

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

<b>Course/Grade</b> English 9	<b>Text Type</b> Narrative (11 days)
<p><b>Writing: Text types, responding to reading, and research</b>          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><b>Narrative Writing</b>          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><b>Expectations for Learning</b>          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><b>Strands/Topics</b>  <b>Standard Statements</b></p> <p><b>Reading Informational Text/Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>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.</li> <li>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.</li> </ol> <p><b>Reading Informational Text/Craft and Structure</b></p>	

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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 types are defined in standard 3 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.

**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 capitalization, punctuation, and spelling when writing.

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**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**

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9 -10 reading and content*, choosing flexibly from a range of strategies.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately general 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.

**Instructional Strategies**

**Day One:** Concept Formation

Introduce the concept of borders.

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

1. What is a border?
2. Provide an example of a geographical border.
3. Provide an example of a personal, psychological, or emotional border. (For example, the border between childhood and adolescence or the border between pity and sympathy.)
4. Recall a personal experience in which you felt you were on a border between two time periods, people, places, or identities. What circumstances led to your feeling of being between two borders?

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 can compare and contrast their experiences. (See link to organizer.)

Whole Group: Facilitate a discussion in which students have an opportunity to share their responses and then construct a list of the common features of all the recollections of border experiences. Have them finalize the discussion by completing the Word Chart graphic organizer. (See link to organizer.)

**Day Two:** Visual text analysis: Frida Kahlo's *Self Portrait on the Borderline Between Mexico and the United States*.

Project an image of Kahlo's painting to the class and ask them to "deeply notice" the visual text by looking (without writing) for at least one-minute straight. (See link to painting). Then have students write down at least ten details they see in the painting. Emphasize the distinction between description and interpretation. Students should refrain from interpretation here; they should only record what they see. For example, "I see a woman wearing a pink, floor-length dress and long white gloves holding in her left hand the Mexican flag."

Have students share their observations, instructing students to add to their own list as new details are vocalized. Once you have a substantive list, take one detail and demonstrate how to move from description to interpretation. For example, "The American flag along the top right of the painting appears to be obscured by exhaust emanating from four factory smoke stacks (description). By placing the symbol of the U.S. within an exhaust cloud, Kahlo suggests that American industry destroys the environment of not just Americans, but of its neighbors as well (interpretation). Have students form small

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groups in which they take at least three details from the painting and make interpretive claims for each.

Exit Ticket: Have each student select the detail from the painting that most effectively conveys Kahlo's attitude toward the border. Explain how this detail reflects Kahlo's attitude. For example: "Kahlo's representation of herself standing slightly to the right of the center of the painting creates a feeling of unbalance, of slight anxiety, as if to suggest that this border experience is not fair, balanced, or symmetrical. Although subtle, this faint asymmetry effectively conveys Kahlo's critical attitude toward her borderline identity."

Or

"Kahlo's decision to paint the central figure holding the Mexican flag clearly shows that she favors Mexico over the United States."

**Day Three:** From experience to representation

Have students return to their accounts of border experiences they generated on day one (or, if they wish, select a different experience). Ask students to consider how they would represent this experience **symbolically**. What images, symbols, words, places, people and patterns might they include in a visual representation? Have students create a sketch or collage in which they represent their border experience visually. Ask them to choose at least six **symbols** and arrange them purposefully to convey their attitude toward this experience.

Consider for inclusion the following boundaries to stimulate student content and reflection:

How has your identity (your conception of yourself) shifted as you progressed from one state to another?

- Middle school to high school
- Only child to brother/sister
- Home to school
- Friends to family
- Actual to virtual
- Novice to expert
- Home language to school language
- Past to present
- Private to public
- Scholar to athlete

Once students have completed their representations, create a gallery of their work and ask students to act as art critics by completing a short **review** of each piece (post-it notes should suffice or half sheets of paper). Ask them to note three to five key details from the image and then choose one to comment on its meaning. What border experience is the artist conveying? What is his or her **attitude** toward this experience? What **detail** best reflects the subject and the artist's **attitude**? (Students will not have time to review all the work. Aim for at least three pieces each.)

Exit Ticket: Which illustration was most effective in conveying the artist's experience? Why?

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**Day Four:** From image to literature: Introducing Julia Alvarez's "My English."

Open by sharing some of the student comments provided in the previous day's exit ticket. Introduce the concept of **showing versus telling**. Ask students to explain the difference. Then ask them how the visual representation forced them to show their experience rather than just tell about it. Discuss one or two examples of student art that are particularly effective at showing the artist's experience. Then ask students to consider how this distinction can be seen in writing.

What is the **difference** between the following two examples:

1. "[W]e became a bilingual family." (Alvarez 114)  
and
2. "Whenever she spoke that gibberish English, I translated the general content by watching the Spanish expressions on her face." (115)

Which example tells and which example shows?

Explain which example more effectively reveals the **author's attitude** toward bilingualism.

Introduce the story, providing students with some background information regarding Alvarez's childhood and professional life. Also spend some time discussing the possible meanings of the title of the essay: "My English." What issues, ideas, and situations does the title **forecast**? Have you ever thought of the language you speak as belonging to you? What does it mean to own a language? What is the difference between "my" language, "your" language, and "their" language? What **connotation** does each of these **pronouns** convey?

As students read Alvarez's essay, ask them to **note the text features** and other elements that contribute to our understanding of the **author's purpose** and **main idea**. (Use or adapt the graphic organizers by Pearson). Additionally, have students track examples of when Alvarez shows and when she tells.

For example:

**Telling:**

"We lived then in the Dominican Republic, and the family as a whole spoke only Spanish at home."

"Soon I began to learn more English at the Carol Morgan School."

"...I began to understand more and more—not less and less—English."

**Showing:**

"There was the castellano of Padre Joaquín from Spain, whose lisp we all loved to imitate."

"And so I would say, 'Mami, please pass la mantequilla.'"

"Sister Marie filled the chalkboard with snowy print, on and on, handling and shaping and moving the language..."

**Day Five:** Introduce essay assignment and rubric

**Task (Writing Prompt):**

After reading and reflecting on Frida Kahlo's *Self Portrait on the Borderline Between Mexico and the United States* and Julia Alvarez's "My English," write a **narrative** that describes a personal experience of transcending a border, either **literally** or **figuratively**. 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 of your experience transcending this significant border.

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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: Analyzing Alvarez’s narrative technique: **point of view, conflict, setting, theme** (See handout)

**Day Seven:** In-Progress Skill: Analyzing Alvarez’s narrative technique: **imagery, figurative language, dialogue, diction** (See handout)

**Day Eight:** In-Progress Skill: Analyzing Alvarez’s narrative technique: **structure and organization** (See handout)

**Day Nine:** Working in **interdisciplinary** and **authenticating** material

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

Possible considerations:

Interdisciplinary connections:

Link to map of the Dominican Republic:

[http://maps.google.com/maps?hl=en&pg=carol+morgan+school&cp=10&gs\\_id=s&xhr=t&q=dominican+republic&bav=on.2.or.r\\_gc.r\\_pw.r\\_qf..cf.osb&biw=1024&bih=600&wrapid=tljp133942351978608&um=1&ie=UTF-8&sa=N&tab=wl](http://maps.google.com/maps?hl=en&pg=carol+morgan+school&cp=10&gs_id=s&xhr=t&q=dominican+republic&bav=on.2.or.r_gc.r_pw.r_qf..cf.osb&biw=1024&bih=600&wrapid=tljp133942351978608&um=1&ie=UTF-8&sa=N&tab=wl)

Link to Carol Morgan School in Santo Domingo: <http://www.cms.edu.do/>

Link to the Bartleby page featuring Calderón de la Barca’s work *Life Is a Dream*: <http://www.bartleby.com/26/1/>

Link to Abbot Academy: <https://www.andover.edu/ABOUT/ABBOTACADEMYASSOCIATION/Pages/default.aspx>

Link to Nobel Prize page on Albert Einstein: [http://www.nobelprize.org/nobel\\_prizes/physics/laureates/1921/einstein-bio.html](http://www.nobelprize.org/nobel_prizes/physics/laureates/1921/einstein-bio.html)

Link to image of Georgia O’Keeffe’s painting *City Night*: <http://www.artsconnected.org/resource/3288/city-night>

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 Ten:** Peer review of drafts and final revisions.

Direct students to provide **feedback** in the following areas:

1. Focus: setting, point of view (narrator), conflict, theme: How has the writer’s treatment of each of these elements helped to make clear the significance of this personal experience?
2. Language: imagery, figurative language, word choice, and dialogue: Discuss examples of how the writer’s use of these elements achieves effects in the composition.
3. Structure: Discuss how the writer creates an effective lead, rising action, climax, and resolution within the narrative.

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Feedback may take the form of praise, question, and polish: praise what the writer does well; question what may be confusing or left out; polish by offering suggestions for improvement. (See handout.)

**Day Eleven:** 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

Word Chart Graphic Organizer: [http://www.educationoasis.com/curriculum/GO/GO\\_pdf/word\\_chart1.pdf](http://www.educationoasis.com/curriculum/GO/GO_pdf/word_chart1.pdf)

Search for “Word Chart” and you will see several organizers.

Venn Diagram Graphic Organizer: [http://www.educationoasis.com/curriculum/GO/GO\\_pdf/compcon\\_venn.pdf](http://www.educationoasis.com/curriculum/GO/GO_pdf/compcon_venn.pdf)

Search for “Venn Diagram” and you will find several comparison organizers.

Frida Kahlo’s *Self Portrait on the Borderline Between Mexico and the United States*

[http://employees.oneonta.edu/farberas/arth/Images/ARTH200/Women/kahlo/border\\_Mexico\\_US.jpg](http://employees.oneonta.edu/farberas/arth/Images/ARTH200/Women/kahlo/border_Mexico_US.jpg)

Kahlo’s painting and analysis is also available at PBS: <http://www.pbs.org/weta/fridakahlo/worksofart/borderline.html>

Pearson’s Graphic Organizer for Alvarez’s “My English”—Text feature/purpose (p. 21): <http://www.pearsonsuccessnet.com/iText/products/0-13-369324-4-08/ViewerMain.html?>

Pearson’s Graphic Organizer for Alvarez’s “My English”—Voice (p. 24): <http://www.pearsonsuccessnet.com/iText/products/0-13-369324-4-08/ViewerMain.html?>

Narrative Essay Rubric from the Literacy Design Collaborative “Teaching Task Rubric (Narrative)” is located in the introduction to this curriculum guide. Prentice Hall’s *Writing and Grammar, Grade Nine*: See chapter four, Narration: Autobiographical Writing for more resources.

### Integration of Knowledge and Ideas (Strategies for Diverse Learners)

Literature: Spanish Resources Online Video: “My inglés” or “My English” by Julia Álvarez—“Get Connected Video” and “Background Video”:

<http://www.pearsonsuccessnet.com/iText/products/0-13-369634-0-02/ViewerMain.html?>

### Professional Articles

“Literacy Narratives and Confidence Building in the **Writing** Classroom” by Caleb Corkery: <http://www.eric.ed.gov/PDFS/EJ737706.pdf>

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



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MINI LESSON ONE: In-Progress Skill Narrative Technique

NAME:

TECHNIQUE	IDENTIFY	EXEMPLIFY	EXPLAIN	CREATE: Write a sentence about your border experience that exemplifies the technique
POINT OF VIEW	First person: naïve narrator	“I thought that such a cool way to get around having to come up with answers. So I practiced saying it under my breath, planning for the day I could use it on an unsuspecting English-speaking adult.”	Alvarez’s use of a first person narrator captures the naiveté of the younger persona who doesn’t yet understand the meaning or the effect that such a rude expression potentially has on her audience.	Third person limited omniscience: She couldn’t catch the ball, even after the hours of patient, personal attention bestowed by the coach. It seemed she would never make it off the bench. OR First person participant: I fell backward as the sun blinded me in a dizzying spin of shame. I dropped the ball again.
FIND YOUR OWN EXAMPLE		EXPLAIN THE TECHNIQUE		CREATE YOUR OWN EXAMPLE

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SETTING	Dominican Republic and New York	“We lived then in the Dominican Republic, and the family as a whole spoke only Spanish at home, until my sisters and I started attending the Carol Morgan School, and we became a bilingual family.”	Alvarez establishes both settings in the opening paragraph of her essay: one explicitly: the Dominican Republic, the other implicitly: New York. By saying “We lived then,” Alvarez makes clear that this setting will change and that this change will have a significant role in the story.	During the spring of my eighth grade year of middle school, I swallowed my doubts and trotted out to the grassy field to begin drills that would determine whether or not I had the makings of a softball player.
FIND YOUR OWN EXAMPLE		EXPLAIN THE TECHNIQUE		CREATE YOUR OWN EXAMPLE

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CONFLICT	Spanish vs. English Inclusion vs. exclusion Home vs. school	“Mami and Papi used to speak it when they had a secret they wanted to keep from us children.”	Language can be used to include and exclude depending on how it is used. Alvarez’s opening sentence announces this conflict that lies at the heart of this story.	My brothers were celebrated jocks, at ease in their bodies, floating effortlessly through the air. I was a klutz, held hostage by my long stubborn limbs that rarely did my bidding: more iron than air.
FIND YOUR OWN EXAMPLE		EXPLAIN THE TECHNIQUE		CREATE YOUR OWN EXAMPLE

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THEME	Language and identity	“I was no longer a foreigner with no ground to stand on. I had landed in the English language.”	Alvarez’s closing sentences effectively convey the theme of the essay: mastering language is a means to self-acceptance and social belonging.	While I would never hustle like Johnny or throw like Clemens, I could make a double play when the pressure was on, a play even my brothers would applaud.
FIND YOUR OWN EXAMPLE		EXPLAIN THE TECHNIQUE		CREATE YOUR OWN EXAMPLE

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**Mini-Task Two:** Examine Alvarez’s use of the following narrative techniques and then practice using them yourself.

TECHNIQUE	IDENTIFY	EXEMPLIFY	EXPLAIN	CREATE: Write a sentence about your border experience that exemplifies the technique
IMAGERY	visual and auditory imagery	“My mind would take off, soaring into possibilities, a flower with roots, a star in the sky, a cloud full of sad tears, a piano crying out each time its back was tapped, music only to our ears.”	Alvarez uses imagery to convey her experience of using her imagination as a child in Sister Marie Generosa’s English class. She compares her mind to a kind of bird, a flower, a star and even the sound of a sad piano crying as someone strikes its keys. This use of imagery helps the reader enter young Julia’s mind as it is opened up with imaginative possibilities.	My stomach seized after the dry crack of the batter’s wood confirmed my fear: the ball was coming my way. As I looked up, the sun struck my pupils filling them with white, blinding fire, so bright that the growing black sphere of the orb bulleting toward me was incinerated in midair—gone.
FIND YOUR OWN EXAMPLE		EXPLAIN THE TECHNIQUE		CREATE YOUR OWN EXAMPLE

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<p>FIGURATIVE LANGUAGE</p>	<p>Metaphor</p>           <p>Simile</p>	<p>“There wasn’t a sentence that wasn’t colonized by an English word.”</p>           <p>“My native tongue was not as good as English, as if words like <i>columpio</i> were illegal immigrants trying to cross a border into another language.”</p>	<p>Alvarez compares her first language, Spanish, to a colonized country, one gradually taken over by English. This metaphor conveys her experience struggling to learn English while still holding on to her native tongue.</p> <p>Alvarez compares Spanish words to illegal immigrants to convey how she began to view Spanish as somehow criminal.</p>	<p>The girls shot me looks of contempt as the opposing team’s dugout erupted in glee. Their icy looks vise gripped my heart.</p>           <p>After the game, while driving the station wagon to Baskin Robbins, as was our ritual for all of my brother’s games, my dad looked over his shoulder at me and winked. I knew he loved me, but that sidelong glance struck me as crocodilian, his face turning away like a slow reptile slithering beneath the surface of a thick swamp of letdown.</p>
<p>FIND YOUR OWN EXAMPLE</p>		<p>EXPLAIN THE TECHNIQUE</p>		<p>CREATE YOUR OWN EXAMPLE</p>

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DIALOGUE	Reveals character and conflict	Whenever I made a mistake, Teacher would shake her head slowly, "In English, YU-LEE-AH, there's no such word as <i>columpio</i> . Do you mean <i>swing</i> ?"	Alvarez includes this piece of dialogue spoken by "Teacher" to dramatize young Julia's feelings of humiliation when she was corrected. Because English was the dominant language at school, Julia felt insecure and alienated from the other American children.	Coach bellowed, "C'mon Brownfield, use your eyes!" I nodded in dumb jerks as I picked myself up from the ground.  My father shook his head and said, "Better luck next time, slugger." I thought I could hear the slow crash of his expectations breaking in the background between his words.
FIND YOUR OWN EXAMPLE		EXPLAIN THE TECHNIQUE		CREATE YOUR OWN EXAMPLE

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WORD CHOICE	Idiomatic  Spanish     Action Verbs	<p><i>"Holy Toledo!"</i> <i>"Take that!"</i></p> <p>Campuno boleros</p> <p>Those women <i>yakked</i> as they cooked... ...as if Ursulina had <i>soaked</i> them in bleach for too long... Sister <i>pointed</i> with her chalk, her eyebrows <i>lifted</i>, her wimple <i>poked</i> up.</p>	<p>Alvarez employs many registers of diction to convey the development of Julia's transition from her childhood Dominican Spanish to her American English.</p> <p>Alvarez's action verbs not only dramatize the action depicted in each sentence, they also create images in the readers' minds helping to convey the author's experience and attitude.</p>	<p><b>Idiomatic expressions from baseball/softball</b></p> <p>Out of the park Big league Bush league Foot in the bucket Rhubarb Whole new ball game</p> <p>The umpire <i>growled</i> the word "strike" from behind the protective prison of his face mask.</p> <p>I <i>rooted</i> my cleats, <i>leaned</i> into the play, and <i>swooped</i> up the grounder.</p>
FIND YOUR OWN EXAMPLE		EXPLAIN THE TECHNIQUE		CREATE YOUR OWN EXAMPLE



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**Mini-Task Three:** Examine Alvarez’s narrative structure and begin drafting your content.

TECHNIQUE	EXEMPLIFY	EXPLAIN
LEAD & EXPOSITION	<p>“Mami and Papi used to speak it when they had a secret they wanted to keep from us children. We lived then in the Dominican Republic, and the family as a whole spoke only Spanish at home, until my sisters and I started attending Carol Morgan School, and we became a bilingual family.” (Paragraph one)</p>	<p>Alvarez draws the reader in with this short description of how Julia and her siblings felt deliberately excluded by their parents when they spoke English. Alvarez never actually uses the word “English” in this paragraph. However, the reader can infer from the title “My English” and other clues in the paragraph that the vague pronoun “it” does, in fact, refer to English. This delayed identification invites readers to keep reading to confirm their assumptions. Additionally, Alvarez introduces her main character: young Julia, a central conflict: inclusion versus exclusion, a setting: the Dominican Republic, and a hint at the resolution: mastery of English and acceptance of a new, bilingual identity.</p>
LEAD DRAFT		<p>EXPLAIN HOW YOUR LEAD ENGAGES THE READER WHILE INTRODUCING KEY ELEMENTS OF THE NARRATIVE.</p>

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<p>RISING ACTION:  DEVELOPMENT  OF CONFLICT  (Consists of  multiple scenes  in “My English”)</p>	<p><i>“Butter, butter, butter, butter. All day, one English word that had particularly struck me would go round and round in my mouth and weave through all the Spanish in my head until by the end of the day, the word did sound like just another Spanish word. And so I would say, “Mami, please pass la mantequilla.” She would scowl and say in English, “I’m sorry, I don’t understand. But would you be needing some butter on your bread?” (paragraph five)</i></p>	<p>Here Alvarez includes a snapshot to illustrate the narrator’s developing knowledge and use of English. Not yet at home in the language, she is becoming so accustomed to the sounds of English that they no longer strike her as foreign. Here, the English word “butter” becomes so equated with the Spanish word “mantequilla” that the narrator doesn’t realize she has made the substitution. Her mother’s scowl and correction reveal that Julia is far from being truly bilingual, an objective her mother clearly endorses.</p>
<p>SNAPSHOTS THAT DEVELOP CHARACTER AND CONFLICT</p>	<p>EXPLAIN HOW YOUR SNAPSHOTS DEVELOP CHARACTER AND THE CENTRAL CONFLICT.</p>	

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<p>CLIMAX: THE SECTION OF THE NARRATIVE IN WHICH THE CONFLICT REACHES ITS HIGHEST POINT AND USHERS IN THE RESOLUTION</p>	<p>“But at the foot of those towering New York skyscrapers, I began to understand more and more—not less and less—English. In sixth grade, I had one of the first in a lucky line of great English teachers who began to nurture in me a love a language, a love that had been there since my childhood of listening closely to words. Sister Marie Generosa did not make our class interminably diagram sentences from a workbook or learn a catechism of grammar rules. Instead, she asked us to write little stories imagining we were snowflakes, birds, pianos, a stone in the pavement, a star in the sky.” (Paragraph 18).</p>	<p>Throughout the narrative, the narrator has been struggling to feel at home in the English language. At this point, Alvarez describes the period in Julia’s life when she no longer feels she is learning words and rules, but can think, dream, and create in English. She has crossed over from being a mere student of the language to a practitioner.</p>
<p>CLIMAX DRAFT</p>	<p>EXPLAIN HOW THIS SECTION REVEALS THE TURNING POINT IN THE CONFLICT AND LEADS TO THE RESOLUTION.</p>	

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<p>RESOLUTION: HOW THE WRITER PROVIDES CLOSURE AND REFLECTION ON THE NARRATIVE</p>	<p>“Sister Marie filled the chalkboard with snowy print, on an on, handling and shaping and moving the language, scribbling all over the board until English, those verbal gadgets, those tricks and turns of phrases, those little fixed units and counters, became a charged, fluid mass that carried me in its great fluent waves, rolling and moving onward, to deposit me on the shores of my new homeland. I was no longer a foreigner with no ground to stand on. I had landed in the English language.” (Paragraph 21)</p>	<p>Alvarez’s final paragraph lyrically and thematically brings the narrative to an effective close. Here she returns to the governing metaphor of a homeland. When she first heard English, she perceived it as foreign and exclusive. Once she gained some knowledge, she felt more comfortable but still not at home, more an unwelcome immigrant than a resident. Finally, in this excerpt, young Alvarez feels truly at home in this new world of the English language: “I was no longer a foreigner with no ground to stand on. I had landed in the English language.”</p>
<p>RESOLUTION DRAFT</p>	<p>EXPLAIN HOW YOUR RESOLUTION BRINGS YOUR NARRATIVE TO AN EFFECTIVE CLOSE.</p>	

**PEER FEEDBACK ORGANIZER**  
 (Example)

TECHNIQUE (choose one )	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?)
<ul style="list-style-type: none"> <li>• IMAGERY</li> <li>✓ <b>FIGURATIVE LANGUAGE</b></li> <li>• WORD CHOICE</li> <li>• DIALOGUE</li> </ul>	<p><b>METAPHOR</b>            The girls shot me looks of contempt as the opposing team’s dugout erupted in glee. Their icy looks vise gripped my heart.</p> <p><b>SIMILE</b>            After the game, while driving the station wagon to Baskin Robbins, as was our ritual for all of my brother’s games, my dad looked over his shoulder at me and winked. I knew he loved me, but that sidelong glance struck me as crocodilian, his face turning away like a slow reptile slithering beneath the surface of a thick swamp of letdown.</p>	<p>I really liked how your metaphor and simile created a clear image of the narrator’s perspective: how she felt that everyone was disappointed by her performance as a ball player.</p>	<p>Would there be a place to explain how the narrator processed the disappointment she caused?</p>	<p>I would suggest that a small bit of reflective internal monologue be added to bring closure or even acknowledgment of how the narrator felt about her role in creating disappointment in the other characters.</p> <p>e.g. “I felt like such an inept teammate that I couldn’t imagine any way of redeeming myself in their eyes.”</p>

↓ PROVIDE YOUR PEER FEEDBACK HERE ↓				
TECHNIQUE	Student excerpt	Praise	Question	Polish
(choose one & circle) • SETTING  • POINT OF VIEW  • CONFLICT  • THEME				
TECHNIQUE	Student excerpt	Praise	Question	Polish
(choose one & circle) • IMAGERY  • FIGURATIVE LANGUAGE  • WORD CHOICE  • DIALOGUE				
TECHNIQUE	Student excerpt	Praise	Question	Polish
(choose one & circle) • LEAD & EXPOSITION  • RISING ACTION  • CLIMAX  • RESOLUTION				