & Response Journal Entries \*adapted from ReadWriteThink.org

Criteria	5	4	3	2	1	Score
<b>Depth of reflection</b>	Demonstrate a conscious and thorough understanding of the writing prompt and the subject matter. This reflection can be used as an example for other students.	Demonstrate a thoughtful understanding of the writing prompt and the subject matter.	Demonstrate a basic understanding of the writing prompt and the subject matter.	Demonstrate a limited understanding of the writing prompt and subject matter. This reflection needs revision.	Demonstrate little or no understanding of the writing prompt and subject matter. This reflection needs revision.	
<b>Use of textual evidence and historical context</b>	Use specific and convincing examples from the texts studied to support claims in your own writing, making insightful and applicable connections between texts.	Use relevant examples from the texts studied to support claims in your own writing, making applicable connections between texts.	Use examples from the text to support most claims in your writing with some connections made between texts.	Use incomplete or vaguely developed examples to only partially support claims with no connections made between texts.	No examples from the text are used and claims made in your own writing are unsupported and irrelevant to the topic at hand.	
<b>Language use</b>	Use stylistically sophisticated language that is precise and engaging, with notable sense of voice, awareness of audience and purpose, and varied sentence structure.	Use language that is fluent and original, with evident a sense of voice, awareness of audience and purpose, and the ability to vary sentence structure.	Use basic but appropriate language, with a basic sense of voice, some awareness of audience and purpose and some attempt to vary sentence structure.	Use language that is vague or imprecise for the audience or purpose, with little sense of voice, and a limited awareness of how to vary sentence structure.	Use language that is unsuitable for the audience and purpose, with little or no awareness of sentence structure.	
<b>Conventions</b>	Demonstrate control of the conventions with essentially no errors, even with sophisticated language.	Demonstrate control of the conventions, exhibiting occasional errors only when using sophisticated language.	Demonstrate partial control of the conventions, exhibiting occasional errors that do not hinder comprehension.	Demonstrate limited control of the conventions, exhibiting frequent errors that make comprehension difficult.	Demonstrate little or no control of the conventions, making comprehension almost impossible.	

**Oral Presentation Rubric:** Readers' Theater & Project Presentations \*adapted from ReadWriteThink.org

Criteria	4—Excellent	3—Good	2—Fair	1—Needs Improvement
<b>Delivery</b>	<ul style="list-style-type: none"> <li>• Holds attention of entire audience with the use of direct eye contact, seldom looking at notes</li> <li>• Speaks with fluctuation in volume and inflection to maintain audience interest and emphasize key points</li> </ul>	<ul style="list-style-type: none"> <li>• Consistent use of direct eye contact with audience, but still returns to notes</li> <li>• Speaks with satisfactory variation of volume and inflection</li> </ul>	<ul style="list-style-type: none"> <li>• Displays minimal eye contact with audience, while reading mostly from the notes</li> <li>• Speaks in uneven volume with little or no inflection</li> </ul>	<ul style="list-style-type: none"> <li>• Holds no eye contact with audience, as entire report is read from notes</li> <li>• Speaks in low volume and/ or monotonous tone, which causes audience to disengage</li> </ul>
<b>Content/ Organization</b>	<ul style="list-style-type: none"> <li>• Demonstrates full knowledge by answering all class questions with explanations and elaboration</li> <li>• Provides clear purpose and subject; pertinent examples, facts, and/or statistics; supports conclusions/ideas with evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Is at ease with expected answers to all questions, without elaboration</li> <li>• Has somewhat clear purpose and subject; some examples, facts, and/or statistics that support the subject; includes some data or evidence that supports conclusions</li> </ul>	<ul style="list-style-type: none"> <li>• Is uncomfortable with information and is able to answer only rudimentary questions</li> <li>• Attempts to define purpose and subject; provides weak examples, facts, and/ or statistics, which do not adequately support the subject; includes very thin data or evidence</li> </ul>	<ul style="list-style-type: none"> <li>• Does not have grasp of information and cannot answer questions about subject</li> <li>• Does not clearly define subject and purpose; provides weak or no support of subject; gives insufficient support for ideas or conclusions</li> </ul>
<b>Enthusiasm/ Audience Awareness</b>	<ul style="list-style-type: none"> <li>• Demonstrates strong enthusiasm about topic during entire presentation</li> <li>• Significantly increases audience understanding and knowledge of topic; convinces an audience to recognize the validity and importance of the subject</li> </ul>	<ul style="list-style-type: none"> <li>• Shows some enthusiastic feelings about topic</li> <li>• Raises audience understanding and awareness of most points</li> </ul>	<ul style="list-style-type: none"> <li>• Shows little or mixed feelings about the topic being presented</li> <li>• Raises audience understanding and knowledge of some points</li> </ul>	<ul style="list-style-type: none"> <li>• Shows no interest in topic presented</li> <li>• Fails to increase audience understanding of knowledge of topic</li> </ul>
<b>Score:</b>	<b>Comments:</b>			

**Art Rubric-Personal Identity Project:** Personal Identity Project \*adapted from Chatfield School

<b>Criteria</b>	<b>5</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>1</b>	<b>Score</b>
<b>Design &amp; Composition</b>	Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) with great skill.	Student applies design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) with fair skill.	Student tries to apply design principles (such as unity, contrast, balance, movement, direction, emphasis, and center of interest) but the overall result is not pleasing.	The student does not appear to be able to apply most design principles to his/her own work.	Student does not apply any design principles to his/her artwork.	
<b>Neatness &amp; Craftsmanship</b>	Student typically keeps materials and area clean and protected without reminders. The student shows great respect for the materials and his fellow students.	Student typically adequately cleans materials and work area at the end of the session without reminder, but the area may be messy during the work session. Student shows respect for materials and fellow students.	Student adequately cleans and takes care of materials if reminded. Occasional spills and messy work area may be seen. Shows some respect for materials and fellow students.	Student does not adequately clean materials or area when reminded. Shows little respect for materials or fellow students.	Student deliberately misuses materials. Shows no respect for materials or fellow students.	
<b>Originality &amp; Creativity-Personal Voice</b>	Student has taken the technique being studied and applied it in a way that is totally his/her own. The student's personality/voice comes through.	Student has taken the technique being studied and has used source material as a starting place. The student's personality comes through in parts of the artwork.	Student has copied some ideas from the source material. There is little evidence of creativity, but the student has done the assignment.	Student has not made much attempt to meet the requirements of the assignment.	Student has made no attempt at meeting the requirements.	
<b>Comments</b>						

**Reflective Essay Rubric:** Personal Identity Project \*adapted from University of Minnesota-Duluth

Criteria	No Evidence--1	Unsatisfactory--3	Satisfactory--5	Score
<b>Cohesiveness of Essay</b>	The essay is linear in presentation. All artifacts are listed and described separately and at length. Personal insight into how these artifacts benefited the student is not provided. The 'big picture' of the student's experiences is not evident. The reviewer understands what each artifact is but not how they tie together.	The essay attempts to tie artifacts together. The student provides some personal insight into how artifacts were beneficial. The student has created a general picture of their experiences. The reviewer understands that the student gained clinical and academic knowledge and skills.	The reflection provides the 'big picture' of the student's experiences. The student interweaves information regarding specific artifacts and how these artifacts were beneficial. The reviewer is left with several details which make the student's experience unique.	
<b>Experience &amp; Growth</b>	Insight into the reflection process is not evident as the writer did not articulate what was learned and what needs to be developed in the future.	The reflection leaves a weak impression on the reader about what the writer learned. Insight into the reflection process is not evident as the writer did not clearly articulate what needs to be developed in the future.	The reflection leaves an impression on the reader about what the student learned. Insight into the reflection process is somewhat evident as the writer articulated what needs to be developed in the future.	
<b>Reflection &amp; Examples</b>	Does not reflect on own work at all and no examples are provided. No effort was made to write essay. No evidence of a personal perspective within reflection.	Reflects on own work and improvement on occasion but does not provide many examples at all. Little effort was made to write essay. Little evidence of a personal perspective within reflection.	Demonstrates an ability to reflect on own work and adequate number of examples are provided. Reflection demonstrates that some effort was made to write essay. Evidence of a personal perspective within reflection.	
<b>Writing Mechanics</b>	Many spelling and grammatical errors. Serious organizational problems.	Some spelling, grammatical errors and/or organizational problems.	No spelling and grammatical errors. Organized paper.	

## Appendix-Individual Lesson Activities Sample (3)

### Week 1 Day 5: Lesson Plan. 60 minute Reading block

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#### Objectives:

- identify characteristics of coming of age literature
- build background knowledge of Indian culture
- create quality interview questions for guest speaker
- complete KWL for Indian culture

#### Materials:

- Guest speaker from India Association of Ft. Myers
- Journals for question brainstorming
- Video equipment for recording speaker presentation
- KWL chart projection
- *A Group of One* books

#### Lesson Activities:

##### ➤ Before Reading

- Whole class review of list of characteristics of coming of age literature. Ask for any final questions or additions
- Introduce novel *A Group of One* by Rachna Gilmore
  - Brief intro from [www.katievisaggio.weebly.com](http://www.katievisaggio.weebly.com): Story is about Tara, a Canadian Indian and her struggle to find her own voice and make it heard. She has several conflicts throughout the story involving her mother and father, grandmother from India, and typical school issues for her age.
  - Questions & KWL:
    - What do we know about India and Indian culture?
    - What do we want to know?
- Guest Speaker-India Association of Ft. Myers
  - Small group: brainstorm and write 5 questions per group to possibly ask speaker
  - Guest speaker
  - Interview/follow-up questions

- Thank guest speaker
  - Regroup to discuss answers to group created questions
  - Finish KWL
    - What did we learn?
  - **During Reading**
    - Read handouts from speaker
    - VIP post-it notes during reading to mark interesting and/or confusing parts
  - **After Reading**
    - Reading response journal:
      - Reflect on what you learned from guest speaker
      - Make predictions for *A Group of One* after paging through novel
  - **Evaluation**
    - Informal assessment of journal entry through following class period's group share
-

## Week 2 Day 5: Lesson Plan. 60 minute Reading block

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### Objectives:

- Identify characteristics of coming of age and personal identity stories
- Engage in self-reflection writing and discussion exercises

### Materials:

- Poems for Two Voices *from prior class period*
- Reading Response Journals
- *A Group of One* books

### Lesson Activities:

- **Before Reading**
    - Small group share of Poems for Two Voices
    - Volunteer one poem per group for whole class share
    - Essential Question Discussion: How will Tara react when Naniji arrives?
  - **During Reading**
    - Oral Read & Think Aloud chap.9: pointing out the various behaviors of characters as they prepare for Naniji's arrival
    - Create comparative lists as whole group for Tara's family's behaviors as they prep for her arrival
    - Independent Reading of Chapter 10
  - **After Reading**
    - Five Minute Flash: "She is shaking." P. 65 Respond in Response Journals
    - Assign: Reread ch. 9 & 10, Double Entry Journal, two quotes
  - **Evaluation**
    - Reflective Writing Rubric
    - Informal Observation of group discussion
    - Entrance slips for W. 3 D. 1 based on chap. 9 & 10
-



## Week 3 Day 1: Lesson Plan. 60 minute Reading block

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### Objectives:

- Identify characteristics of coming of age and personal identity stories
- Exhibit self-reflection in writing and discussion exercises

### Materials:

- Reading Response Journals
- *A Group of One* books
- Prediction chart

### Lesson Activities

#### ➤ Before Reading

- Jigsaw share of response to pg. 65 quote from W.2D.5
- Make prediction chart for what will happen during Naniji's visit
  - 2 columns: Prediction—Evidence

#### ➤ During Reading

- "Asides for the Asides"
  - Chapter 11 contains many "asides" where Tara lets the reader in on what she's *really thinking*.
  - Popcorn read of Ch. 11 and have "asides" for each of Tara's "asides" where student take two minutes and turn to partner and say what they're really thinking in response to Tara's revelation of thought
- Fishbowl Discussion of "faking" nice for family
  - Possible questions to spur discussion:
    - Why would you feel the need to fake kindness?
    - Share examples of you or a family member faking kindness.
    - What are benefits of just showing kindness even if you're not feeling it?
    - What are the downsides?
- Independent Read: ch. 12

#### ➤ After Reading

- Response Journal: prompt: p. 77, Tara says, "I don't care if she feels at home- / don't feel at home." What does she mean? Would you feel the same way? Explain.

#### ➤ Evaluation

- Reflective Writing Rubric
-

## Fish Cheeks

By: Amy Tan

I fell in love with the minister's son the winter I turned fourteen. He was not Chinese, but as white as Mary in the manger. For Christmas I prayed for this blond-haired boy, Robert, and a slim new American nose.

When I found out that my parents had invited the minister's family over for Christmas Eve dinner, I cried. What would Robert think of our shabby Chinese Christmas? What would he think of our noisy Chinese relatives who lacked proper American manners? What terrible disappointment would he feel upon seeing not a roasted turkey and sweet potatoes but Chinese food?

On Christmas Eve I saw that my mother had outdone herself in creating a strange menu. She was pulling black veins out of the backs of fleshy prawns. The kitchen was littered with appalling mounds of raw food: A slimy rock cod with bulging eyes that pleaded not to be thrown into a pan of hot oil. Tofu, which looked like stacked wedges of rubbery white sponges. A bowl soaking dried fungus back to life. A plate of squid, their backs crisscrossed with knife markings so they resembled bicycle tires.

And then they arrived – the minister's family and all my relatives in a clamor of doorbells and crumpled Christmas packages. Robert grunted hello, and I pretended he was not worthy of existence.

Dinner threw me deeper into despair. My relatives licked the ends of their chopsticks and reached across the table, dipping them into the dozen or so plates of food. Robert and his family waited patiently for platters to be passed to them. My relatives murmured with pleasure when my mother brought out the whole steamed fish. Robert grimaced. Then my father poked his chopsticks just below the fish eye and plucked out the soft meat. "Amy, your favorite," he said, offering me the tender fish cheek. I wanted to disappear.

At the end of the meal my father leaned back and belched loudly, thanking my mother for her fine cooking. "It's a polite Chinese custom to show you are satisfied," explained my father to our astonished guests.

Robert was looking down at his plate with a reddened face. The minister managed to muster up a quiet burp. I was stunned into silence for the rest of the night.

After everyone had gone, my mother said to me, "You want to be the same as American girls on the outside." She handed me an early gift. It was a miniskirt in beige tweed. "But inside you must always be Chinese. You must be proud you are different. Your only shame is to have shame."

And even though I didn't agree with her then, I knew that she understood how much I had suffered during the evening's dinner. It wasn't until many years later – long after I had gotten over my crush on Robert – that I was able to fully appreciate her lesson and the true purpose behind our particular menu.

For Christmas Eve that year, she had chosen all my favorite foods.

## Self-Identity

### By: The Quiet Girl

I take a long, hard look into the mirror  
 And wish the image was a little more clear.  
 The girl inside returns my stare;  
 We have the same eyes, lips, and hair,  
 But I want to see the aspects to which others are blind—  
 What goes on in her mind?

Is there a storm brewing behind those blue eyes,  
 Or is there a gentle ocean beneath clear skies?  
 Is she plagued by nightmares?  
 Does she wonder if anybody cares?  
 I sigh and run my fingers through my curly locks—  
 Every movement she mocks.

Who is this girl?  
 Is she a common rock or a precious pearl?  
 Does she harvest greed  
 Or help those in need?  
 Does she hide behind her tears,  
 Or does she conquer her fears?

I reach out to touch the surface that shines;  
 Her fingertips press against mine.  
 Does she seek love and affection,  
 Or does she shy away from attention?  
 Can she sing like the caged bird?  
 Does she simply want to be heard?

Can she accept reality,  
 Or will she embrace insanity?  
 Can she have a fresh start?  
 Will she follow her heart?  
 I take a ragged breath and begin to cry;  
 Who is she—Who am I?

If**By: Rudyard Kipling**

If you can keep your head when all about you  
 Are losing theirs and blaming it on you,  
 If you can trust yourself when all men doubt you,  
 But make allowance for their doubting too;  
 If you can wait and not be tired by waiting,  
 Or being lied about, don't deal in lies,  
 Or being hated, don't give way to hating,  
 And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;  
 If you can think—and not make thoughts your aim;  
 If you can meet with Triumph and Disaster  
 And treat those two impostors just the same;  
 If you can bear to hear the truth you've spoken  
 Twisted by knaves to make a trap for fools,  
 Or watch the things you gave your life to, broken,  
 And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings  
 And risk it on one turn of pitch-and-toss,  
 And lose, and start again at your beginnings  
 And never breathe a word about your loss;  
 If you can force your heart and nerve and sinew  
 To serve your turn long after they are gone,  
 And so hold on when there is nothing in you  
 Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,  
 Or walk with Kings—nor lose the common touch,  
 If neither foes nor loving friends can hurt you,  
 If all men count with you, but none too much;  
 If you can fill the unforgiving minute  
 With sixty seconds' worth of distance run,  
 Yours is the Earth and everything that's in it,  
 And—which is more—you'll be a Man, my son!

## Identity By: Allysen Bursen

With skin the color of my pen's ink  
 And eyes the color of honey, fresh from the  
 Honeybee's hive – I discover appearance.  
 Birthed to a family of hand-clapping,  
 foot-stomping, and  
 Sunday school – I discover my culture.  
 Pulsing in the temple of my brain and at the top of  
 My calves, I discover my strength.

With a mind racing at the speed of light,  
 I discover my intelligence.  
 With a voice, firm when I speak but  
 melodious when I sing,  
 I discover my passion.  
 Eyes planted on eighteen little cousins, I  
 discover my future.

With the sensuality of my speech I  
 reveal myself.  
 This is me. Raw and pure. No strings  
 attached, no anecdotes  
 To tell. Urban expression and juvenile  
 learned lessons –  
 A young black woman is who I am. AP  
 classes and exams  
 Create a two-way mirror for the world to  
 peer through,  
 All you see is what I allow you to. That one side of me.  
 But to know me is to embrace my love of  
 culture – to ride the  
 Streets bumpin' Badu through the woofers. See I found my identity, and  
 No, not through compliments and nice  
 tendencies. I wish that everyone could be  
 As free as me. But you'll continue to  
 be incarcerated.  
 Until you find that I D E N T I T Y.

## Nankhatai

(Nankatai, Butter Biscuits, Eggless Cookies)

### Ingredients

All Purpose Flour - 1 cup  
 Unsalted Butter/Ghee - 1/2 cup  
 Powdered Sugar - 1/2 cup  
 Cardamom Powder - 1/4 tsp  
 Baking Powder - 1/2 tsp  
 Salt - a pinch  
 Pistachios/Raisins/Cashews/Almond - for garnish



### Method

1. Take a mixing bowl with the room temperature butter in it. Add the powdered sugar to it and cream together till the mixture becomes light and fluffy.
2. Sift all the dry ingredients (flour, cardamom powder, baking powder and salt) into a separate bowl.
3. Add this to the creamed butter mixture little at a time and keep mixing. Knead it to form a soft dough. Cover the dough and let it rest in the refrigerator for 10-15 minutes.
4. Preheat the oven to 300 degrees F (150 C). Make small gooseberry sized balls of the dough. Smoothen the balls by rolling in between your palm. You can also use a cookie cutter to shape the cookies.
5. Place each ball in a cookie sheet. Leave some space in between as the cookies will expand when it bakes. If you want to make it more rich, press a pistachio or raisin or cashew or almond on top of the balls gently.
6. Bake at 300 degrees for 12-15 minutes until the bottom of the cookies turn light golden brown.
7. Remove from the oven and gently transfer the cookies to a cooling rack. The cookies will be very soft at this stage.
8. After it cools completely, store in an air tight container for upto a month. Serve as a snack with a cup of tea.

\*Retrieved from [Simple Indian Recipes](#) and is no longer available online.

## Anticipation Guide: *A Group of One*

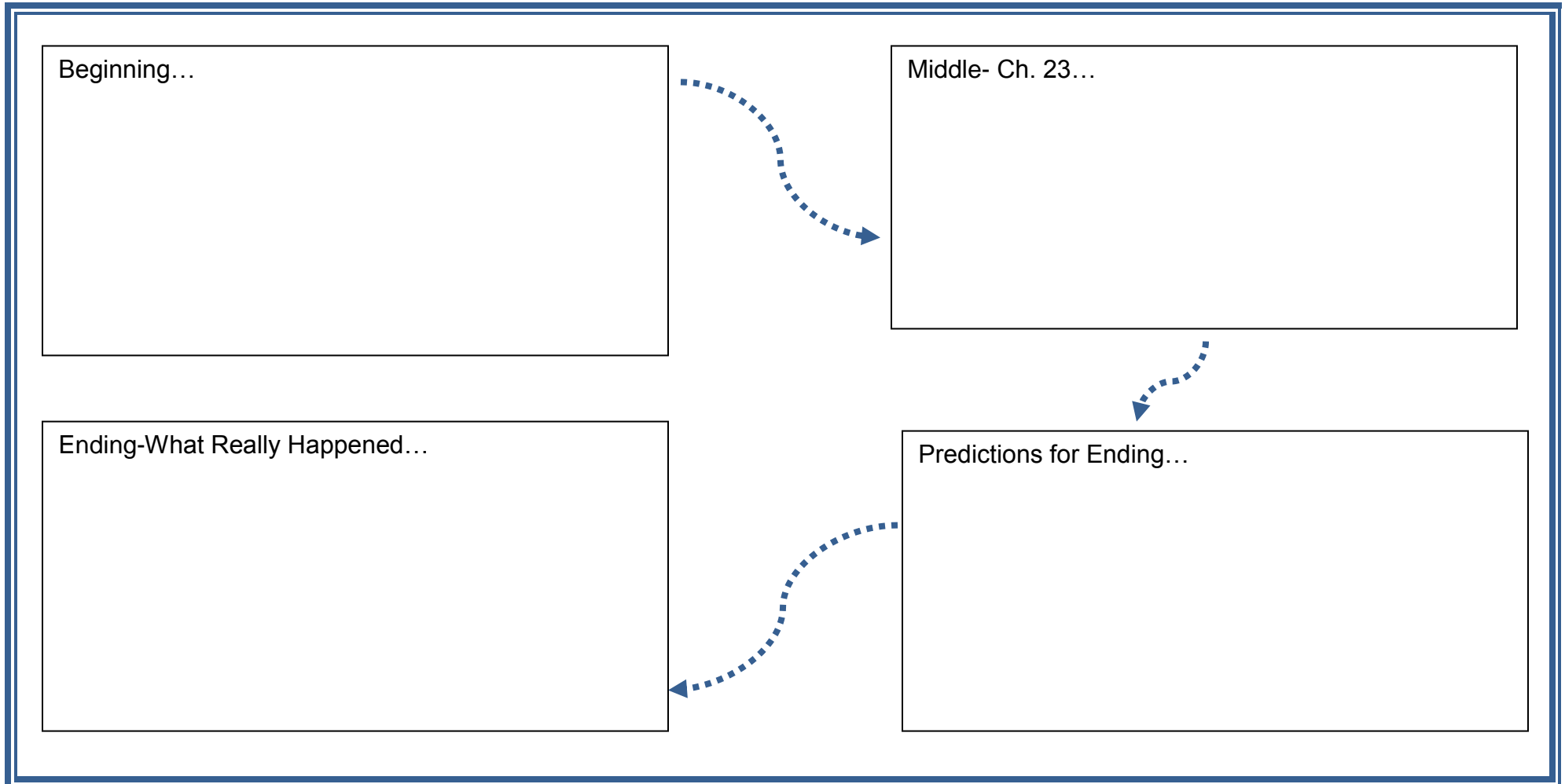
**Before Reading:  
Agree or  
Disagree & Why**

Respond to the following statements with an agree/disagree stance.

**After Reading:  
Agree or  
Disagree & Why**

1. Young adults should know their family heritage and history.
2. You can't know who you are without understanding where you come from.
3. A young adult knows who he/she is as a person.
4. Young adults have the understanding and capacity to solve major familial issues.
5. Viewing circumstances from someone else's point of view is important.
6. It is an individual's responsibility to promote knowledge of other cultures including his/her own.
7. Respect needs to be earned.
8. Young adults should be seen for who they are not how they are *supposed* to be.

# Flow Diagram





# Vocabulary Cards

Name: \_\_\_\_\_ Period: \_\_\_\_\_ Week: \_\_\_\_\_

**Word / Part of speech**

**Drawing or Symbol for the Word**

**Definition**

Sentence \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## A Sample Double-Entry Journal

Text Source: "Who Cares About Population Anyway?" (page two)

From The Source (text) . . .	Sample Responses . . .
<p>"The way people respond to scarcity also causes problems. We work the environment even harder to obtain resources, and do even more damage. Sometimes we refuse to share with those of a different race, religion, class, or gender. (In some cultures, when food is scarce, males are fed and females go hungry.) When scarcity is acute, people may be forced to migrate in search of food, farmland, employment, or whatever resources they need. In some situations, they may revolt against the government, begin „ethnic cleansing“, or go to war against their neighbors to obtain additional resources."</p> <p style="text-align: center;">-from Facing the Future / People and the Planet <a href="http://www.popinfo.org">www.popinfo.org</a></p>	Questions . . .
	My Predictions . . .
	Comparisons . . .
	Images . . .
	Reflections . . .

Adapted from: Writing To Learn Reading/WSWPN, Pearse/Drinkwater, PSWP, Page PeDr 6 & 8

## The Double-Entry Journal: A Myriad of Options!

Adapted from: Writing To Learn Reading/WSWPN, Pearse/Drinkwater, PSWP, Page PeDr 6 & 8

On The Left: The Source	On The Right: The Response
Notes from the text	Summaries/Comments  Drawings/Images
Observations	Interpretations
Headings/Subheadings	Questions, Predictions
Facts, Details, Statements	Quick Responses
Key words or phrases	Observations/Questions  Definitions
Concepts & Ideas	Explanations/Questions
Author's Predictions (based upon a text portion, excerpt)	Reflections

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