

Columbus City Schools
English Language Arts Curriculum
Writing

Course/Grade Writing Portfolio Grade 10	Text Type Narrative (12 days)
<p>Writing: Text types, responding to reading, and research The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, Other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, 8)</p>	
<p>Narrative Writing Narrative writing conveys experience, either real or imaginary, and uses time as its deep structure. It can be used for many purposes, such as to inform, instruct, persuade, or entertain. In English language arts, students produce narratives that take the form of creative fictional stories, memoirs, anecdotes, and autobiographies. Over time, they learn to provide visual details of scenes, objects, or people; to depict specific actions (for example, movements, gestures, postures, and expressions); to use dialogue and interior monologue that provide insight into the narrator’s and characters’ personalities and motives; and to manipulate pace to highlight the significance of events and create tension and suspense. (CCSS, Appendix A, 23-24)</p>	
<p>Expectations for Learning Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>	
<p>Strands/Topics Standard Statements</p> <p>Reading Informational Text/Key Ideas and Details</p> <ol style="list-style-type: none"> 1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. 2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text. 3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them. 	

Columbus City Schools
English Language Arts Curriculum
Writing

Reading Informational Text/Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).

Writing/Text Types and Purposes

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
 - a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
 - b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
 - c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
 - d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
 - e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Writing/Production and Distribution of Writing

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing type are defined in standard 1 above.)
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

Speaking and Listening/Comprehension and Collaboration

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Speaking and Listening/Presentation of Knowledge and Ideas

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

Columbus City Schools
English Language Arts Curriculum
Writing

Language/Conventions of Standard English

1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of standard English capitalizations, punctuation, and spelling when writing.

Language/Knowledge of Language

3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Language/Vocabulary Acquisition and Use

6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Columbus City Schools English Language Arts Curriculum Writing

Instructional Strategies

Day One: Concept Formation

Introduce the concept of the hero and the quest.

Ask students to complete a quick write in which they respond to the following prompts:

- i. What is a quest?
- ii. How is a quest different from an adventure?
- iii. Provide an example from television, history, literature, or film of a story involving a quest. (Possible film/literature examples: *Star Wars*, *Harry Potter*, *The Hunger Games*, *Prometheus*)
- iv. Recall a personal experience in which you undertook a search for some goal or reward. This search was difficult and involved tests and trials. You may have been helped along the way and you may have encountered enemies who sought your failure. (For example: the quest to earn a certain grade in a challenging subject, the quest to win an athletic competition or championship, the quest to master a discipline: martial arts, ballet, chess, or video game)

Have students break into pairs in order to share their quick writes, adding to their own answers to prompts 1-3. After they each share their recollections, have them create a Venn diagram in which they note at least three similarities between their experiences and at least three differences. They may have to discuss their experiences in greater detail to fully complete the chart.

Whole Group: Facilitate a discussion in which students have an opportunity to share their responses and then construct a developed definition of a quest narrative for the whole class using the Word Chart organizer. A discussion of *Harry Potter* or *The Hunger Games* may prove helpful to students in illustrating the pattern of the quest narrative (or some other film or text that most of the students are familiar with—see the link to the PDF outlining the steps of the quest narrative as seen in *The Lion King*).

Day Two: Visual text analysis: Theodor Kittelsen's *Soria Moria*

Project an image of Kittelsen's painting and have students "deeply notice" the visual text by looking at the image for one to two minutes. (See link to painting.) Then have students record at least ten details in the painting. What objects, people, locations, lines, colors, and patterns they notice. Remind students to only record what they see; have them refrain from discussing meaning or purpose at this point. For example, "I see a boy with a walking stick looking into the distance." This step is important to help students see the need to closely "read" the visual image before making interpretive claims.

Have students share their observations, instructing them to add to their own list. Once you have generated a comprehensive list, pass out the Kittelsen organizer and go over one or two examples of moving from description to interpretation. In the third column, students are to use their analysis and apply it to their understanding of the elements of the quest narrative. It may be helpful to hand out and review the heroic cycle chart and discuss it in detail. You may wish to front load or back load this information depending on the makeup of your class.

Exit Ticket: Identify at least three elements of the quest narrative. Choose a detail from the painting that symbolizes a key element of your own quest experience you wrote about in the quick write from yesterday. Explain how this detail signifies a key step in your quest. For example: The valley of fog below the boy in Kittelsen's painting represents how I felt unsure of my future. I knew I wanted to master karate, but I didn't know how get better. Just like the boy who can see his destination but not his path, I felt unsure of my direction.

Columbus City Schools
English Language Arts Curriculum
Writing

Day Three: Norman Rockwell's *The Problem We All Deal With*.

Review the elements of the quest narrative that students generated as part of their exit ticket from the previous day. Then project an image of Rockwell's painting and ask students to examine it at length (one to two minutes). Then ask students to vocalize their observations. Take time to direct students into interpretation by asking questions that inspire critical viewing:

1. What is the significance of the color of her dress?
2. Why did Rockwell choose not to paint the faces of the marshals?
3. What is the implied perspective of the viewer? Why would he want to place the viewer in this perspective? What does he imply about the American public through this implied stance?
4. Why does he include the letters "KKK" engraved on the building's edifice? How does this detail reflect the social context for both the girl as well as the country as whole?
5. What is the significance of the girl's facial expression? Why did Rockwell choose to paint her from the side rather than head on? Why not at least include her looking at the viewer?
6. What might the crack in the wall signify about the country at this time?
7. What kind of building is she walking in front of? Why this kind of building? What is the significance of having all the men seem to walk in step as if choreographed?
8. Notice the girl's posture is similar to that of the marshals. What might Rockwell be implying about her role through this postural similarity? How does Rockwell make this role seem highly ironic given the differences between Ruby and the marshals?

After the class has shared the descriptive content of the image, ask students if they are familiar with the story of Ruby Bridges. You may wish to fill in some of the details of Bridges' life or have students read a brief account of her experience. (See the link to the PBS site: African American World that contains an excerpt from her autobiography *Through My Eyes*.) Then pass out the organizer that asks students to analyze the image and Bridges' autobiography for quest components. Attached in the handouts for this lesson is a completed organizer with suggested responses. Feel free to adapt this document for student use. Students may work alone or in pairs to complete the analysis. (If time allows, you may wish to show and discuss the image of President Obama and Ruby Bridges together looking at Rockwell's painting.)

Conclude discussion of the Ruby Bridges story by returning to the Kittelsen image. Ask students to compare the Rockwell and the Kittelsen images. In what ways are they similar and different?

How does your analysis of the Rockwell painting extend your understanding of the concept of the quest?

How do the tones of the two paintings reveal the complexity of the quest narrative? (Kittelsen: romantic, fanciful. Rockwell: candid, shocking.)

Day Four: From image to literature: Introducing Maya Angelou's "Occupation: Conductorette."

Introduce the story as another example of a modern-day quest narrative. You may wish to provide some background information about the historical context for the story (WWII San Francisco), and biographical information about Maya Angelou. As students read the story, have them use the heroic quest organizer to see how Angelou's story falls within this archetype. (See the completed handout for content ideas. Feel free to adapt the document for student use.)

Day Five: From professional model to student narrative: Introduce essay assignment and rubric.

Task (Writing Prompt): After reading and reflecting on Theodor Kittelsen's *Soria Moria*, Norman Rockwell's *The Problem We All Deal With*, and Maya

Columbus City Schools

English Language Arts Curriculum

Writing

Angelou's "Occupation: Conductorette," write a **personal narrative** that describes a difficult quest you undertook to achieve a personal or social goal. L2 Use **dialogue, imagery, figurative language, conflict, character, setting, and point of view** to develop the narrative. L3 Integrate visual, auditory, and/or digital documents that provide evidence or enhance the effect of your experience.

After discussing the task and reviewing the rubric, ask students to identify the skills they will need to develop in order to meet the expectations outlined on the rubric. Have students generate a list of at least five skills individually, and then create a class list that includes all of the skills. Many of the skills that are targeted in the following "In-Progress Skill" mini-lessons should emerge from discussion. Each mini-lesson is designed for one class period during which the reading and writing skills are scaffolded and integrated. These mini-lessons will help students generate content for their narratives while targeting the specific writing skills associated with narrative compositions.

Day Six: In-Progress Skill: Generating the **Archetypal** Journey.

Students will use the attached graphic organizer to begin to create the content that fulfills the components of the **quest narrative**. Feel free to adapt this organizer. The quest need not include every step on the organizer. As students generate content, have them keep in mind that they will not necessarily include all of these steps in their finished draft. It is better, however, to generate more content initially and revise down, than it is to begin with a dearth of content.

Day Seven: In-Progress Skill: **Point of View**

Students will revisit Angelou's "Occupation: Conductorette" to explain how Angelou uses **point of view** to convey the immediacy of the experience as well as the significance of the experience. This **analysis** step will be particularly effective as students begin to revise their content in days eight and nine, where they will apply this technique to their own writing. (See handout.)

Days Eight and Nine: In-Progress Skill: **Narrative Invention** and **Revision** Strategies

This lesson targets the narrative techniques known as "snapshots," "thoughtshots," and "exploding the moment," each of which heightens the effectiveness of narrative writing. Review the examples and use class time for students to generate their own examples drawing on the content they produced on day six. You may wish to modify this lesson by incorporating an extra step in which students respond to each other's "snapshots," "thoughtshots" and "exploded moments" evaluating their effectiveness.

Day Ten: Working in **interdisciplinary** and **authenticating** material.

While Angelou does not include explicit authenticating material, students should be able to imagine what materials Angelou might have included or the research strategies she undertook to create content for this essay.

Possible considerations:

Interdisciplinary connections:

Link to National Park Service site including video, image, and video documents from San Francisco's WWII era

<http://www.nps.gov/nr/travel/wwllbayarea/>

The Market Street Railway Company's site: <http://www.streetcar.org/>

Link to Cab Calloway's lyrics to the song "Blue Serge Suit": <http://www.metrolyrics.com/blue-serge-suit-lyrics-cab-calloway.html>

Screen still from the swordfight scene between Hamlet and Laertes' in Branagh's *Hamlet* (1996): <http://www.imdb.com/media/rm800163584/tt0116477>

Columbus City Schools English Language Arts Curriculum Writing

Illinois Department of Agriculture's site on apiary programs complete with images of bees and honeycombs:

http://www.google.com/imgres?q=honeycomb+bees&um=1&hl=en&safe=active&biw=1024&bih=600&tbn=isch&tbnid=Qm63K86itl6MuM:&imgrefurl=http://www.agr.state.il.us/programs/bees/pages/bee_with_honeycomb.htm&docid=Gq2YHNAI1kSF_M&imgurl=http://www.agr.state.il.us/programs/bees/imagenes/bee_with_honeycomb.jpg&w=788&h=530&ei=5iPaT-ngPOe62wXWrJjbBg&zoom=1&iact=hc&vpx=419&vpy=280&dur=3438&hovh=184&hovw=274&tx=132&ty=124&sig=114770328222820694579&page=1&tbnh=119&tbnw=159&start=0&ndsp=15&ved=1t:429,r:7,s:0,i:94A

A site devoted to the study of the Rorschach Inkblot Test: <http://rorschach.org/>

Link to excerpts from the King James Bible describing the "End of Days": <http://www.bartleby.com/108/40/24.html>

Have students brainstorm methods of integration of authenticating material, either through hotlinks, sidebars, or embedded visuals. After students have finalized their content for their own essays, they should integrate authenticating and interdisciplinary documents throughout their essay. At least five resources should be incorporated in the final draft.

Day Eleven: In-Progress Skill: Peer Review

By day ten, students should have a substantial draft to share for peer review. Before exchanging papers, I would suggest students spend time annotating their own papers for narrative components. I suggest having them color key their narratives with four colors: Quest stages in pink, snapshots in blue, thoughtshots in green, and exploded moments in yellow (as exploded moments consist of multiple techniques, they may wish to further annotate these sections by coloring over the yellow with the other colors to reflect the variety of content). This way their papers will visually represent their narrative strategies. If students have large chunks of the essay that are dominated by one color, they may wish to revise. The paper should create a rainbow. Once they have completed this revision strategy, you may wish to create a separate day for rewrites before moving on to the peer feedback step. Once ready, use the attached handout and spend time discussing the models for effective feedback before assigning students into peer feedback groups.

Day Twelve: Final draft due. Students share narratives in small groups and provide feedback. By the end of class, have each group elect at least one writer to share his or her work to the class as a whole. Conclude class with a short reflective writing assignment in which you ask students to reflect on the process of writing this composition. What aspects of the assignment were most challenging? What did they learn about themselves as writers as a result of this assignment? What aspects of narrative composition do they feel most in command of? What do they need more help with for the next assignment?

Instructional Resources

Venn diagram organizer: http://www.educationoasis.com/curriculum/GO/GO_pdf/compon_venn.pdf

Search for "Venn Diagram" to find several comparison/contrast organizers.

Venn diagram in Pearson resources for grade ten: <http://www.pearsonsuccessnet.com/iText/products/0-13-369325-2-08/ViewerMain.html?>

Word chart organizer: http://www.educationoasis.com/curriculum/GO/GO_pdf/word_chart_illus.pdf

Search for "Word Chart" to find several organizers from to choose.

**Columbus City Schools
English Language Arts Curriculum
Writing**

The Lion King as heroic quest: <http://www.mythologyteacher.com/documents/HeroJourneyLionKing.pdf>

Theodor Kittelsen's *Soria Moria*: http://en.wikipedia.org/wiki/File:Theodor_Kittelsen,_Soria_Moria.jpg

Norman Rockwell's *The Problem We All Deal With*:

http://www.nrm.org/2011/05/norman-rockwells-the-problem-we-all-live-with-to-be-exhibited-at-the-white-house/problem_web-3/

PBS Site African American World with excerpt from Ruby Bridges book *Through My Eyes*:

http://www.pbs.org/wnet/aaworld/history/spotlight_september.html

Photograph of Obama and Bridges viewing Rockwell's painting at the Whitehouse: http://en.wikipedia.org/wiki/File:Ruby_Bridges_and_Obama.jpg

Strategies for Diverse Learners

See Pearson audio and video Spanish resources for Angelou's "Occupation: Conductorette"

http://www.pearsonsuccessnet.com/snpapp/iText/products/0-13-361497-2-01/National/Grade10/sro_na_g10_splash.html

Professional Articles

Laura Harper's "The Writer's Toolbox: Five Tools for Active Revision Strategies" from NCTE's *Language Arts*, 1997: http://www.learner.org/workshops/writing35/pdf/s7_writers_toolbox.pdf

English Language Arts Connections

Reading	Language	Speaking and Listening
Incorporate Common Core Reading (Literary or Informational Texts) standards as students conduct analysis of various print and non-print autobiographical texts. http://www.corestandards.org	Incorporate Common Core Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Common Core Speaking and Listening standards as students engage in one-on-one, small group, and teacher-led collaborative discussions. http://www.corestandards.org

**Columbus City Schools
English Language Arts Curriculum
Writing**

NAME:

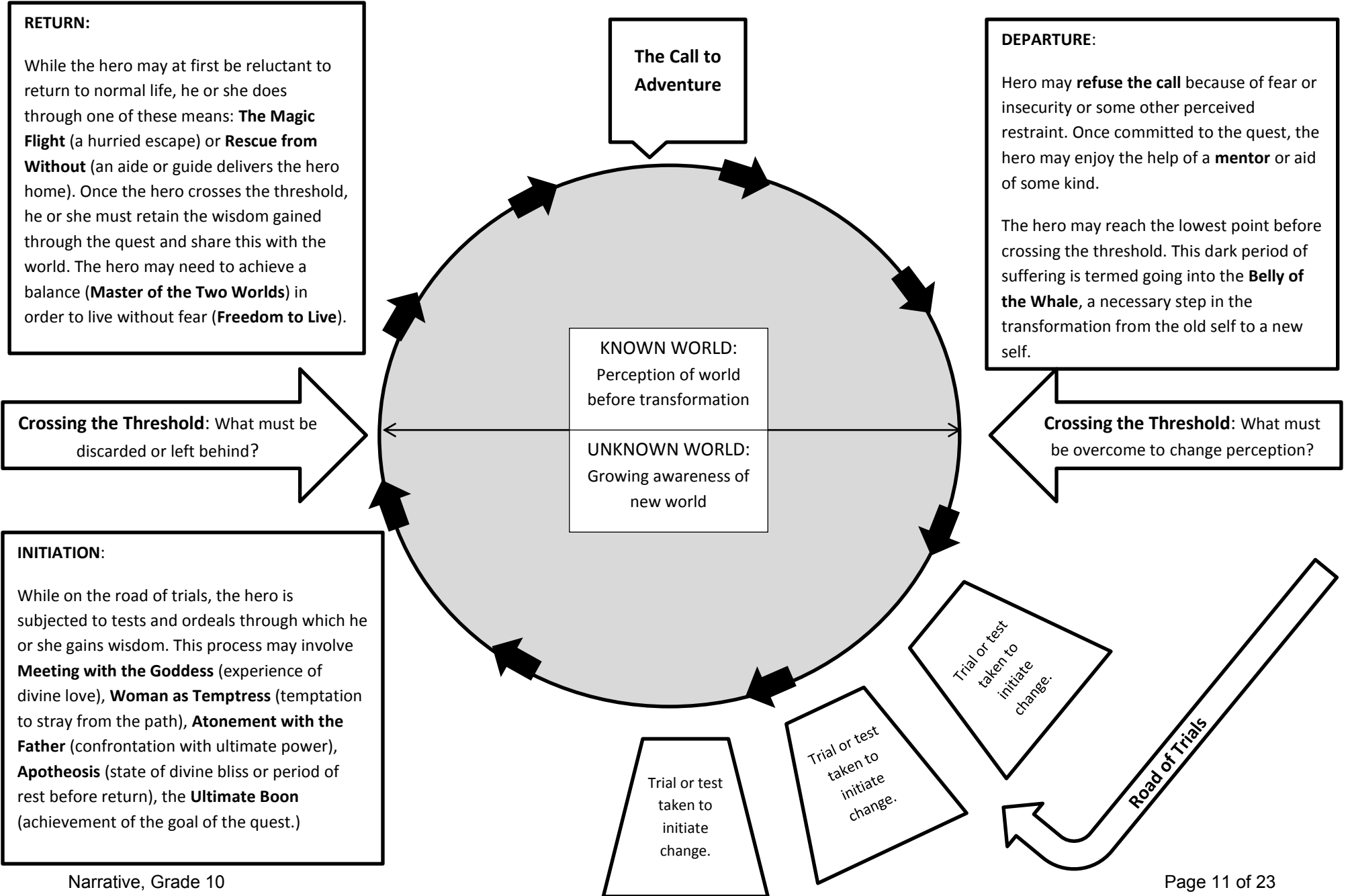
Theodor Kittelsen's <i>Soria Moria</i>		
What I see:	What it implies:	What element of the Quest Narrative does the detail support?
For example: I see a boy with a knapsack.	The knapsack implies that he is on a journey and needs supplies.	The quest usually involves a physical or spiritual journey.
Aspects of the quest narrative that students may wish to draw on for this analysis: the call to adventure, departure, crossing the threshold, road of trials, allies and enemies, achievement and return.		

**Columbus City Schools
English Language Arts Curriculum
Writing**

NAME:

Norman Rockwell's <i>The Problem We All Deal With</i> and excerpt from Ruby Bridges' autobiography <i>Through My Eyes</i>		
Quest Connection (abbreviated list)	Detail from Painting or Autobiography	Explanation
The Ordinary World	Segregated New Orleans: "a federal court in New Orleans was about to force two white schools to admit black students" (Bridges).	Bridges was born into a world of segregation, which, to a five-year-old, must have seemed natural.
The Call	To be among the few black first graders to initiate the desegregation of New Orleans public schools	While the call was initiated by a federal court, Ruby's parents' choice to have their daughter be among those considered for candidacy prompts Ruby to answer the call.
Refusal of the Call	"I'm sure I didn't have any idea why I was taking it" (Bridges).	Ruby herself knew little of the ambitious and dangerous project her parents and community had signed up for. It seems likely that young Ruby would have, if given the choice, elected to continue at Johnson Lockett Elementary School, a place comfortable and full of her neighborhood friends.
Mentor/Aide	U.S. marshals form a protective ring around Ruby in the painting; Lucille (Ruby's mother) and the NAACP may also constitute mentorship and aide.	It is clear from Rockwell's painting and Bridges' personal recollection that she would not have successfully made the five-block journey without the protection of the federal marshals who were, in fact, carrying guns.
Crossing the Threshold	"When we climbed the high steps to the front door, there were policemen in uniforms at the top. The policemen at the door and the crowd behind us made me think this was an important place" (Bridges).	Bridges recalls the exact moment when she is on the threshold between the "ordinary world" of racist hostility and the unknown, here represented by the front door of William Frantz Public School.
Road of Trials	The KKK image and the thrown tomato splattered against the wall	The painting powerfully conveys evidence of the literal "road of trials" that young Ruby suffered in order to arrive at her new school.
Atonement with the Father or Meeting with the Goddess	"She [Mrs. Henry] was just sorry there were so many days when I hadn't eaten. After that she usually ate with me so I wouldn't be so lonely" (Bridges).	Mrs. Henry's care and commitment to Ruby's academic education and emotional health may constitute Campbell's conception of "Meeting with the Goddess."
Ultimate Boon	"Near the end of the year, Mrs. Henry and I finally had company. A few white children began coming back to school..." (Bridges).	Due to the perseverance of Ruby, her family, and Mrs. Henry, they begin to see the rewards of their enterprise. William Frantz Public School is in the process of true desegregation.
Crossing the Return Threshold	"The next thing I knew, it was June. That incredible year was over" (Bridges).	Ruby has successfully completed her journey and returns to a more ordinary, comfortable existence for summer vacation.
Freedom to Live	"At that moment, it all made sense to me...I wasn't angry at the boy, because I understood" (Bridges).	Ruby understands the root of racism: ignorance and acceptance of the status quo. She doesn't hold the child responsible, and this insight helps her negotiate a life of happiness despite prevailing hatred within her community.

**Columbus City Schools
English Language Arts Curriculum
Writing**



Columbus City Schools
English Language Arts Curriculum
Writing

JOURNEY STEP	EXAMPLE FROM ANGELOU'S "OCCUPATION: CONDUCTORETTE"	EXPLANATION
DEPARTURE: The hero leaves the known world and begins the journey into the unknown.		
Ordinary World:	"The world was moving so fast, so much money was being made, so many people were dying in Guam, and Germans, that hordes of strangers became good friends overnight" (80).	Angelou describes a world full of opportunity and promise. While this world appears normal to the young Angelou, she will soon discover that such opportunities are not available to all who seek them.
The Call to Adventure	"I had it. The answer came to me with the suddenness of a collision. I would go to work" (79).	The narrator, feeling restless in her life, makes a quick decision to seek adventure by getting a job. Angelou's comparison of this epiphany to a "collision" foreshadows that this adventure is potentially destructive.
Refusal of the Call	"They don't accept colored people on the streetcars" (80).	While Angelou herself expresses little reluctance to begin her adventure, her mother does caution her against attempting such an ambitious project.
Mentor/Aide	"Mother gave me her support with one of her usual terse asides, 'That's what you want to do? Then nothing beats a trial but a failure. Give it everything you've got'" (80).	Angelou's mother acts as both a mentor and aide throughout her journey, offering encouragement and material support.
Crossing the First Threshold	"In the offices of the Market Street Railway Company, the receptionist seemed as surprised to see me there as I was surprised to find the interior dingy and the decor drab" (81).	As Angelou enters the offices to apply for the job, she encounters her first obstacle: her expectations do not match the reality. She expected elegance and ease; she met rudeness and neglect.
INITIATION: As the hero crosses the threshold into the unknown world, her life will be forever changed. Her journey combines physical and spiritual awakenings.		
The Unknown World	"Downtown San Francisco became alien and cold, and the streets I had loved in a personal familiarity were unknown lanes that twisted with malicious intent" (82).	Even though Angelou was accustomed to San Francisco, after confronting the hostility of racism, her home grew "alien." Angelou was beginning to recognize that her earlier perceptions of a world filled with opportunities for all was a hollow illusion.
Road of Trials	"The next three weeks were a honeycomb of determination with apertures for the days to go in and out. The negro organizations to whom I appealed for support bounced me back and forth like a shuttlecock on a badminton court" (82).	Despite the receptionist's deliberate attempts to discourage Angelou from seeking the job, young Angelou refuses to acquiesce. Instead, she works doggedly to realize her dreams. Even after finding no help from sympathetic organizations, Angelou continues her journey undaunted.
Meeting with the Goddess	"During this period of strain Mother and I began our first steps on the long path toward mutual adult admiration" (83).	While Angelou's mother is not a Goddess, her love for her daughter helps Angelou accept and embrace her new, mature, adult self.
Woman as Temptress	"She comprehended the perversity of life, that in the struggle lies the joy. That I was no glory seeker was obvious to her, and that I had to exhaust every possibility before giving in was also clear" (83).	Angelou, in large part due to her mother's influence, has no moment of temptation; she never strays from her path or doubts her motivation.

**Columbus City Schools
English Language Arts Curriculum
Writing**

Atonement with the Father	“The struggle expanded. I was no longer in conflict only with the Market Street Railway, but with the marble lobby of the building which housed its offices, and elevators, and operator” (82-83).	As Angelou persists in her struggle to attain the job of “conductorette,” she becomes aware that this struggle is not merely between herself and the company, but is much larger. The building in which the company is housed becomes a symbol for the power of racist perceptions that seem as unyielding as marble or granite.
Apotheosis	“The time crowded together and at an End of Days I was swinging on the back of the rickety trolley. Smiling sweetly and persuading my charges to ‘step forward in the car please’” (83).	Having successfully slayed the metaphorical dragon of racial discrimination, young Angelou feels reborn as a newly empowered self. Angelou’s allusion to the “End of Days” implies that she has crossed from a fallen world of corruption and betrayal to a redeemed world of grace and light.
Ultimate Boon	“[T]hen on a blissful day I was hired as the first Negro on the San Francisco streetcars” (83).	Angelou successfully achieves her goal: she “had it” (79). Angelou’s description of her first day of work as “blissful” implies the transcendent quality of this experience.
RETURN: When the hero returns to the known world, she is changed, enlightened, and shares her insight with others.		
Refusing the Call	“I lost some of my need for the Black ghetto’s shieldsponge quality, as I clanged and cleared my way down Market Street” (84).	As Angelou grows accustomed to her new job as a conductorette, she enjoys navigating the trolley through all the sections of San Francisco and begins to question whether or not she needs the protection of her own neighborhood. This hesitancy represents her joy in her new position and her reluctance to return to her old life.
Magic Flight or Rescue from Without	“Don’t worry about it. You ask for what you want, and you pay for what you get. And I’m going to show you that it ain’t no trouble when you pack double” (84).	When Angelou encounters what she believes to be racist attempts to force her to quit her new job, her mother reminds her of her goal and what she must pay to achieve it. While Angelou’s mother is not physically rescuing her daughter, she does help her negotiate between the idealized world of her new employment and the real world of social and racial inequalities.
Crossing the Return Threshold	“When spring classes began, I resumed my commitment with formal education” (84).	After enjoying her position as conductorette for a semester, Angelou decides it is time to return to school, her old world, but not to her old self.
Master of Two Worlds	“I was so much wiser and older, so much more independent, with a bank account and clothes that I had bought for myself” (84).	Angelou has achieved a balance between the material and the spiritual worlds. She appreciates the intellectual and experiential insights she has gained as a result of this adventure, as well as her financial independence and power.
Freedom to Live	“I had learned and earned the magic formula which would make me a part of the gay life my contemporaries led” (84).	The “magic formula” Angelou describes provides her with the ability to live happily and without fear.

**Columbus City Schools
English Language Arts Curriculum
Writing**

QUEST JOURNEY GENERATOR		
JOURNEY STEP	EXAMPLE	YOUR TURN
DEPARTURE: The hero leaves the known world and begins the journey into the unknown.		
Ordinary World:	When I was eight years old, I rode a Big Wheel up and down Holmes Avenue, even though many other children my age were learning to ride bicycles.	
The Call to Adventure	My best friend was given a new yellow bicycle for her birthday. I was jealous.	
Refusal of the Call	I saw her master the bicycle, but I was convinced that my Big Wheel was better and just as fast.	
Mentor/Aide	My older brother, an accomplished bicyclist, encouraged me to learn to ride.	
Crossing the First Threshold	My parents bought a bike for my birthday and put training wheels on it.	
INITIATION: As the hero crosses the threshold into the unknown world, his or her life will be forever changed. The journey combines physical and spiritual awakenings.		
The Unknown World	I remember getting on the long banana seat for the first time and feeling anxious and afraid. My father held on to the back of the seat to steady the machine, but I felt headed for disaster.	

**Columbus City Schools
English Language Arts Curriculum
Writing**

Road of Trials	I practiced for weeks, learning how to balance, pedal, stop, and turn, suffering many collisions and scrapes to knees, elbows, and face.	
Meeting with the Goddess	Instead of competing with me, my best friend Candace became not only my ally, but my guide. She taught me tricks and spins and the joy of speed.	
Woman as Temptress	My brother's bike was stolen and I saw his devastation which made me wonder if I should put so much value in my bike. Nobody steals Big Wheels.	
Atonement with the Father	Although I didn't realize this at the time, this episode in my young life was symbolic of my separation from my family and my neighborhood. I was becoming independent and gaining freedom.	
Apotheosis	I remember riding my bike in the late afternoon of a hot and humid summer day. I rode down a long hill through a cool, shadowy ravine and took my hands off of the handlebars. I felt free, weightless.	
Ultimate Boon	Not only had my father taken off the training wheels, but I could keep up with Candace and my brothers on group rides.	

**Columbus City Schools
English Language Arts Curriculum
Writing**

RETURN: When the hero returns to the known world, he or she is changed, enlightened, and shares insight with others.		
Refusing the Call	I remember riding my bike for hours, sometimes through dusk into the evening, way beyond my curfew. I was eventually grounded from my bike for a few days because I had grown reckless in my disregard for my personal safety.	
Magic Flight or Rescue from Without	I took a trip down to an abandoned construction site, an area not only fenced off with warning signs but one expressly forbidden to broach by my mother. The location was tantalizingly dangerous. I parked my bike to investigate the site, and when I returned, I discovered that my wheels were stolen: a lesson in boundaries. I had to call my mother, confess, and ask her to pick me up.	
Crossing the Return Threshold	Weeks later, when my parents had forgiven me and bought two used bicycle wheels from a neighbor, I was allowed to ride my bike again, only with a new appreciation for rules and restraint.	
Master of Two Worlds	When I mounted that seat again and took off down my driveway, I once again tasted that elixir of freedom, of speed and flight, but I knew I had to be home by dinner time and to stay away from those danger zones.	
Freedom to Live	When school started, I didn't walk with my brothers like previous years, but rode my shiny purple bike with yellow plastic streamers jutting out of the handlebars and parked it among the other bicycles of the big kids.	

Columbus City Schools
English Language Arts Curriculum
Writing

POINT OF VIEW ANALYSIS OF MAYA ANGELOU’S “OCCUPATION: CONDUCTORETTE”

One of the most challenging aspects of creative nonfiction is the management of point of view: the voice that tells the story. Unlike in fiction where the author and the narrator are clearly separate (consider the difference between the narrator of Poe’s “The Tell Tale Heart” and Poe himself), in nonfiction, the author and the narrator distinction collapses, but not entirely. In Angelou’s excerpt “Occupation: Conductorette,” we understand that Angelou is telling the story about her own teenage experience using the first person pronoun: “I.” However, she nonetheless creates a persona: an implied character who tells the story, even though this character is understood to represent Angelou herself. Angelou straddles two personas in this narrative: the youthful, naive, experiencing fifteen-year-old Angelou and the experienced, wry, reflecting voice of the adult Angelou. This assignment is designed to help you see how Angelou manages this complex point of view so that you may incorporate a similar strategy in your own narrative.

EXCERPT	EXPERIENCING PERSONA	REFLECTING PERSONA
<p>I would like to claim an immediate fury which was followed by the noble determination to break the restricting tradition. But the truth is, my first reaction was one of disappointment. I'd pictured myself, dressed in a neat blue serge suit, my money changer swinging jauntily at my waist, and a cheery smile for the passengers which would make their own work day brighter (80).</p>	<p>Crushed by the news that “They don’t accept colored people on the streetcars,” Angelou feels discouraged and disappointed because she had imagined herself in the conductor role, complete with smile and snappy uniform. The reality of racist discrimination does not dawn on the fifteen-year-old persona.</p>	<p>By contrast, Angelou creates a critical frame to highlight the irony of her teenaged perspective. The experienced narrator knows and is critical of the larger social forces—“the restricting tradition”— at work in this episode. She mocks her earlier self by contrasting how she actually reacted to how she would have liked to react: with “noble,” righteous “fury.”</p>
<p>From disappointment, I gradually ascended the emotional ladder to haughty indignation, and finally to that state of stubbornness where the mind is locked like the jaws of an enraged bulldog.</p> <p>I would go to work on the streetcars and wear a blue serge suit. Mother gave me her support with one of her usual terse asides, "That's what you want to do? Then nothing beats a trial but a failure. Give it everything you've got. I've told you many times, 'Can't Do is like Don't Care.' Neither of them have a home."</p> <p>Translated, that meant there was nothing a person can't do, and there should be nothing a human being didn't care about. It was the most positive encouragement I could have hoped for (80).</p>		
<p>Another time she reminded me that "God helps those who help themselves." She had a store of aphorisms which she dished out as the occasion demanded. Strangely, as bored as I was with clichés, her inflection gave them something new, and set me thinking for a little while at least. Later when asked how I got my job, I was never able to say exactly. I only knew that one day, which was tiresomely like all the others before it, I sat in the Railway office, ostensibly waiting to be interviewed. The receptionist called me to her desk and shuffled a bundle of papers to me. They were job application forms (83).</p>		

**Columbus City Schools
English Language Arts Curriculum
Writing**

NARRATIVE INVENTION/REVISION STRATEGIES		
NARRATIVE TECHNIQUE	EXAMPLE	EXPLANATION OF EFFECT
<p>SNAPSHOT: This technique helps bring writing to life by incorporating vivid imagery and physical detail to convey the sensation of the experience to the audience: This technique lies at the heart of the mantra: "Show, don't tell." Consider using imagery, figurative language, and dialogue to zoom in on a scene.</p>	<p>Original: My best friend got a new yellow bicycle for her birthday. I was jealous.</p> <p>Revised: The golden frame sparkled in the sunlight, sending out sharp little flecks of reflected light that pierced my cold blue eyes with envy. Candace held the handlebars and turned the wheel back and forth seductively, smiling. "Look what I got," she taunted.</p>	<p>By adding the visual imagery to describe the bike, the revised example more powerfully conveys the tantalizing quality of the bicycle. The metaphor comparing the "flecks" of light to a weapon or tool capable of piercing one's eyes also enhances the selection by describing what the emotion envy might feel like to a child. Finally, the incorporation of dialogue captures not only the realism of the scene by reproducing a speech pattern quite common among seven year olds, but it also represents the complex power dynamics at play among children.</p>
<p>CREATE: Take an element, step, scene, or moment from your quest and develop it using the snapshot technique.</p>		

Columbus City Schools
English Language Arts Curriculum
Writing

<p>THOUGHTSHOT: Just as important as action and imagery (which convey physical perceptions) is the internal landscape of the character or narrator. This technique will help your reader enter the mind of the character by conveying his or her thoughts and feelings. Remember to include “thoughtshots” that convey both the experiencing persona’s thoughts and feelings with that of the reflecting persona’s thoughts and feelings. Also consider using flash forwards and flashbacks to convey the character’s anticipations and recollections.</p>	<p>Original: I remember getting on the long banana seat for the first time and feeling anxious and afraid. My father held on to the back of the seat to steady the machine, but I felt headed for disaster.</p> <p>Revised: I wobbled back in forth along the narrow seat that separated me from the comfort of the steady ground, certain that this experiment in defying gravity would fail. What was Dad thinking? How could I possibly navigate this machine through space without his steady support? Did he wish death upon his only daughter? Maybe I should have taken out the trash like I was supposed to. Only later did I understand that he was just as afraid as I was, uncertain of his daughter’s ability to make it on her own in a threatening world.</p>	<p>While the revised example starts with a physical description of the sensation of trying to balance on the bicycle, it quickly moves into the interior world of the narrator by conveying her fears and doubts here represented by a series of questions. These questions help the reader understand the complexity of her fears: she is not just afraid of falling, she also questions the constancy of her father’s support. The final sentence includes a transition from the experiencing narrator’s thoughts and feelings to the reflecting narrator’s more nuanced and insightful point of view. The older narrator understands that this quest to learn to ride a bike is symbolic of a much more difficult journey: the one separating daughter from father, home from world, security from danger.</p>
<p>CREATE: Take an element, step, scene, or moment from your quest and develop it using the “thoughtshot” technique.</p>		

**Columbus City Schools
English Language Arts Curriculum
Writing**

<p>EXPLODING THE MOMENT: Choose one (or two) critical moment(s) from the narrative to develop in depth by slowing down the action and incorporating rich snapshots and deep thoughtshots. This moment is often the climax of the narrative. Such a technique will help the reader understand not just the sensations and perceptions of this moment, but its thematic significance.</p>	<p>Original: I remember riding my bike in the late afternoon of a hot and humid summer day. I rode down a long hill through a cool, shadowy ravine and took my hands off the handlebars. I felt free, weightless.</p> <p>Revised: As I cleared the corner and labored over the swell of the incline, I saw below me the deep blue shade of the ravine. My heart seized for a moment, held in the clutch of panic. Would I lose control and smash into a million pieces? Would my parents be called to the scene to identify the remains, strewn along the road like so many possum parts? I shook off these grizzly thoughts, and swallowed hard. I looked down at my hands circling the handlebar grips. And as my speed increased, I lifted my pinkies from their grips and felt the chill night air dry the nervous sweat on my palms. Then the rest of my fingers loosened their hold, and I steered with the hollow between my thumbs and index fingers. Then all at once I sat up and let go, holding out my arms as if to bless a congregation of adoring worshipers as the wind whipped through me. The cicadas throaty droning through the night air like evensong. I took flight. I soared.</p>	<p>The revised example develops the significance of the scene by incorporating thoughtshots such as the question: “Would I lose control and smash into a million pieces?” which not only conveys the narrator’s fears but also touches on a larger thematic issue of the narrator: the potential risks in life when we break out of our “ordinary worlds” of comfort and security. The revised example also slows down the moment by zooming in on her hands, then pinkies, then the hollows between thumb and index fingers before pulling the focus back out on the narrator as she sits up and rides “hands free” down the hill. The language of the final comparison of the narrator to a priest blessing a congregation complete with a choir of cicadas conveys the transcendent quality of the experience which effectively develops the quest step known as “apotheosis”; she feels god like in her ability to ride the bicycle.</p>
<p>CREATE: Take an element, step, scene, or moment from your quest and develop it using the “exploding the moment” technique.</p>		

Columbus City Schools
English Language Arts Curriculum
Writing

EXPLODING THE MOMENT (continued)

Columbus City Schools
English Language Arts Curriculum
Writing

PEER FEEDBACK MODEL				
Narrative Element	STUDENT EXCERPT	Praise (What did the author do well?)	Question (What question do you have for the author?)	Polish (How could this piece be improved?)
<p>QUEST STRUCTURE: After reading the student paper, identify one or two elements of the quest structure on which to focus your feedback.</p>	<p>“When I was eight years old, I rode my Big Wheel up and down Holmes Avenue, even though many other children were learning to ride bicycles.”</p>	<p>You efficiently communicate your age and the setting and hint at the conflict of the narrative: the struggle between stability and development.</p>	<p>What kind of neighborhood is this? Later in the essay you describe how important it is for the narrator to move beyond her neighborhood. Perhaps more development of the confining qualities of the neighborhood might help the reader better understand why getting out was so important.</p>	<p>Add more imagery and physical detail to make this “ordinary world” come to life for the reader. Consider describing the difference between riding the Big Wheel on the sidewalk and the bigger kids riding their bikes in the street.</p>
<p>SNAPSHOTS: After reading the student paper, identify one or two snapshots on which to focus your feedback.</p>	<p>The golden frame sparkled in the sunlight, sending out sharp little flecks of reflected light that pierced my cold blue eyes with envy. Candace held the handlebars and turned the wheel back and forth seductively, smiling. “Look what I got,” she taunted.</p>	<p>I love the contrast between the bright light of the golden frame and your “cold blue eyes.” It made me shiver a little bit.</p>		
<p>THOUGHTSHOTS: After reading the student paper, identify one or two snapshots on which to focus your feedback.</p>	<p>I wobbled back in forth along the narrow seat that separated me from the comfort of the steady ground, certain that this experiment in defying gravity would fail. What was Dad thinking? How could I possibly navigate this machine through space without his steady support? Did he wish death upon his only daughter? Maybe I should have taken out the trash like I was supposed to. Only later did I understand that he was just as afraid as I was, uncertain of his daughter’s ability to make it on her own in a threatening world.</p>		<p>When did you understand that your Dad was afraid for you just as you were afraid for yourself? Later that summer, or much later in life? It seems like a pretty mature insight to come from an eight-year-old.</p>	
<p>EXPLODED MOMENTS After reading the student paper, identify one or exploded moments on which to focus your feedback.</p>	<p>I looked down at my hands circling the handlebar grips. And as my speed increased, I lifted my pinkies from their grips and felt the chill night air dry the nervous sweat on my palms. Then the rest of my fingers loosened their hold, and I steered with the hollow between my thumbs and index fingers. Then all at once I sat up and let go, holding out my arms as if to bless a congregation of adoring worshipers as the wind whipped through me. The cicadas throaty droning through the nocturnal air hit my ears like evensong. I took flight. I soared.</p>			<p>Consider adding sound effects to further explode the moment. For example: ...the wind whipped through me whispering <i>“Whit, whit, whit, whit.”</i></p>

**Columbus City Schools
English Language Arts Curriculum
Writing**

↓ PROVIDE YOUR PEER FEEDBACK HERE ↓				
TECHNIQUE	Student excerpt	Praise	Question	Polish
SNAPSHOTS				
TECHNIQUE	Student excerpt	Praise	Question	Polish
THOUGHTSHOTS				
TECHNIQUE	Student excerpt	Praise	Question	Polish
EXPLODED MOMENTS				