PERSPECTIVES
for a DIVERSE
AMERICA
A K-12 LITERACY-BASED ANTI-BIAS CURRICULUM

3-5 INTEGRATED LEARNING PLAN

Change for the Better

Starting with a diversity-based essential question, this Integrated Learning Plan for grades 3-5 builds upon "Change for the Better" by Nhi Tong, and motivates students to make an emotional connection with her personal narrative. The strategies encourage readers to engage closely with the narrator's perspective. The tasks position students to fully express themselves, thus taking risks similar to those Tong took.

Essential Question
How can I live, work and play with others when we have differences?

Central Text
"Change for the Better"

Lenses race/ethnicity, immigration
Themes individual and society, struggle and progress
Grade Level 3-5, Lexile 900

In this essay, Tong relates her experience of moving to the United States from Vietnam when she was in high school. Her experience is one of perseverance and putting yourself out there.

Visit perspectives.tolerance.org to read this text and see how it aligns to the Anti-bias Framework.

Strategies
Word Work My Pile, Your Pile
Close and Critical Reading Annolighting
Community Inquiry Fishbowl

Tasks
Write to the Source What Do We Share
Do Something Artistic Expression Showcase

WORD WORK

My Pile, Your Pile

CCSS
L.3-5.4, L.3-5.6

WHAT?
My Pile, Your Pile is an interactive word game that increases students' Tier Two and Tier Three vocabularies.

WHEN?
Before, during or after reading.

WHY?
Students need to practice learning and using new words to comprehend central texts. Playing a word game provides repeated, engaging practice and cements word usage in students' working vocabularies.

HOW?
1. Choose your vocabulary words.
2. Put students into groups of between two and four.
3. Give each student five index cards and a different color marker. Have students write their initials on one corner of each card.
4. Have students choose four words from the selected vocabulary words.
5. Direct students to write each word correctly on a separate index card.
6. Direct students to find each word in the central text.
7. Direct students to write a definition in their own words on the other side of the card. Prompt students to define the word by using context clues from the central text.
8. Have students confirm their definitions with group members or classroom resources (e.g. dictionaries).
9. Direct students to compose a sentence using the word and write it under the definition.
10. Direct students to draw a picture on the front of the card to remind them of the meaning of the word.
11. Pair students with someone who was not in their original groups.
12. Instruct pairs of students to play My Pile, Your Pile according to the following directions:
    a. Student A quizzes student B
    b. Student B quizzes student A.
    c. If student A can define the word and spell it correctly, the word is placed in the center pile.
    d. If student A does not know the word, student B keeps the card.
    e. Players trade piles and repeat the process. The goal is for all cards to be in the center pile.

English language learners
Modify this activity by using students' native languages (if more than one student speaks the same language). The cards also function as flashcards for individual practice. Flashcards are helpful for English language learners because they can be tailored to individual levels of language acquisition. This strategy also lends itself well to a modification in which students list cognates for the identified word from their native language.

Connection to anti-bias education
My Pile, Your Pile contributes to a more inclusive and equitable classroom environment by giving students the opportunity to be successful and encouraging to each other. Students interact in small groups, practice talking with each other, and work and play cooperatively.

Accompanying Materials
Vocabulary Selection Planner 3-5 (page 10)

CLOSE AND CRITICAL READING

Annolighting

CCSS
RL.3-5.2, RI.3-5.2, RL.3-5.4, RI.3-5.4, RL.3.5, RI.3.5, L.3-5.4

WHAT?
"Annolighting" (annotating and highlighting) shows students how to identify critical information in a text during close reading. Students learn to annotate text, highlight important facts and summarize what they have read to capture main ideas, concepts and details.

WHEN?
During reading

WHY?
Annolighting teaches students to target, reduce and distill the most important information while reading, skills that improve comprehension and cut down on study and review time.

HOW?
Model, scaffold and gradually release responsibility for annolighting to students before asking them to engage this strategy independently.
1. Select a central text.
2. Identify the focus for instructions (e.g., return to vocabulary or introduce ideas or themes critical to understanding the text).
3. Divide the central text into manageable sections. Assign students one section at a time.
4. Prepare an annolighting graphic organizer for each text section.
5. Have students read the text section once without highlighting.
6. Have students read the text a second time and annolight according to the following:
   · Highlight the facts and key information associated with the theme text's main idea(s) (not the entire sentence).
   · Underline context clues that help determine definitions for words and phrases.
   · Identify lists, search tools (key words, sidebars, hyperlinks) or other text features that provide additional information on the text's topic.
7. Use the annolighting graphic organizer to record information from the text.
8. Move on to the next section of the text and repeat steps 5 and 6.

English language learners
This strategy may be difficult for English language learners with lower English proficiency. They may become stuck on some of the vocabulary words and be unable to discern the main idea and details. Consider using a typical five-paragraph essay when introducing this strategy to English language learners. Another possible adaptation is allowing English language learners to use texts with which they are already familiar.

Connection to anti-bias education
Annolighting is an inclusion-building strategy. It provides equal access to the content in difficult texts and invites students to engage with the author in a meaningful way. The strategy evokes analysis and offers a way to focus the reader on social justice and anti-bias questions.

Accompanying Materials
Annolighting Graphic Organizer (page 13)

COMMUNITY INQUIRY

Fishbowl

CCSS
RL.3-5.1, RI.3-5.1, SL.3-5.1, SL.3-5.2, SL.3-5.6

WHAT?
Fishbowl is a strategy for organizing medium- to large-group discussions. Students are separated into an inner and outer circle. In the inner circle, or fishbowl, students have a discussion; students in the outer circle listen to the discussion and take notes.

WHEN?
After reading

WHY?
Fishbowl is an engaging and student-centered strategy that builds comprehension of complex texts while developing group discussion skills. In the inner circle—or "fishbowl"—students practice responding to multiple viewpoints. Observations from students in the outer circle provide insight into what makes for effective small-group discussions. Research supports the use of fishbowls as a particularly effective way to engage students with a range of abilities and in multiple settings.

HOW?
1. Choose a central text. The text can be read independently before class or with the class in the Close and Critical Reading phase.
2. Begin by selecting four or five students to join the fishbowl group. Only students in the fishbowl are allowed to talk.
3. Instruct the outer circle to remain quiet, observe and take notes on the content and process of the inner circle's discussion.
4. The first few times, play the role of the facilitator yourself. Once the process is familiar, select a student facilitator. The facilitator does not participate in the discussion, but poses questions along the way to prompt deeper discussion and to make sure everyone inside the fishbowl has a chance to talk.
5. Identify the focus of the discussion and provide text-dependent questions for students to answer during the fishbowl discussion.
6. Allow the conversation to progress where students take it. Rotate students in and out of the fishbowl throughout the course of the discussion. Set up a procedure ahead of time so students know to expect this rotation. Allow the fishbowl discussion to continue for at least 15-20 minutes.
7. After all students have rotated through the fishbowl, divide the class into small groups and invite students to debrief. Students can use their observations from the outer circle to highlight strengths of the discussion and make suggestions for ways to engage each other more meaningfully. These discussion starters can facilitate the conversations:
   a. What did you observe during the discussion of the text?
   b. What is one thing you heard that you agree with?
   c. What is one thing you heard that you disagree with?
   d. How did you feel while on the outside of the fishbowl?
   e. How did you feel while on the inside of the fishbowl?

8. Wrap up the process with a full class discussion about the discussion. Pose a final question and give everyone an opportunity to respond by turning and talking with a partner or doing a quick write: What is one thing you have learned from the fishbowl process about discussing texts?

English language learners
Fishbowl is appropriate for intermediate English language learners (level three or above). The strategy engages students in a low-stakes activity with high verbal communication structure. English language learners may need extended practice identifying the characteristics of meaningful text discussions. Adding these specific questions to the guiding questions will help scaffold their experience:

Observer question: What helped you understand the information that was being shared (non-verbals, contexts clues, etc.)?

Fishbowl questions: How did you feel knowing that peers were listening intently to what you were saying? What do you wish you could have said more clearly/what point do you wish you could have made?

Connection to anti-bias education
Fishbowl can be used to explore the ideas of membership, identity, belonging and shared experiences. The structure lends itself well to discussions of complex texts and to challenging topics of cross-cultural significance. By providing all students both a speaking and listening role and a stake in the discussion, fishbowl can help build an inclusive and supportive learning environment. The observation aspect of the activity allows students to identify appropriate ways to participate in discussions. If used on a consistent basis, fishbowl discussions can establish boundaries and norms critical to anti-bias communication.

Sample fishbowl guiding questions
To the observers: Was it difficult to not respond to the fishbowl students' comments? Why or why not? If so, what kinds of comments did you want to respond to? Did you hear anything from the fishbowl that surprised you? What helped you understand the information that was being shared (non-verbal indicators, contexts clues, etc.)?

To the fishbowl students: How did it feel to share your feelings about the text knowing that your peers were listening closely? Do you usually have opportunities to share your perspectives on _____? What do you wish you could have said more clearly/what point do you wish you could have made?

WRITE TO THE SOURCE

Cause and Effect (Explanatory)

CCSS
W.3-5.2, W.3-5.4, W.4-5.9
How can I live, work and play with others when we have differences? After reading "Change for the Better," work with a partner to create a sequence chart showing how one event can lead to, or cause, another. Use your chart to help you write a/an [insert writing product] illustrating the relationship between causes and effects in your text. Elaborate on your cause and effect by writing [select additional task].

Suggested Writing Products:
· paragraph or essay
· newspaper article
· letter to a younger student
· explanatory letter to a parent

Additional Task Demands:
· [Mild] … using facts and details from the text to explain how each cause led to the effect.
· [Medium] … using quotes from the text to explain exactly what each cause and each effect was and how they related to each other.
· [Spicy] … using quotes from the text to explain what each cause and each effect was and how they related, and connecting these examples to other cause and effect relationships you know about from personal experience.

Sample Task
How is my life easier or more difficult based on who I am and where I was born? After reading You Forgot Your Skirt, Amelia Bloomer!, work with a partner to create a sequence chart showing how one event can lead to, or cause, another. Use your chart to help you write a newspaper article illustrating the relationship between causes and effects in your text. Elaborate on your cause and effect writing by using facts and details from the text to explain how each cause led to the effect.

Accompanying Materials
Planning for Write to the Source (page 15)
3-5 Explanatory Writing Rubric (page 18)

DO SOMETHING

Artistic Expression Showcase

WHAT?
Students produce original art (visual art, music, drama or poetry) that conveys an anti-bias or social justice message. Students then plan a public showcase of their work.

Estimated time
Two to three weeks

WHY?
Incorporating arts in the classroom encourages deeper levels of thinking, exploration, discovery, creativity, choice and engagement. The arts engage diverse learners and offer students of all ability levels a way to communicate expressively about meaningful themes.

HOW?
Get Ready
1. Share examples of art that has inspired you, or share visual texts from the Perspectives Central Text Anthology. Use the anti-bias themes to illustrate the way art has been used to raise awareness and promote social change.
2. Connect examples to themes in the central text
3. Assess student interest in artistic modes of expression. Students may work individually or in partnerships or small groups depending on their preferred medium.
4. Connect and co-plan with colleagues in the art department at your school.
5. Assess what help and resources you will need to host the showcase. Where will you get supplies? What venue will you use?

Get Set
1. Introduce students to the Do Something Student Planning Guide. Instruct them in mapping the steps necessary to complete the arts showcase.
2. Share the Artistic Expression Rubric or adapt it into a checklist for students. Refer to the rubric to define expectations.
3. As a class, generate topics that connect to central text themes.
4. Provide students with ample time to think, brainstorm, collaborate and create. Students have a lot of freedom to interpret this task. A great arts showcase will include performance (dancing, singing, comedy) as well as visual art (painting, photography, collage).

Go!
1. Instruct students to finalize their art and prepare for the showcase.
2. Decide the location for the showcase based on your school community, resources and schedule. If possible, invite families, other grades and community members.
3. Throughout the showcase, tie student art back to the literacy work being done in class, the central texts and the social justice themes.
4. Take photographs of the showcase and use them in a digital or paper scrapbook that celebrates the event.

Reflection
Students can journal about how their artistic expression reflected central text themes. Some suggested reflection questions include:

· What topic or theme from the central text was included in your art piece?
· What important message did your art piece express to your audience?
· How can art be a form of social action?

English language learners
Integrating the arts gives English language learners the opportunity to engage in new and varied approaches to learning, understanding others and communicating their own ideas. English language learners have choice in this task, meaning students can either select artistic mediums that are culturally familiar or they can branch out and try something new. This project engages linguistic, musical, spatial/artistic, kinesthetic, inter-personal or intra-personal (depending on whether the students work individually or with others) learning modalities.

Connection to anti-bias education
Visual and performance arts can be a highly effective medium for teaching social justice. The arts have historically communicated ideas about oppression, and provided a way to re-envision the world free from injustice. An arts showcase can be a powerful, hands-on way to see that art can both educate and perpetuate change. It can serve as a catalyst for wider discussions about social justice and nurture student growth, talent and self-expression.

Accompanying Materials
Do Something Assessing Your School & Community (page 20)
Do Something Student Planning Guide (page 21)
Do Something Progress Monitoring Worksheet (page 23)
Artistic Expression Rubric (page 24)

Step 1

Vocabulary Selection Planner

Use this planning template to select appropriate vocabulary words for instruction. Answer the questions to arrive at a list of target words.

CENTRAL TEXT_____

INDEPENDENT OR "EASY" WORDS (OFTEN TIER ONE)	INSTRUCTIONAL OR "JUST RIGHT" WORDS (OFTEN TIER TWO)	CHALLENGING OR "TOO HARD" WORDS (OFTEN TIER THREE)
What words in this text do my students spell and use correctly?	What words in this text do my students spell and use but confuse?	What words in this text are my students unable to spell and understand?

Step 2

Once you have selected target words, indicate which are tier two and tier three words.

DIRECTIONS

a. Read the text. Determine learning objectives and how students will be assessed on mastery of those objectives.

b. Select words students should know by the end of the lesson to meet those objectives. Use the Vocabulary Selection Planner in Step 1 to produce that list.

c. Indicate which target words are tier two and three.

TARGET WORDS	TIER TWO	TIER THREE
example: *shelter, almost, layers, nervous, expect, probably, meanwhile, permanent, agreement, rent, apartment, public, system, caseworker, food vouchers*	**example:** *almost, layers, nervous, expect, probably, meanwhile, agreement, permanent*	**example:** *rent, apartment, public, shelter, system, caseworker, food vouchers*

Step 3

DIRECTIONS

a. List target words from Step 2 in first column.

b. Determine if vocabulary instruction will happen before, during or after reading.

TARGET WORDS	BEFORE	DURING	AFTER

NOTE ON DIFFERENTIATION: After identifying target words, have students complete a Prior Knowledge and Personal Association Survey. Consider leveling the words for individual students or groups of students based on the data from these surveys.

Step 4

Search the Word Work for before, during and after reading strategies. List possible strategies to use.

_____

_____

_____

_____

_____

_____

NAME_____

Annolighting Graphic Organizer

TEXT TITLE	
AUTHOR/SOURCE	

SELECTED TEXT	ANNOTATIONS
	IMPORTANT CHARACTERS
	IMPORTANT EVENTS
	IMPORTANT DETAILS
	VOCABULARY (CONTEXT CLUES)

SAMPLE ANNOLIGHTING GRAPHIC ORGANIZER

TEXT TITLE	*Homeless*
AUTHOR/SOURCE	Bernard Wolf

SELECTED TEXT	ANNOTATIONS
My name is Mikey and I'm eight years old. The last two nights were the worst of my life. I stayed with my family in an emergency shelter for the homeless. It was a huge room filled with other homeless people, some of them drunks and drug addicts. If we wanted to sleep, we had to stretch out on hard plastic chairs. But we hardly slept at all because we were afraid somebody might steal our extra clothes. Now they've sent us to another shelter called the Henry Street Settlement Urban Family Center. It's on the Lower East Side in New York City. For two years, me, my little sisters and brother, my mother, and my stepfather have been moving from one place to another. We couldn't pay the rent for a good apartment, so finally my mom, Sharon, had to put us in the public shelter system for the homeless. Today is almost the end of winter. Even though it's not too cold, we're all wearing lots of layers of clothes. My stepfather, Sergio, has to carry the rest of our stuff in two big plastic bags. A man called Mr. Perez comes out to meet us. He shakes everybody's hand and says to call him Hector. Then he takes us to a big room where we can talk. He'll be our caseworker. He seems like a nice guy, but I'm kind of nervous. I don't know what to expect in this place.	**IMPORTANT CHARACTERS** Mikey Mikey's Mom (Sharon) and Stepdad (Sergio) Mikey's younger sister and younger brother Mr. Hector Perez the caseworker
	IMPORTANT EVENTS Mikey and his family stayed in an emrgency shelter. The family is moving from one place to another.
	IMPORTANT DETAILS Mikey is eight years old. Henry Street Settlement Urban Family Center is a shelter in New York Mikey doesn't know what to expect.
	VOCABULARY (CONTEXT CLUES) Shelter Almost (even though it's not...) Layers (lots of) Nervous (seems nice...but) Expect

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Planning for Write to the Source

Write to the Source is unique in its dual emphasis on developing the writing process and writing for social justice. A strategic writing process allows students to produce more refined and creative thoughts and to better understand the collaborative nature of writing.

Tasks in the 3-5 learning plan focus on the importance of brainstorming and planning before students draft their written work. Students are also asked to revise their work for content and edit for mechanics before presenting a final product. Teachers using the 6-12 grade tasks should incorporate such elements into the prompts at their discretion. Strategies included in Word Work, Close and Critical Reading and Community Inquiry can function as prewriting opportunities.

The flexible design of the templates in Write to the Source will allow you to customize tasks for a variety of purposes. You can design different prompts for different students, groups or classes. Once your students have practiced writing from these prompts, they can choose their own.

Follow these steps to create Write to the Source tasks for your students:

1. CRAFT OR SELECT AN ESSENTIAL QUESTION. Every learning plan is driven by an essential question; during Write to the Source, students respond critically and creatively through writing. You can write your own question or select from a bank of suggested essential questions organized into the four domains of the *Perspectives* Anti-bias Framework: Identity, Diversity, Justice and Action.
The essential question is inserted directly into the writing prompt. (To craft or select an essential question, navigate to My Learning Plans and begin building a new plan.)

2. CHOOSE A CENTRAL TEXT. Search hundreds of texts that reflect the Common Core's approach to text complexity, range and quality. Select texts that provide windows and mirrors for your students and address your individual teaching goals.

3. CHOOSE A WRITING TYPE AND STRUCTURE. Decide what type of writing students will produce—argumentative, explanatory/informational or narrative. Then, review the different prompts within that writing type; each utilizes a different structure to achieve its purpose. Decide which writing structure is most appropriate for your task. This decision can only be made with the central text(s) in mind; not all prompts and texts match. Be sure that students can reasonably achieve the task requirements with the text you selected.

Writing type	CCR Anchor Standard	Structure (3-5)	Structure (6-12)
Argument	1	Analysis (What is the Argument?) Comparison (Agree or Disagree? & What do We Share?)	Analysis (Where I Stand) Comparison (I'll Be the Judge) Evaluation (Are You Convinced?) Problem and solution (Problem Solver)
Explanatory	2	Description (Lift the Line & Questions that Come Up) Comparison (Cause and Effect) Analysis (Fact or Opinion)	Definition (So What?) Description (Break It Down) Comparison (A Two-Sided Coin) Cause and effect (What's the Impact)
Narrative	3	Applying (Point of View) Personal (Small Moment) Understanding (Beautiful Language) Applying (In Conversations)	Imaginary (Imaginary Narrative) Historical (Put the Story in History) Personal (The Pages of My Life)

4. CHOOSE A WRITING PRODUCT. Each Write to the Source task includes suggested writing products. The writing product is critical to student success and engagement, as it helps them determine their audience, purpose, tone and point of view. Once your students have practiced writing from these prompts, they can choose their products from a menu of options or create their own.

5. DETERMINE ADDITIONAL TASK DEMANDS. Each Write to the Source task requires students to make a reading-writing connection. The argument and explanatory tasks require students to cite textual evidence. The narrative tasks require them to parallel or connect to the style and theme of the central text.
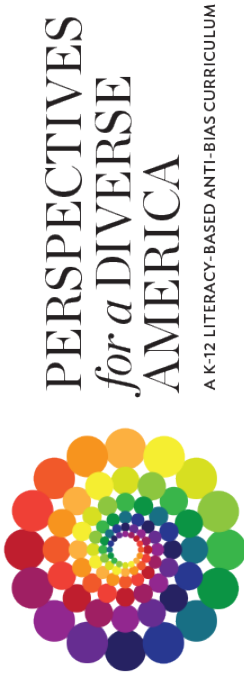
Write to the Source tasks include additional task demands that invite students to incorporate personal experiences, social concerns, world views or cultural/familial "funds of knowledge" into their writing. The additional task demands are labeled "mild," "medium" and "spicy" to indicate increasingly complex levels of rigor. This allows for differentiation based on considerations such as:

• **Grade level:** The Integrated Learning Plan spans grade bands. Use the mild, medium and spicy levels to build tasks appropriate for the grade you teach.
• **Readiness:** Individual students may read and write above/below their chronological grade level. Use the mild, medium and spicy levels to build tasks that challenge each student in the zone of proximal development.
• **English language proficiency:** Use the mild, medium and spicy levels to build tasks that support English language learners as they become increasingly proficient.
• **Scaffolding:** Students achieve learning goals best either when supports are provided and then gradually removed, or when rigor is increased over time. Use the mild, medium and spicy levels to scaffold tasks in either direction.

- **Student choice:** Most students will rise to a challenge when given choices. Use the mild, medium and spicy levels to empower students to set their own writing goals.

5. CREATE A RUBRIC. Write to the Source includes a rubric for each of the three writing types. The rubrics reference the central text and can be used for summative assessment. Students can also use the rubrics to aid them in understanding performance expectations. The writer's checklist allows students to assess and improve their own work. (To download the rubric, select the icon in the right rail.)

Rubrics can be adapted, revised or substituted depending on the needs of your classroom. While rubrics provide criterion for scoring student work, be sure to also build in additional forms of feedback, reflection and evaluation. These can include peer editing, self-assessment and conferencing.

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NAME

Explanatory Writing Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEED 4
FOCUS	Writing is not sufficiently focused on the essential question.	Writing is somewhat focused on the essential question.	Writing is focused on the essential question.	Writing is consistently and strongly focused on the essential question.
CONTROLLING IDEA	Writing does not identify an idea about the central text.	Writing identifies but does not explain an idea about the central text.	Writing clearly explains an idea about the central text.	Writing clearly explains and elaborates on an idea about the central text.
TEXTUAL EVIDENCE	Writing does not refer to the text or refers to it in ways that are not accurate or relevant.	Writing refers to the text in ways that are partially accurate or relevant to the explanation.	Writing refers to the text in ways that are accurate and relevant to the explanation.	Writing refers to the text in ways that are accurate and relevant to the explanation, and also contribute to a deeper understanding of the central question.
DEVELOPMENT	Writing does not support its explanation.	Writing supports its explanation with weak or unclear ideas.	Writing supports its explanation with clear, persuasive and reasonable ideas.	Writing supports its explanation with clear, persuasive, and original or creative ideas.
ORGANIZATION	Writing is not organized in a way that meets the task demands.	Writing is organized but only partially meets the task demands	Writing is organized to meet the task demands.	Writing is purposefully and thoughtfully organized to meet the task demands.
WORD CHOICE	Writing uses only limited vocabulary and incorporates no language from the text.	Writing uses moderately varied vocabulary and attempts to incorporate language from the text.	Writing accurately and clearly incorporates varied vocabulary including language from the text.	Writing accurately, clearly and creatively incorporates varied vocabulary including language from the text.
CONVENTIONS	Writing has consistent errors in usage and mechanics.	Writing has some errors in usage and mechanics.	Writing has few errors in usage or mechanics.	Writing has no errors in usage or mechanics.

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EXPLANATORY WRITER'S CHECKLIST

CRITERIA	STUDENT CHECKLIST
FOCUS	Did I focus my writing on exploring the essential question?
CONTROLLING IDEA	Did I clearly explain a main idea?
TEXTUAL EVIDENCE	Did I support my explanation with evidence from the text?
DEVELOPMENT	Did I develop my explanation with convincing and relevant discussion of my ideas?
ORGANIZATION	Did I organize and structure my writing in a way that communicates my point?
WORD CHOICE	Did I use a variety of vocabulary, including language I learned from the text?
CONVENTIONS	Did I edit my writing for spelling, grammar, punctuation and capitalization?

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Do Something: Assessing Your School and Community

Every school and community is different; to maximize student success, select tasks that address authentic issues within the context of your school or community. These questions serve as a reminder of the importance of engaging colleagues, families and community members.

SCHOOL COMMUNITY: Can you team up with other anti-bias teachers in your school?	Yes	No	Notes:
SCHOOL COMMUNITY: Have you secured the support of your administrator?	Yes	No	Notes:
SCHOOL COMMUNITY: Is your project a good fit with your district's policies on diversity or student service?	Yes	No	Notes:
HOME: Do you communicate regularly with students' families about what's going on in class?	Yes	No	Notes:
STUDENTS: Have your students shown interest and engagement during the work with Central Texts?	Yes	No	Notes:
COMMUNITY: Is there a community "hot topic" you should address or avoid?	Yes	No	Notes:
COMMUNITY: What community institutions (e.g., media, advocacy groups, community-based organizations) might support Do Something tasks?	Yes	No	Notes:

Do Something Student Planning Guide

DO SOMETHING TASK	
GROUP/INDIVIDUAL NAME(S)	
WHAT IS THE PURPOSE OF THIS TASK?	
WHO IS THE TARGET AUDIENCE?	
WHO ARE POSSIBLE ALLIES?	

WHAT ARE THE POSSIBLE OBSTACLES?	
WHAT MESSAGE DO YOU WANT YOUR AUDIENCE TO TAKE AWAY?	
HOW DOES YOUR MESSAGE CONNECT TO THE TEXTS WE READ IN CLASS?	
WHAT RESOURCES AND SUPPLIES DO YOU NEED?	
WHAT HELP OR SUPPORT DO YOU NEED?	
ROLES AND RESPONSIBILITIES	
KEY DATES	

Do Something Progress Monitoring Worksheet

Use this chart to organize and monitor individual or group progress.

- Commit to at least two check-in sessions with each group or individual.
- Preplan and differentiate mini-lessons to support the development of related literacy skills.

GROUP MEMBERS OR INDIVIDUAL	TASK	TASK-SPECIFIC VOCABULARY TO TEACH	MINI-LESSON THAT SUPPORTS TASK	CHECK-IN/ PROGRESS MONITORING NOTES
Example: *Sally, Tyrell, Owen and Macie*	*Listen Up! PSA for Change*	*PSA, storyboard, footage*	*What is a PSA?*	*Group is on track, has assigned roles and a strong idea!*
				1. *2.*
				1. *2.*
				1. *2.*

NAME_____

Artistic Expression Assessment Rubric

CRITERIA	EMERGING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
CONTENT	The artwork does not convey information or ideas relevant to topics explored in class.	The artwork conveys a surface-level idea relevant to topics explored in class.	The artwork conveys ideas relevant to topics explored in class.	The artwork strongly conveys ideas relevant to topics explored in class. It also integrates additional research or outside knowledge.
PERFORMANCE / APPEARANCE	The work does not reflect effort or care in presentation.	The work reflects some effort and care in presentation.	The work reflects tangible effort and care in presentation.	The work is visually appealing and reflects effort, attention to detail and care in presentation.
CREATIVITY	The work reflects no original, creative ideas.	The work includes some original, creative ideas.	The work includes original, creative ideas in execution and presentation.	The work includes an array of original, creative ideas, combining topics explored in class with new ideas in novel ways. It is presented with the audience clearly in mind.
CONNECTION TO THE CENTRAL TEXT	The work does not connect to the central text or its themes in any way.	The work includes a superficial reference to the central text and/or its themes.	The work clearly incorporates the central text and its themes.	The work reflects a deep understanding of the central text and its themes.
DEMONSTRATION OF ANTI-BIAS COMPETENCY	Student shows emerging understanding of the expectations in anti-bias standard _____	Student is progressing toward the expectations in anti-bias standard _____	Student meets the expectations in anti-bias standard _____	Student exceeds the expectations in anti-bias standard _____
COLLABORATION / COOPERATION (OPTIONAL)	Students worked individually.	Students worked together but contributions were unbalanced.	Students worked well together and contributions were balanced.	Students worked very well together; they compromised and built off one another's ideas.