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

9-12 INTEGRATED LEARNING PLAN

Tough Guise

Driven by an identity-based essential question, this ILP builds upon multiple themes from "Tough Guise" by Melvin Pichardo. The vocabulary strategy and performance task compliment Pichardo's theatrical experiences, while reading and discussion strategies challenge students to engage more deeply with Pichardo's complex discussion of gender and masculinity.

Essential Question
How do we remain our authentic selves as we move in and out of different communities, cultures and contexts?

Central Text
"Tough Guise"

Lenses gender
Themes individual and society, freedom and choice, struggle and progress
Grade Level 9-12, Lexile 970

In this essay, Pichardo, a young, aspiring actor becomes so immersed in becoming a character for a role that he begins to question who he is as a person and what he feels and thinks.

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

Strategies
Word Work Vocabulary Tableaux
Close and Critical Reading Text Dependent Questions
Community Inquiry Socratic Seminar

Tasks
Write to the Source Break it Down
Do Something Act Up! Drama for Justice

WORD WORK

Vocabulary Tableaux

CCSS
L.6.4, L.6.6, L.7.4, L.7.6, L.8.4, L.8.6, L.9-10.4, L.9-10.6, L.11-12.4, L.11-12.6

WHAT?
A tableau is a representation of a scene or picture by people posing silently without moving. In a vocabulary tableau, a group of students use their bodies to create a frozen picture of a vocabulary word.

WHEN?
Before or after reading

WHY?
This strategy draws on cooperative learning and kinesthetic intelligence to enhance explicit vocabulary instruction. The novelty of the process increases student engagement and memory of vocabulary words. The strategy also serves as a formative assessment.

HOW?
1. Choose vocabulary words from the central text and share the list with the class.
2. Divide the class into heterogeneous groups (up to four students per group) and assign each a word or set of words. Make sure each group gets different words. Groups should not see the words other groups were assigned.
3. Instruct groups to use common affixes and roots in order to determine the word's meaning. Then, provide groups with dictionaries in order for them to clarify its meaning and part of speech.
4. Either provide groups with student-friendly definitions or have them look up definitions.
5. Explain to students they must plan a tableau for each assigned word according to these guidelines:
   · All group members must be a part of every tableau;
   · Group members should pose at various heights (some standing, others sitting/crouching/kneeling, others lying on the floor);
   · Group members cannot use sound or movement; and
   · Group members should use their entire bodies (hands, legs and facial expressions).
6. One by one, each group should perform for the class, holding each tableau for at least 30 seconds. Ask students in the audience to review their vocabulary lists and deduce which word the group is performing. Have students record their answers and turn in their answer sheets.
7. Use a rubric to score the performing group's scene. Rubrics should evaluate both the tableau(x) and the group's collaboration.
8. If possible, photograph each vocabulary tableau and post it in the classroom. Consider making the photographs part of your word wall.

To help students acquire and use grade-appropriate vocabulary, have them complete Vocabulary Tableaux throughout the year.

Connection to anti-bias education
Vocabulary tableaux create student-centered teaching and learning experiences. Students work with others to synthesize and express their understanding of words. This strategy supports an inclusive educational environment.
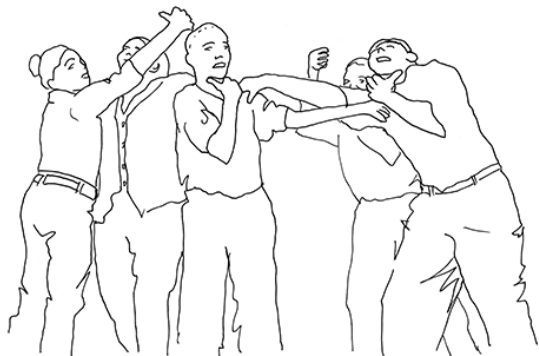
Accompanying Materials
Vocabulary Selection Planner (page 11)
Vocabulary Tableaux Answer Sheet and Scoring Rubric (page 12)

CLOSE AND CRITICAL READING

Text-dependent Questions

CCSS
RL.6-12.1, RL.6-12.2, RL.6-12.4, RL.6-12.5, RL.6-12.6, RI.6-12.1, RI.6-12.2, RI.6-12.3, RI.6-12.4, RI.6-12.6

WHAT?

Readers must refer back to the central text to answer text-dependent questions and provide evidence from the reading to support their answers. Students provide accurate, relevant and complete evidence. To do this well, students will often need to re-read the text several times. This approach privileges the text over prior knowledge, personal experience and pre-reading activities.

WHEN?

During and after reading

WHY?

Asking and answering text-dependent questions is fundamental to close reading. The Common Core strongly focuses on gathering evidence, knowledge and insight from reading. Eighty to 90 percent of the standards in the Common Core reading strand (K-12) require text-dependent analysis.

Research shows that most teacher-generated questions and discussions do not require students to read or understand the main idea of the text. Text-dependent questions build students' comprehension skills by requiring that they identify evidence while they read closely.

HOW?

Text dependent questions can be used a number of ways and incorporated into other strategies. This approach always includes these steps:
1. Choose the central text.
2. Write several text-dependent questions, focusing on important and difficult portions of the text. Your questions should invite readers to uncover details and meaning they could miss in a cursory reading. These might include: specific sentences, phrases and individual words on the micro level; author style or purpose, theme and text structure on the macro.
3. Sequence text-dependent questions. Plan how you will engage readers to think more deeply over time. Start with clarifying or "right there" questions. These will help situate all students, alert you to any basic misunderstandings and help students build confidence. Move on to asking more interpretive and analytical questions that require re-reading, discussion and substantive textual evidence to answer.

To see this questioning method in action, see this Teaching Channel video.

For more details about text-dependent questions, see *Planning Text-Dependent Questions*.

English language learners
See *Writing and Sequencing Text-Dependent Questions*.

Connection to anti-bias education
Anti-bias education challenges us to question authors, texts, our peers and ourselves. Effective text-dependent questions put all readers on an equal footing by focusing on the text rather than privileging prior knowledge. Culturally responsive instruction, however, engages students by building on their experienc-

es; blend the approaches by weaving connector questions (text-to-self and text-to-world questions) into the sequence.

Accompanying Materials
Text-dependent Questions — Invisible Man (page 14)
Sample Anti-bias Text-dependent Questions (page 16)

COMMUNITY INQUIRY

Socratic Seminar

CCSS
RL.6-12.1, RI.6-12.1, SL.6-12.1, SL.6-12.3, SL.6-12.4, SL.6-12.6

WHAT?
A structured discussion in which students examine issues and respond to open-ended questions about a text. Students use dialogue rather than debate to communicate with each other.

WHEN?
After reading

WHY?
Socratic seminars can be structured in different ways, yet the purpose remains the same: to gain a deeper understanding of the ideas in a text. Named in homage to the Greek philosopher Socrates, this strategy reflects the belief that there is intrinsic value in inquiry. The collaborative and social nature of the seminar favors dialogue over debate. Students listen attentively to each other and respond civilly, but they are also expected to think critically, make persuasive claims and counterclaims, and generate questions supported by evidence. In this way, Socratic Seminar teaches students to have the mature and thoughtful conversations essential for success in college, careers and in a democratic society. The strategy also gives students practice making claims and counterclaims orally prior to putting their ideas into formal writing.

HOW?
Select a central text for students to read independently.
1. Prepare a series of text-dependent questions related to the text's central ideas and themes.
2. Divide the class into teams of three to five students. Instruct the groups to discuss each listed question using textual evidence to support their claim and ideas.
3. Provide each student with a capture sheet to record the ideas from the small-group discussion. For each question, have students record their response and any supporting evidence from the text, from other classes or from their own experiences. Next, ask students to record possible counterclaims and which evidence they would use to refute them.
4. Begin the seminar once small-group discussions have ended. Place as many chairs as there are teams in a circle in the center of the room. Instruct each team to send a representative to the center.
5. Once the representatives are seated, allow students to drive the discussion. A "talking piece," like a ball or stick, can be used to designate the speaker who has the floor.
6. Students in the center should address the list of questions about the text—offering claims and counterclaims based on textual evidence—and pose new questions. They should clearly communicate their small group's perspective, line of reasoning and supporting evidence. Students should respond to all presented views by evaluating each other's claims, reasoning and evidence to determine if they disagree with what has been said and to ask further questions.
7. Students outside the center should take notes on the discussion. All students should have the central text in front of them and refer back to it appropriately, drawing attention to specific pages and passages.
8. Track participation by awarding points for appropriate language and strong arguments. Guide the dialogue by reminding students when to clarify and elaborate on their statements or when important viewpoints have been overlooked.
9. After the seminar, students should return to their teams to reflect on the discussion.

NOTE: *It is unlikely that everyone will have a chance to sit in the center circle. Move around the room during small group discussions to see that everyone participates. During the seminar, a team member can tap out his representative and switch places. You may require that each team tap someone out at least once and give extra points to teams who put up every member.*

English language learners

This higher-order strategy works best with high-intermediate-to advanced-fluency English language learners. To ensure these students have an opportunity to participate during Socratic Seminar, provide every student with an equal number of talking chips. Students must give up a chip each time they speak.

Connection to anti-bias education

Socratic seminars teach students how to engage in intellectual discussion in a manner that promotes inquiry and collaboration, values essential to an anti-bias classroom. Having the confidence to make claims and civilly disagree with others equips middle and high school students for broader discourses around diversity and social justice. Regular participation in Socratic Seminar empowers students to employ their discussion skills outside of class, thus taking ownership of communication.

To see Socratic Seminar in action, click here.

Accompanying Materials
Socratic Seminar Capture Sheet (page 17)

WRITE TO THE SOURCE

Break It Down

CCSS

W.6-12.2, W.6-12.4, W.6-12.9

How do we remain our authentic selves as we move in and out of different communities, cultures and contexts? After reading "Tough Guise," write a/an [insert writing product] that discusses the question and describes the significance of "Tough Guise" with this question in mind. Support your explanation with evidence from the text, and discuss [insert select additional task demands].

Suggested Writing Products

· article
· report
· manual
· essay

Additional Task Demands

· [Mild] …relevant examples from your own personal experience.
· [Medium] …relevant anecdotes from history or current events.
· [Spicy] …implications for contemporary society or world affairs.

Sample Task

What advantages and disadvantages do people experience based on their identity? After reading an excerpt from *The Jungle*, write an essay that discusses the question and describes the significance of Sturgis' experience as a packinghouse worker, with this question in mind. Support your explanation with evidence from the text, and discuss relevant examples from your own personal experience.

Accompanying Materials

Planning for Write to the Source (page 19)
Explanatory Writing Rubric (page 22)

DO SOMETHING

Act Up! Drama for Justice

WHAT?
Students write and perform a skit or monologue that brings awareness to a specific issue addressed in the text.

Estimated time
Two to three weeks

WHY?
Drama can be a powerful tool for social change. It allows students to call attention to injustice and to envision a scene in which injustice is overcome. Using dialogue, students can change the very language associated with the injustice.[1] With drama, students can re-imagine moments of historical courage. Drama is hands on, creative and fun for students.

HOW?

Get Ready
1. Show students examples of high quality skits or monologues. A wealth of social justice themed performances by students and adults can be found on YouTube.
2. Determine whether students will work in groups or individually.

Get Set
1. Provide students with information about supplies, work schedule and due dates. Use the rubric to define expectations and project components and to clarify how you will assess student work. Tell students if you expect a rough draft of their scenes or monologue.
2. Ask students to identify a theme or issue from the text abut which they feel strongly. Form skit groups around themes, or groups students who want to write and perform monologues.
3. Introduce students to the Do Something Student Planning Guide. Instruct them to use the Guide to sketch an outline for their skit or monologue.
4. Pair students or break students into small groups to discuss these questions: What is the conflict in your scene or monologue? How will your scene or monologue end?
5. Allow ample class time for students to write and rehearse.

Go!
1. Allow time for students to perform for each other during rehearsal. Peer feedback can help students determine if they are clearly communicating their message.
2. Schedule formal student performances in each class. If successful, consider inviting guests (e.g., family, administrators) to an encore performance.

Reflection
Use journal writing or Talking Circles to facilitate student reflection. Suggested reflection questions:
· What was your performance piece? What were its strengths? How was it effective in conveying its message?
· Is drama an effective vehicle for social justice change?
· What did you learn from this experience? What about the process stands out for you? What did you learn from the performances you watched?
· How does the final product relate back to the central text?

English language learners
Explicitly teach vocabulary associated with the task ("drama," "improvisation"). Develop a theme-related word bank for students to use in scenes. Provide ample time for students to practice their lines with you.

Connection to anti-bias education
Dramatic writing allows students to explore their own identities or experiences. They can also enact moments of courage, or re-write a scene that reverses an injustice. Talking through scenarios, performing and reflecting push students to engage the anti-bias themes

Accompanying Materials
Do Something Assessing Your School & Community (page 24)
Do Something Student Planning Guide (page 25)
Do Something Progress Monitoring Worksheet (page 27)
Act Up! Drama for Justice Rubric (page 28)

Vocabulary Selection Planner

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

CENTRAL TEXT_____

TIER TWO WORDS IN THIS TEXT	TIER THREE WORDS IN THIS TEXT
Of the Tier Two words in this text, which are likely unfamiliar to my students?	Of the Tier Three words in this text, which are likely unfamiliar to my students?
Which Tier Two words from this text are essential for comprehension?	Which Tier Three words from this text are essential for comprehension?
Which Tier Two words will I target for explicit instruction?	Which Tier Three words will I target for explicit instruction?
Which Tier Two words will I cover through incidental instruction?	Which Tier Three words will I cover through incidental instruction?

FINAL LIST OF TARGET WORDS

NAME_____

Vocabulary Tableaux

List the group members in each tableau. Review your vocabulary list and deduce which word they perform. Score each tableau.

	GROUP MEMBERS	VOCABULARY WORD	SCORE
EXAMPLE	Russell, Monita, Sara	discrimination	18
TABLEAU 1			
TABLEAU 2			
TABLEAU 3			
TABLEAU 4			

Scoring Rubric Example

NOT AT ALL 1	VERY LITTLE 2	SOMEWHAT 3	YES 4	SUPERB 5
Does the group's tableau accurately portray the vocabulary word?				
1	2	3	4	(5)
Does the group's tableau creatively express the vocabulary word?				
1	2	3	(4)	5
Does the group remain focused, still and silent during the tableau?				
1	2	3	(4)	5
Are all group members invovled in the tableau?				
1	2	3	4	(5)

TOTAL _____18_____

Scoring Rubric Tableau 1

NOT AT ALL 1	VERY LITTLE 2	SOMEWHAT 3	YES 4	SUPERB 5
Does the group's tableau accurately portray the vocabulary word?				
1	2	3	4	5
Does the group's tableau creatively express the vocabulary word?				
1	2	3	4	5
Does the group remain focused, still and silent during the tableau?				
1	2	3	4	5
Are all group members invovled in the tableau?				
1	2	3	4	5

TOTAL_____

Scoring Rubric Tableau 2

NOT AT ALL 1	VERY LITTLE 2	SOMEWHAT 3	YES 4	SUPERB 5
Does the group's tableau accurately portray the vocabulary word?				
1	2	3	4	5
Does the group's tableau creatively express the vocabulary word?				
1	2	3	4	5
Does the group remain focused, still and silent during the tableau?				
1	2	3	4	5
Are all group members invovled in the tableau?				
1	2	3	4	5

TOTAL_____

Scoring Rubric Tableau 3

NOT AT ALL 1	VERY LITTLE 2	SOMEWHAT 3	YES 4	SUPERB 5
Does the group's tableau accurately portray the vocabulary word?				
1	2	3	4	5
Does the group's tableau creatively express the vocabulary word?				
1	2	3	4	5
Does the group remain focused, still and silent during the tableau?				
1	2	3	4	5
Are all group members invovled in the tableau?				
1	2	3	4	5

TOTAL_____

Scoring Rubric Tableau 4

NOT AT ALL 1	VERY LITTLE 2	SOMEWHAT 3	YES 4	SUPERB 5
Does the group's tableau accurately portray the vocabulary word?				
1	2	3	4	5
Does the group's tableau creatively express the vocabulary word?				
1	2	3	4	5
Does the group remain focused, still and silent during the tableau?				
1	2	3	4	5
Are all group members invovled in the tableau?				
1	2	3	4	5

TOTAL_____

Text Dependent Questions

Text Example

Invisible Man, by Ralph Ellison

Excerpt from prologue

I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

Nor is my invisibility exactly a matter of biochemical accident to my epidermis. That invisibility to which I refer occurs because of a peculiar dispostion of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes, those eyes with which they look through their physical eyes upon reality. I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen, although it is most often rather wearing on the nerves. Then too, you're constantly being bumped against by those of poor vision. Or again, you often doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds. Say, a figure in a nightmare which the sleeper tries with all his strength to destroy. It's when you feel like this that, out of resentment, you begin to bump people back. And, let me confess, you feel that way most of the time. You ache with the need to convince yourself that you do exist in the real world, that you're a part of all the sound and anguish, and you strike out with your fists, you curse and you swear to make them recognize you. And, alas, it's seldom successful.

NON TEXT-DEPENDENT QUESTIONS	TEXT-DEPENDENT QUESTIONS	TEXT CONNECTOR QUESTIONS
RELIES ON STUDENT PRIOR KNOWLEDGE OR EXPERIENCES UNRELATED TO THE TEXT	REQUIRE STUDENTS TO RELY ON AND REFERENCE THE TEXT	ASK STUDENTS TO CONNECT THE TEXT'S CONTENT AND MEANING TO THEIR OWN LIVES AND WORLD
• Who is Edgar Allan Poe? • The narrator compares his experience to a circus sideshow. Have you ever been to a circus? • The author writes, "It is sometimes advantageous to be unseen." Have you ever wished you were invisible? • Does racism mean not seeing other people for who they are? • What kinds of things make a person feel invisible?	• Edgar Allan Poe wrote dark and mysterious horror stories. Why does the narrator reference Poe here? • Re-read the last two sentences of the first paragraph. The narrator uses the imagery of a circus sideshow to describe his experience. What does it mean to be "distorted" and how does the "distorting glass" affect the narrator's experience? • What does the narrator mean by the "inner eyes" of those with whom he comes into contact? Who are those with "poor vision"? • In your own words, summarize Ellison's central argument about the search for Black identity in American society. • Re-read the text. Underline those parts where the author uses figurative language such as analogy and metaphor. How does he use this figurative language to drive his central idea? How do these phrases impact the tone?	• How are your inner eyes when it comes to seeing people who are different than you? • What does it feel like when other people view you with the kind of "poor vision" Ellison is talking about? Tell about a time when you have felt that way. • Ellison wrote this from the perspective of a black man in 1952. Talk about how the phenomenon of invisibility might relate to another group of people today. • Toward the end of this excerpt Ellison describes feelings of anger and rage. Tell about a time when you have felt that way, connecting your experience to Ellison's with reference to the text.

Sample Anti-Bias Text Dependent Questions

These questions model a critical literacy approach to examining the role of power and privilege. Craft your questions so students must defend their responses with reference to the text. Where applicable, CCSS ELA/Literacy anchor standards are indicated.

TEXTUAL PURPOSES

- What is this text "saying"? Cite several pieces of textual evidence to support your analysis. (R.1)
- What is the author's point of view or purpose in this text? How does he or she convey this throughout the text? How does he or she develop his or her argument? (R.6)
- What are the central ideas of the text and how are they developed? (R.2)

TEXTUAL STRUCTURES AND FEATURES

- How does the author structure or organize the text? How do specific sentences or paragraphs contribute to the development of the author's ideas or claims? (R.5)
- To what genre does this text belong? How does this genre affect the author's message?
- What do the images suggest? How do they work together witht the text to provide meaning?
- How does the author's use of particular words and language affect the meaning or tone of the text? (R.4)

CONSTRUCTION OF INDIVIDUALS, IDEAS, AND EVENTS

- How do individuals, ideas, and events develop and interact over the course of the text? (R.3)
- How do these constructions influence the reader's understanding of the individuals, ideas, or events? (R.3)
- Why is this significant? (R.3)

POWER AND INTEREST

- What cultural knowledge does the reader need to understand this text?
- Describe the relationship between the reader and the author of this text.
- How does the text depict age, gender, or cultural groups? (R.3)
- Whose views are excluded or privledged in the text? Who is allowed to speak? Who is quoted? How does this affect the author's claims and reasoning?

GAPS AND SILENCES

- How does the author use rhetoric to advance his or her ideas? Are there silences in this text that leave out certain viewpoints or voices? What effect do the gaps and sliences have on the text and reader? (R.6)
- How does the author acknowledge or respond to conflicting viewpoints? (R.6)

NAME _____

Socratic Seminar Capture Sheet

Prepare for the seminar by discussing the following Text-related questions. Capture your notes in the chart.

QUESTION RELATED TO THE TEXT	MY CLAIM/RESPONSE AND SUPPORTING EVIDENCE (TEXT, CLASS, WORLD)	A POSSIBLE COUNTERCLAIM AND HOW I WOULD REFUTE IT	INTERESTING POINTS MADE DURING THE DISCUSSION

Socratic Seminar Guidelines

BEHAVIORS TO DEMONSTRATE DURING THE SOCRATIC SEMINAR	SENTENCE STARTERS TO USE DURING THE SOCRATIC SEMINAR
• Make a unique claim, using evidence from the text • State a possible counterclaim and refute it, using evidence from the text • Paraphrase a classmate's claim • Use appropriate and respectful language	To share a claim or refute a possible counterclaim • While some people believe … I think … • Based on … I have come to the conclusion that … • There is ample evidence to suggest that … To disagree with or refute a classmate's claim • I respect what you claim about …, however, the text says … so I believe …. • You propose that … I'm going to have to disagree for the following reasons … • You make a solid point about …, but the other side of it is … To build on or paraphrase a classmate's claim … • So, what you're saying is … • I have also experienced what you describe when you claim that … • What you said about … made me think of … • That was a great point because … • I agree with your argument there, because … • That's a fascinating point. It connects to what I was thinking about …

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 employs a different structure to achieve its purpose. Choose the writing structure 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. You can insert these writing products directly into the prompt, adapt it or add your own. 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. INSERT RELEVANT CONTENT. The explanatory and narrative prompts in Write to the Source allow for content that is relevant to your instructional focus. This content can be drawn from the central texts or from a lesson or unit within which you have integrated *Perspectives* themes. The prompts allow for flexibility and customization based on the needs of individual classrooms. For instance, this U.S. History teacher used "A Two-Sided Coin" to give his students practice writing from sources during a unit on American Indian history. He inserted the underlined phrase to connect the task to the unit's focus on land, resources and treaties.

> *SAMPLE explanatory prompt:*
> How do the dynamics of power and privilege influence access to and distribution of resources and opportunities? After reading "Transcript of President Andrew Jackson On Indian Removal'" and "Proclamation: To the Great White Father," write an essay that compares how these two texts address the issue of fair access to land and resources for Native Americans. Illustrate your comparison with textual evidence.

This middle school Language Arts teacher used "In Their Shoes" to assess her students' ability to use point of view as a literacy device. She inserted the underlined content to connect the task to the characters and setting of the central text.

SAMPLE narrative prompt:
What are the effects of injustice, historically and today? After reading "The White House: A Slave's View," address the question by writing an account of an experience from the point of view of <u>Paul Jennings</u>. Write your narrative in first person. Use appropriate details to develop the plot, setting and characters.

6. 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.

7. 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.

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.

PERSPECTIVES
for a DIVERSE
AMERICA

A K-12 LITERACY-BASED ANTI-BIAS CURRICULUM

Explanatory Writing Rubric

CRITERIA	ATTEMPTING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEED 4
FOCUS	Writing is not sufficiently focused on addressing the essential question and fails to meet most of the task demands.	Writing is somewhat focused on addressing the essential question and meets some of the task demands.	Writing is focused on addressing the essential question and meets the task demands.	Writing is strongly and consistently focused on addressing the essential question and meets all task demands.
CONTROLLING IDEA	Writing attempts to explain a controlling idea but it does not address or clarify the essential question.	Writing explains a controlling idea that generally addresses but does not clarify the essential question.	Writing explains a controlling idea that addresses and clarifies the essential question.	Writing explains a strong controlling idea that thoroughly addresses and clarifies the essential question.
TEXTUAL EVIDENCE	Writing attempts to support the controlling idea with inaccurate or irrelevant references to the central text.	Writing supports the controlling idea with inconsistently accurate or relevant evidence from the central text.	Writing supports the controlling idea with accurate and relevant evidence from the central text.	Writing supports the controlling idea with well-chosen, accurate and relevant evidence from the central text.
DEVELOPMENT	Writing attempts to explain the controlling idea but details are insufficient or not relevant in meeting the task demands.	Writing explains the controlling idea using inconsistently sufficient or relevant details to meeting the task demands.	Writing explains the controlling idea using relevant and sufficient details that meet the task demands.	Writing skillfully explains the controlling idea by using meaningful details throughout the response that meet all task demands.
ORGANIZATION	Writing is organized in a way that does not explain the controlling idea or meet the task demands.	Writing is organized but may not clearly explain the controlling idea or meet all of the task demands.	Writing is organized with a structure that clarifies and explains the controlling idea and meets the task demands.	Writing is organized with a purposeful structure that clarifies and thoroughly explains the controlling idea and meets the task demands.
WORD CHOICE	Writing uses no academic language (including words from the text) or uses it incorrectly or in a way that does not communicate appropriate tone and purpose.	Writing uses academic language (including words from the text) but sometimes uses it incorrectly or in a way that is not appropriate for the tone and purpose of the task.	Writing uses academic language (including words from the text) correctly and communicates appropriate tone and purpose for the task.	Writing incorporates academic language (including words from the text) in a precise and interesting way to communicate appropriate tone and purpose for the task.
CONVENTIONS	Writing has consistent errors and uses language that is inappropriate for the audience and purpose.	Writing has some errors and uses language that is not consistently appropriate for the audience and purpose of the task.	Writing has few errors and uses appropriate language for the audience and purpose of the task.	Writing has few to no errors and consistently uses language appropriate for the audience and purpose of the task.

EXPLANATORY WRITER'S CHECKLIST

CRITERIA	STUDENT CHECKLIST
FOCUS	Did I focus my writing on exploring the essential question and meeting the task demands?
CONTROLLING IDEA	Did I respond to the prompt with a central idea that I clearly explain?
TEXTUAL EVIDENCE	Did I use evidence from the text to help explain my ideas?
DEVELOPMENT	Did I support my ideas with interesting and relevant details?
ORGANIZATION	Did I organize my writing to clearly communicate and explain my ideas to the reader?
WORD CHOICE	Did I use words correctly—including the vocabulary I learned in the text—to engage my reader and explain my ideas?
CONVENTIONS	Did I check my writing for grammar, punctuation, capitalization and spelling?

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.*

PERSPECTIVES *for a* DIVERSE AMERICA

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Act Up! Drama for Justice Assessment Rubric

CRITERIA	EMERGING 1	PROGRESSING 2	ACCOMPLISHING 3	EXCEEDING 4
PERFORMANCE/ APPEARANCE	The skit or monologue looks unrehearsed and does not engage the audience.	The skit or monologue is adequate, is moderately rehearsed and engages the audience slightly.	The skit or monologue is strong, well rehearsed, and engages the audience.	The skit or monologue is nearly ready for performance, very well rehearsed, and engages the audience.
CONTENT	The work does not convey information or ideas relevant to themes explored in class.	The work conveys a surface-level idea relevant to themes explored in class.	The work conveys ideas relevant to themes explored in class.	The work strongly conveys ideas relevant to themes explored in class, and integrates additional research.
CREATIVITY	No evidence of original, creative ideas.	Some evidence of original, creative ideas.	Clear evidence original, creative ideas throughout the work.	The work includes an array of original, creative ideas, combining themes explored in class with new ideas in novel ways.
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 but does not dig deeper into the issue.	The work clearly incorporates the central text and its themes and shows some evidence of thoughtful interpretation.	The work reflects a sophisticated interpretation of the central text and its themes demonstrated by thoughtful use of allusions or direct quotes.
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.