Planning to Teach *Things Fall Apart*:

A Unit with Activities and Assessments

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Author’s Note:

The following materials were created as part of the course requirements for EDUC 5365: Secondary Language Arts Methods and Materials during the Fall 2014 Semester and taught by Dr. s.j. Miller.
Unit Overview and Rationale

Ours is increasingly a global world. One made possible following the decline of European colonial powers and the spread of a democratic, middle-class worldview, and made possible by the advent of digital technologies that allow for global networking and communication. In the past fifty years, the Western literary canon too has become “decolonized” with the inclusion of new voices from post-colonized regions—the voice of the “other”—, and these genres, e.g. African literature, are read and taught alongside works from the European tradition (Garuba, 2009, p.328). This presents readers with an “alternative canon” or “another way of seeing” European history and its influence on the globe (socially, economically, politically) (Garuba, 2009, p.328). Thus, the value of world literature is that it can lead to “appreciation for this diversity” and allow readers to become familiar with “the increasing global trend toward cultural transnationalism” (Pizer, 2006, p.109). Moreover, students much approach world literature from a “place that refuses [one’s] understanding” (Coppan, 2009, p.42). Coppan encourages us to: “Enter that other set of representational conventions, imaginative geographies, literary histories, and cultural ideals, and learn the view from there” (p.42). Pragmatically, on the other hand, it is becoming increasingly imperative in this “flat world” that American students learn to become “great localizers”: Think globally (e.g. resources, technology, trade) to solve local problems (Burke, 2007, p.159). Therefore, teaching world literature can help foster the global thinking, international relations, and culture awareness required in today’s world.

*Things Fall Apart* (1958) is the best-known literary work from Africa and is one of the most widely read and widely taught novels in the world (Webb, 2012; Priebe, 2003). The novel dramatizes the cultural interaction and conflict between British colonists and Igbo society and depicts the most important political, economic, and cultural issues facing Africa (Priebe, 2003, p. 157). Moreover, *TF A* is a “tragedy” that concerns a people, personified in the hero Okonkwo, who are “destroyed” through their “inability to accept change” (Bloom, 2002, p. 2). Despite it’s reputation, *TF A* presents a number of challenges in the classroom and is a book that does not readily connect with the culture and life in the U.S.

One of the problems with teaching World Literature is a sense of cultural disconnect between the text and the students. Taliaferro (2012) suggested that because of its “exotic” setting and characters whose names and lives are remote from the names and lives of students, students may have difficulty with “engaging meaningfully” with the novel (pp. 51-52). Similarly, V. Bruns (2011) discussed the “cultural clash” between texts and readers (students) and how things that seem unfamiliar or “culturally removed” from the experiences of a reader can create disconnect or dismissal while reading a literary work. She writes that teachers must “push students” to recognize that “what may frustrate, confuse, or even bore them in reading a text may be a form of cultural contact, an experience of difference worthy of reflection” (p. 124). Therefore, this unit will begin by building background knowledge on Africa and its role in the contemporary, globalized world, and by building background knowledge and stimulating interest on the
customs and traditions of Igbo society. Using a gallery walk of historical images of Igbo society and playing traditional West African music have been shown to be effective at building upon students’ prior knowledge about African culture (Webb, 2012). Using historical images to prompt reflective writing (journaling) has been shown to be effective at students recognizing cultural difference (and similarity) between their life and Igbo culture (Webb, 2012, pp. 68-71). Similarly, students need background reading and “artifacts” to help understand the cultural world depicted in the novel (Beach et al, 2011, p. 143). Moreover, this use of multimodal media combined with informal writing and discussion shows how students draw upon their prior knowledge to understand a foreign, unfamiliar culture, and this also allows students to raise questions about Igbo culture that they will seek to investigate while reading *TF A* (Taliaferro, 2012, p. 53). Thus, the first two weeks of teaching this novel will be dedicated to building the background knowledge about culture, colonization in Africa, and Igbo society and culture in order to enter into and begin to understand the social system at work in the village of Umuofia.

Reading *TF A* will allow students to approach the novel through differing critical lenses, theories, and perspectives, and each look will present the novel in a new light to students (Beach et al, 2011, p. 15). The following critical lenses will be applied over the course of reading *TF A*:

- **Reader response criticism**, which allows for the “interplay” (transactionality) between a reader’s experience (“the world”) and the text (Beach et al, 2011, p. 155). Thus in *TF A*, students might understand the novel by connecting with the turbulent father-son relationship between Okonkwo and Nwoye or between the laziness of Unoka and the industriousness of Okonkwo. Reader response theory will largely be the purpose of the students keeping a reading journal while reading the novel over the course of the unit.

- **Archetypal perspective**, which allows for exploration of the archetypal patterns of imagery (motif) and character types (Beach et al, 2011, p. 155). Thus in *TF A*, students will analyze Achebe’s use of Igbo folkloric expressions (proverbs, legends, folk tales/beliefs), Biblical imagery (locusts), archetypal characters (hero/warrior, villain/oppressor, trickster, wise-man, outsider, prodigal son), and archetypal stories (struggle, sacrifice, exile, redemption). However, exploring the archetypes of *TF A* must not limit/reduce the novel to Western archetypes, but rather the difficulty lies in recognizing the elements that are “distinctly African” (Priebe, 2003, p. 159). Therefore, in the reading log and during in-class activities students will be “unbinding the text” to reveal the distinctly Igbo folkloric elements of the novel: the things people say, the actions they perform, the things they make, and the ideas they embrace (Thursby, 2002, p.139).

- **Formalist criticism**, which allows for close reading and how literary elements (words, symbols, literary devices) adds to the meaning of a text (Beach et al, 2011, p. 156). Thus in *TF A*, students will identify and analyze the author’s use of literary devices (metaphors,
similes, word choices, foreshadowing, allusion) and text features (exposition, crisis, climax, denouement) interplay within a text.

- **Psychological perspective**, which allows students to uncover the motivations and influences of a character’s actions (Beach et al, 2011, p. 156). Thus in *TF A*, students might analyze the state of mind of Okonkwo after he “sacrifices” Ikemefuna or the motivations that lead to Okonkwo’s final actions to preserve the village of Umuofia.

- **Biographical criticism**, which allows students to understand how facts about an author’s life reveals insight into the “themes, historical references, social oppositions, and the creation of fictional characters” (Beach et al, 2011, p. 156). Thus in *TF A*, students will explore how Achebe’s membership in Igbo culture and his experiences in an English grammar school and college are reflected in the novel and in Achebe’s decision to write about pre-colonial Igbo culture in English, the language of the colonizer (Cobham, 2003, p. 21). Early in the unit, students will explore the background of Achebe, his life, and the legacy of *TF A* in order to infer the author’s purpose in writing.

- **Historical/ Cultural perspective**, which will allow students to understand how a text reflects the “social, political, economic, cultural, and/or intellectual climate of the time” (Beach et al, 2011, p. 157). As history is “at the core” of the African novel, then “historical engagement” must consider “the agency of Africans as actors” in shaping the historical context as well as the violence that is a part of postcolonial reality in Africa (Coundouriotis, 2009, p. 53). Thus in *TF A*, students will explore the dynamics of life in pre-colonial Igbo culture and society and the historical influences that led to the collapse of Igbo and the rise of British imperialism.

- **Social class/ Marxist perspective**, which allows students to analyze how societies are organized in order to uncover how “economic power” and “social class membership” are reflected in a text (Beach et al, 2011, p. 157). Thus in *TF A*, students will be able to explore how membership and power are earned/unearned in Igbo society as well as the economic and cultural influences that led to the unravelling of Umuofia and the rise of British colonial power in Nigeria.

- **Gender and feminist perspective**, which allows students to examine the “patterns of thought, behavior, value, and power in relations between sexes” (Beach et al, 2011, p. 157). Thus in *TF A*, students will how masculinity and femininity are constructed in Igbo society as well as the gender roles, norms, and behaviors depicted in the novel. Moreover, discussions on *TF A* must account for problems of sexism that Western/American readers will discover throughout the novel: Okonkwo’s misogyny and the violence and patriarchal control that he exhibits toward his wives (Cobham, 2003, p. 20).
- **Deconstructionist theory**, which challenges students to “set-aside” and “question” the thinking, assumptions, and values one brings to reading a text (Beach et al, 2011, p. 157). Thus in TFA, students will look beyond the Western, European-centered attitudes towards African and indigenous cultures and societies to explore the dynamics of Igbo society and their perspectives, attitudes, and beliefs towards the West. Second, this novel will “deconstruct” the conception of the novel as a Western, European genre of writing, as Achebe himself sought to reject “the universal” modes of criticism that were placed on the African novel; rather, Achebe asks that question imposed on African novels be directed at the “thematic, political, and aesthetic concerns” found in the texts themselves and the audience the author sought to reach (Desai, 2009, p. 4).

- **Postcolonial theory**, which allows students to understand how a “colonizing society” imposes its worldview on the people under their control, and the work by former colonized societies to “reassert” or reclaim the identities “they wish to claim for themselves,” e.g. cultural or national (Beach et al, 2011, p. 158). The African novel has been seen as an “attempt” to “reclaim and recast” identity as constructed by “outsiders” (Coundouriotis, 2009, p. 55). Thus in TFA, students will explore the view of the colonizer (“subject”) from the perspective of the colonized (“object”) and come to see Achebe’s purpose as to “counter” Eurocentric views towards African people and culture and portray Igbo culture “from the inside” (McLaren, 2003, p. 103).

Employing a range of critical lenses throughout the unit will allow students to understand the many layers of meaning and interpretation that make up such a rich novel like *TF A*.

Principally, one of the advantages of teaching *TF A* (or World Literature in general) is that it allows for a systems approach to understanding the novel. Beach (2002) challenges us to think of characters in novels as occupying a “social world.” and by taking a view “systems approach” to understanding the social worlds that characters inhabit, then students will be able to analyze the tensions between the “status quo and the need for systems to change or improve” (pp. 123-124). Students analyze the social world as a system, critically exploring its “objects/motives, roles, rules, beliefs, and history” (p. 126). Furthermore, Beach suggested that students begin by identifying a “dilemma” or issue within the social world of the novel that “resonates” with their life experiences, thus exploring how roles and rules govern a social world and how characters’ actions are shaped by the dynamics of the social world. Questioning the social world entails that students suspend their judgement (“perceive the familiar as strange”) by taking a “Martian” or “outsider’s” perspective on the social world (p. 135). Ultimately, critiquing the social world of a novel allows students to see “the various forces” operating within any social world (e.g. school, community) and how social systems need and can be “transformed” (pp. 135-136). Therefore, teaching this novel as a social system will allow students to make connections between Igbo culture and the cultural world and groups that students belong-to outside of school.
"TF A can be seen as an ethnography (Garuba, 2009; Klein, 2000). Achebe’s novel seeks to "recreate" life in Igbo society prior to British colonization at the beginning of the twentieth century (Klein, 2000, p. 26). Klein (2000) wrote of the novel's themes: “His characters deal with problems of day-to-day life. They negotiate marriages, fall in love, and raise children. They play and they work. They also struggle with deeper problems of life and death” (p. 26). Some of the larger questions that this unit will explore include:

- What are the norms, religious beliefs, traditions, gender roles, stories and proverbs, celebrations and cultural artifacts in the village of Umuofia?
- How does Achebe’s first-hand recreation of Igbo society compare and contrast with other social systems that can be observed in the contemporary world?
- How then are indigenous cultures (or even culture at-large) transformed by outside influences, by colonialism (capitalism), and influences of globalization?

As students are exploring the social world of the novel, they will begin to understand the work as an ethnography, a first-hand account of social system and culture. Therefore, pairing this novel with the authentic writing project of an ethnography essay will provide students with an opportunity to make connections and comparisons with the social world of the novel and the one in which they belong. For the ethnography project, students, like Achebe, will explore a group that is applicable to an individual student’s identity or membership within the group. Therefore, the ethnography project will have the following purpose and guiding question:

- For students to observe a culture first hand and analyze the social system of that group of people: what are cultural norms, beliefs, attitudes, gender roles, artifacts, traditions, stories, and stereotypes that are used to define a group and assist/resist an identity

Overall, studying "TF A within the larger context of ethnography and understanding cultural change will allow students the necessary text to real-life connections that are an essential part of adolescents connecting with a difficult and complex work of literature. Teaching literature to adolescents involves allowing students to take on differing perspectives, construct social worlds, explaining character actions within the dynamics of social worlds, inferring symbolic and thematic meaning, and make text to world connections (Beach et al, 2011, pp. 10-13). "TF A, therefore, is a good starting place for adolescents to explore the multiple perspectives and attitudes of the West and those of “the Other” towards an ever-changing capitalist and globalized world."
Suggested Reading Schedule:

<table>
<thead>
<tr>
<th>What to read?</th>
<th># of pages</th>
<th>Reading plus any journal entries due on…:</th>
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</thead>
<tbody>
<tr>
<td>Ch. 1-2</td>
<td>11</td>
<td>Wednesday (week 2)</td>
</tr>
<tr>
<td>Ch. 3-5</td>
<td>27</td>
<td>Monday (week 3)</td>
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<tr>
<td>Ch. 6-7</td>
<td>16</td>
<td>Wednesday (week 3)</td>
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<tr>
<td>Ch. 8-9</td>
<td>22</td>
<td>Monday (week 4)</td>
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<tr>
<td>Ch. 10-11</td>
<td>22</td>
<td>Wednesday (week 4)</td>
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<tr>
<td>Ch. 12-13</td>
<td>14</td>
<td>Monday (week 5)</td>
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<td>Ch. 14-16</td>
<td>21</td>
<td>Wednesday (week 5)</td>
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<tr>
<td>Ch. 17-19</td>
<td>20</td>
<td>Monday (week 6)</td>
</tr>
<tr>
<td>Ch. 20-22</td>
<td>21</td>
<td>Wednesday (week 6)</td>
</tr>
<tr>
<td>Ch. 22-25</td>
<td>17</td>
<td>Monday (week 7)</td>
</tr>
</tbody>
</table>

Assignments and Points:

In-class participation and activities: 40 points
Reading Journal: 20 points (Reading Log entries 15 points plus 5 points for response to peers)
Socratic Dialogue: 20 points (10 points for admission slip and 10 points for participation in discussion)
Ethnography Project: 20 points
Lesson Plan 1

Class Description:
Name of course: 10th grade Language Arts

Central Focus:

• For students to examine colonial history through multiple perspectives and to understand how African novels can be seen as a reclamation of identity and history. Moreover, for students to gain an understanding as to how colonial rule led to drastic changes in the social systems and culture of indigenous societies.

• For students to analyze the social system in Achebe’s village of Umuofia, analyzing the norms, religious beliefs, traditions, gender roles, stories and proverbs, and making a comparison and contrast between the social system in the novel and social systems that can be observed in the contemporary world. Moreover, for students to question how cultures and social systems change.

• For students to observe a culture first hand and analyze the social system of that group of people: what are cultural norms, beliefs, attitudes, gender roles, artifacts, traditions, stories, and stereotypes that are used to define a group and assist/resist an identity?

Guiding Question: How does colonialism precipitate cultural transformation of indigenous cultures and societies?

Objectives:

Objective: Students will build on background knowledge about Africa and the portrayal of African culture and extend their knowledge of west-African colonial history (slave trade, British imperialism 1900s), geography, mythology, and culture.

Objective: Students will analyze multiple perspectives towards colonialism/imperialism. Students will summarize a non-fiction article and present insight as to the political, economic, and social forces behind British imperialism to their peers through class discussions (jigsaw activities).

Standards:

Standards met in this lesson plan include:
NCTE- 1,2,3,7, 9, and 12
THINGS FALL APART UNIT PLANS

Common Core/CO Standards- II.1.a,b; II.2.a., b., d.; II.3.a.i, c.

Materials:

Frayer model worksheet or chart that can be displayed on board and copied into notebooks.


Step-by-Step Procedures:

Day 1 (50 min regular period):

1. The teacher will begin by introducing the lesson and the content-language objectives: Students will understand the concept of culture. The teacher will have the students copy shorter versions of the lesson objectives in their notebooks. The teacher will explain the focus for the next unit (Achebe’s Things Fall Apart) and the purpose and focus for the unit: “We will be studying culture and ethnography over the next few weeks.”

2. The lesson will begin with a quick write: Think about a culture you are a part of: describe how you would define the culture of that group?

3. Students will pair share their response with one other peer; students will explain what they wrote in one minute before the other peer follows.

4. The teacher will call on students (4-5) to share to the whole class. The teacher will write on the board the differing cultures and groups shared.

5. Following the discussion, the teacher will lead a discussion on the word “culture.” Using a thought bubble, concept map, or Frayer model, the teacher will facilitate the class in a brainstorm on the definitions of culture and will share definitions about the English word culture and the Latin word cultus: the customs, traditions, arts, behaviors, beliefs of a group of people; the biological definition of culture relating to bacteria in petri dishes; the Latin root “cultus” in agricultural context. The teacher will then lead the class to a simplified definition based on a synthesis of the many definitions. The teacher will then facilitate discussion as to the characteristics of culture: it is learned; it is shared from one generation to the next; it is expressed through symbols; all aspects of a culture relate to other aspects of a particular culture and culture helps explain behavioral patterns; and culture is dynamic, it is changing, evolving, and shared between other cultures. Third, the teacher will ask
students for examples of a culture, and then examples of things that are not culture (this to complete the Frayer model).

6. The teacher will then introduce the concept of ethnography and will explain that ethnography is the scientific study of people and culture. The teacher will prompt students to think about what scientific study means: objective, observable, predicted, explained, and new questions are asked. The teacher will then introduce the larger writing project for the unit, which is to write an ethnography on a group that students belong-to or come-from, e.g. member of a team or club (school, outside of school), member of an ethnic group, or member of a regional group of people. The teacher will then review the guidelines for the ethnography project with the class. The writing prompt and assessment for this assignment can be found accompanying the lesson plans.

7. Transitioning to the text, the teacher will explain that the unit will focus on a novel study of *Things Fall Apart* and will explain how this novel can be seen as an ethnography of Igbo culture of modern-day Nigeria. With time remaining, the teacher can project a map of Africa and review where Nigeria is found.

8. The lesson will end with an exit ticket question: How has the culture in which you belong to changed (think about last year or over the course of a hundred years)?

**Day 2 (90 minute block period):**

1. The teacher will begin by reviewing the content-language objective for the lesson: Students will understand how colonization led to cultural change of indigenous societies. The teacher will explain the purpose of the unit and how it fits from the previous day’s topic of culture. The teacher will introduce discuss how “we will look at how colonization and globalization leads to cultural change.”

2. The lesson will begin with a quick write: What is a story about Africa that we hear being told in the United States?

3. Students will pair share their response with one other peer; students will explain what they wrote in one minute before the other peer follows.

4. The class will view Nigerian novelist Adichie’s TedTalk “The Danger of a Single Story” (first six minutes). There are three segments during the first six minutes, and after each segment the teacher will pause the video and the students will write a five line quota on a question pertaining to that segment. This activity and assessment can be found accompanying the lesson plans.

5. Following the video and writing, we’ll have a brief whole class discussion about the single story that we hear about Africa. Students will be able to share their reflections from the quick write or from the video. The teacher can write a list of this story on the board (“The story we hear about Africa is one
of…”): violence, disease, plague, animal extinction, genocide, the exotic, ivory, conquest, slavery, civil war, etc.

6. The teacher will suggest that many of these stories that we hear about Africa have been perpetuated because of “colonialism” and “imperialism.” The teacher will then direct a brief whole class discussion and call (cold call/ “pre-heated” cold call) on students to define these concepts as they should be familiar from past classes in world history.

7. After defining colonialism and imperialism and having students copy these definitions in their notebooks, the teacher can then display a map of Africa that shows the political boundaries/ colonial states that divided the continent. The teacher can focus on west Africa and point out on the map the sites of the 17th/18th century slave trade, modern-day Nigeria, and the Congo where recent genocide and civil war have taken place.

8. The teacher will then explain that reviewing Colonial history in Africa will benefit us as we begin to read *Things Fall Apart*, a Nigerian novel that concerns colonialism. The teacher will have students work in groups of four. Each group will be assigned one section of the online article “The Colonization of Africa” found on the New York Public Library’s website: [http://exhibitions.nypl.org/africanaage/essay-colonization-of-africa.html](http://exhibitions.nypl.org/africanaage/essay-colonization-of-africa.html). The article has five sections and each group will summarize their assigned section. Students will each have an assigned role: two students will act as scribes and record their summary on butcher board paper; and the other two students will be “text experts” who will paraphrase what they read.

9. Allowing for 20 minutes, each group will:
   - Write a *gist statement* about the section: This section concerns __(subject/topic)__ and makes the claim that ___(paraphrase main idea or claim).
   - Record information about: causes of colonialism, effects of colonialism on Europe; and consequences of colonialism on the region and indigenous societies. Consider presenting this as a *three column chart*.
   - Chose one image from “historical image” gallery on the webpage and be prepared to discuss to the class what the photograph or subject suggests about colonialism/imperialism in Africa.

10. Each group will share and the posters will be hung-up around the classroom, displayed throughout the unit as a reference about colonialism in Africa.

11. The lesson will end with an exit ticket: What did you realize about Africa and/or colonialism from today’s lesson? How has this changed your view or thinking about Africa and its people?

**Classroom Management:**
Students will work in groups of four and while in groups each student will self-select a role: a scribe or text expert. As always, I can anticipate their will be some students who are distracted from the lesson or content, but this lesson seeks to engage and motivate students through the use of multimedia, expository articles, and historical images.

**Technology:**

The teacher will display the content-language objectives, visuals and historic images, key concepts (academic language), and the text charting/ organizer to the class via the Smart board. Students will have access to the internet through tablets, laptops, and smart phones. The links to the articles and images can be found on the class website/ calendar.

**Differentiation/Adaptation:**

- Use of text charting/ table/ organizers, sentence-stems.
- Utilizes practice in the four domains of language use: reading, writing, speaking, and listening.
- Visual representation through images and pictures
- Collaboration and small group interaction and discussion

**Student Engagement:**

Student engagement will be facilitated through small group discussion and completing the jigsaw poster activity. The intent is to make class student-focused and student-led as much as possible. Also, this lesson seeks to build-on and change their thinking about Africa— to change the single story. Students will reflect on their thinking prior to and following the lesson, and throughout they will be exposed to a variety of images and texts that are short and interesting.
Assignment:

- **Ethnography Project Guidelines:**
  - **Observe** a group first-hand
  - **Explore** the following:
    - **Names and identity of the group** (what words or language does the group use to define themselves?).
    - **Rules** and norms of the group.
    - **Social relations** (how do members relate to one another; what does it mean to be a member of the group; who has power in the group; what is the role of men, women, and children; who are the outcasts or how is one excluded?).
    - **Artifacts** of the group (what tool, technologies, or cultural artifacts are most central to the group).
    - **Beliefs** and values.
    - **Celebrations** and festivals.
    - Evidence of **change** (how is the group changing; is there another group that causes this one to change; what are the social, technological, economic, or political factors that are causing the change?)
    - **Stereotypes** and negative images
  - **Collect and compile** information and artifacts first hand:
    - interview members of the group
    - take photographs
    - use old photographs
    - use photographs from public domain
  - **Create**:
    - an essay with accompanying images
    - vlog or video diary or blog
    - digital narrative
  - **Present**: we will present and display our projects to our classmates.
### “The Danger of a Single Story” Video Guide

<table>
<thead>
<tr>
<th>Question</th>
<th>Five Line Quota</th>
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<tbody>
<tr>
<td>What was the single story that was told throughout Adichie’s childhood reading?</td>
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<tr>
<td>What do you think is the significance of Adichie’s story about her family’s “houseboy from a poor family”?</td>
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<tr>
<td>What is the single story that is told about Africa and its people?</td>
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</table>
Assessment:

<table>
<thead>
<tr>
<th>Rubric for Video Guide (Informal Assessment)</th>
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</thead>
<tbody>
<tr>
<td>5- Exemplary</td>
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<tr>
<td>Question 1</td>
</tr>
<tr>
<td>Question 2</td>
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<tr>
<td>Question 3</td>
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</table>
Lesson Plan 2

Class Description:

Name of course: 10th grade Language Arts

Central Focus:

• For students to examine colonial history through multiple perspectives and to understand how African novels can be seen as a reclamation of identity and history. Moreover, for students to gain an understanding as to how colonial rule led to drastic changes in the social systems and culture of indigenous societies.

• For students to analyze the social system in Achebe’s village of Umuofia, analyzing the norms, religious beliefs, traditions, gender roles, stories and proverbs, and making a comparison and contrast between the social system in the novel and social systems that can be observed in the contemporary world. Moreover, for students to question how cultures and social systems change.

• For students to observe a culture first hand and analyze the social system of that group of people: what are cultural norms, beliefs, attitudes, gender roles, artifacts, traditions, stories, and stereotypes that are used to define a group and assist/resist an identity?

Guiding Questions: What is Igbo culture? What are the guiding norms, beliefs, traditions, gender roles, and artifacts of the group? How did this group’s culture change under Colonialism and how is it continuing to change and evolve with globalization?

Objectives:

• Objective: Students will build background knowledge about Igbo culture by reflecting on historical images of Igbo society through a gallery walk and through online websites.

• Objective: Students will analyze and discuss the social system in Igbo society (including norms, gender roles, traditions, and religious beliefs) by reviewing and recording information from credible websites.

• Objective: Students will compare and contrast the social system of Umofia with social systems they have observed.
Standards:

Standards met in this lesson plan include:

NCTE- 1,2,3,7, 8, 9, and 12
Common Core/CO Standards- II.1.a,b; II.2, d.; IV.1.,b.

Materials:

Historical images of Igboland: http://www.nairaland.com/580197/colonial-alaigbo-igboland-pictures

Internet website about Igboland:


Step-by-Step Procedures:

Day 3 (90 min block period):

1. The teacher will begin by introducing the lesson and the content-language objectives: Students will become familiar with Igbo culture.

2. The teacher will then direct students to a gallery walk. Historical images of Igboland from the 1930s will be posted around the room. Students should spend the first five minutes walking from image to image. Following, students should chose one image and go to the image and complete the writing reflection about the image. This assignment and assessment accompanies the lesson plan.

3. Afterwards, students will return to their desks and pair share with a peer; students will explain what they wrote in one minute before the other peer follows.

4. The teacher will call on students (4-5) to share to the whole class their reflection/ reaction to the photographs. This time could be used for students to share their descriptive writing and/or reflection.

5. The teacher will then ask the class about their reaction to Igbo culture as a whole. How was it similar or different from what they thought of indigenous cultures in Africa. A brief discussion could then review the “Danger of a Single Story” and our view of African culture from the West.

6. The teacher will then group the students into groups of two or three.

7. Students will then complete the internet scavenger hunt activity, either in the classroom or in a computer lab. This assignment and assessment accompanies the lesson plan.

8. The majority of the time will be spent with students completing the assignment.

9. The whole class will come together and the remaining class time will be spent with students sharing what they found about each term or concept from Igbo culture.
10. Exit ticket: Reflect on one thing you learned about Igbo culture from the gallery walk and scavenger hunt. How is this aspect of Igbo culture similar or different from a culture in which you belong?

Classroom Management:

Students will work independently and in pairs, and the majority of class time will be dedicated to students reviewing historical images and websites. As always, I can anticipate there will be some students who are distracted from the lesson or content, but this lesson seeks to engage and motivate students through the use of multimedia, expository articles, and historical images. Therefore, the gallery walk will encourage movement prior to reflection, and both the gallery walk and internet scavenger hunt will be interactive and can be framed like a game.

Technology:

The teacher will display the content-language objectives, visuals and historic images, key concepts (academic language), and the text charting/organizer to the class via the Smart board. Students will have access to the internet through tablets, laptops, and smart phones. The links to the articles and images can be found on the class website/calendar.

Differentiation/Adaptation:

- Use of text charting/table/organizers, sentence-stems.
- Utilizes practice in the four domains of language use: reading, writing, speaking, and listening.
- Visual representation through images and pictures
- Collaboration and small group interaction and discussion

Student Engagement:

Student engagement will be facilitated through gallery walk and internet scavenger hunt. The intent is to make class student-focused and student-led as much as possible. The use of multimedia (historical images, photographs) and digital modes (online articles) will present the content (input) in an interesting and engaging ways. Exposure to these photographs and multimedia will build-on what students already know and can picture about African indigenous culture and will allow access points for students to push their understanding forward and challenge their prior attitudes or assumptions.
Assignment:
Igbo Village Life: Internet Scavenger Hunt
Directions: Record facts and notes for each of the following as you look through the websites about Igbo Village Life.

http://www.umunna.org/politicalsystems.htm
http://www.igboguide.org/

<table>
<thead>
<tr>
<th>Igbo Village Life: Internet Scavenger Hunt</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>What to find</strong></td>
</tr>
<tr>
<td>Eze/ Igwe</td>
</tr>
<tr>
<td>Obi</td>
</tr>
<tr>
<td>Umunne</td>
</tr>
<tr>
<td>Role of Villages (Obodo)</td>
</tr>
<tr>
<td>Role of Elders</td>
</tr>
<tr>
<td>Kola Nut</td>
</tr>
<tr>
<td>Mmanwu</td>
</tr>
<tr>
<td>Yam Festival</td>
</tr>
<tr>
<td>Igbankwu</td>
</tr>
<tr>
<td>Chineke</td>
</tr>
<tr>
<td>Indirect Rule</td>
</tr>
<tr>
<td>How many months are in a year?</td>
</tr>
<tr>
<td>How are males treated?</td>
</tr>
<tr>
<td>How are females treated?</td>
</tr>
</tbody>
</table>
Assessment:

<table>
<thead>
<tr>
<th>Rubric for Gallery Walk/ Internet Scavenger Hunt (Informal Assessment)</th>
<th>5- Exemplary</th>
<th>4- Excellent</th>
<th>3- Emerging</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gallery Walk</strong></td>
<td>Produces detailed description and deep and meaningful reflection of historical image.</td>
<td>Produces reflection of historical image that is meaningful, but use of details in description could be vague.</td>
<td>Produces description and reflection of historical image that is too vague/ broad/ general.</td>
</tr>
<tr>
<td><strong>Scavenger Hunt</strong></td>
<td>Completes 100-90% of scavenger hunt with accuracy in time allotted.</td>
<td>Completes 90-75% of scavenger hunt with accuracy in time allotted.</td>
<td>Completes less than 60% of scavenger hunt in time allotted.</td>
</tr>
</tbody>
</table>
Lesson Plan 3

Class Description:

Name of course: 10th grade Language Arts

Central Focus:

- Students will utilize pre-reading strategies to gain an understanding about the author, audience, and purpose of *Things Fall Apart* and make predictions and inferences about the novel.

Guiding Questions: Who is the author and what is their purpose behind *TFA*? What subjects are treated by the novel and who is it’s audience?

Objectives:

- **Objective:** Students will make predictions and inferences about the novel (pre-reading) through the use of a gallery walk and text impressions activity.

- **Objective:** Students will record key information about the author, subject, audience, and occasion and make inferences as to the their purpose in writing by viewing articles and multimedia on *TFA*.

- **Objective:** Students will analyze the rhetorical and literary devices, text features (character, setting, plot, crisis, climax), and archetypes (Western and African) of *TFA* by completing a reading journal.

- **Objective:** Students will record their impressions/transactions of reading the novel and apply critical thinking from a range of literary theories (formalist, deconstruction, feminist, postcolonial, etc.) by completing a reading journal.

Standards:

Standards met in this lesson plan include:

NCTE- 1,2,3,

Common Core/CO Standards- II.1.d.,e, h.

Materials:


Step-by-Step Procedures:

Day 4 (50 min regular period):

1. The teacher will begin by introducing the lesson and the content-language objectives: Students will utilize pre-reading strategies to understand the author, audience, subject, and purpose, and occasion of *TFA*. 

2. The lesson will begin with a review from the previous day’s lesson and will review and clarify the answers to the internet scavenger hunt activity. Students will have this sheet out and will review as a class.

3. The teacher will introduce the SOAPS pre-reading strategy and will explain how it is used for effective reading prior to reading a complex text. Also, the teacher will suggest that as we read we will explore the author’s purpose in writing the novel, as well as its occasion and significance.

4. The teacher will once again tell the class that our novel will study will be on Nigerian novelist Chinua Achebe’s *Things Fall Apart* (1958).

5. The teacher will distribute an organizer that students can use as they watch a video to record information pertaining to SOAPS.

6. The class will watch the PBS Newshour video on the legacy of TFA. The teacher will make pauses as the video is playing so students can write and record facts and information from the video relating to SOAPS.

7. Following the video, the whole class will review key information pertaining to SOAPS found in the video.

8. The teacher will explain the suggested itinerary for reading TFA and will review the directions and assessment for the reading journal. Both the activity and assessment accompany this lesson plan.

9. If time permits, then the teacher will begin reading the first chapter of TFA aloud to the class.

10. The lesson ends on the exit ticket: Consider your internet scavenger hunt. What can you infer about TFA and what predictions about the novel’s story can you make?

**Classroom Management:**

As always, I can anticipate their will be some students who are distracted from the lesson or content, but this lesson seeks to engage and motivate students through the use of multimedia, expository articles, and historical images. Therefore, the use of recent multimedia will be an engaging way for students to learn about the background information on the novel (as opposed to reading an article), and requiring them to take notes will ensure they are attentive to the video.

**Technology:**

The teacher will display the content-language objectives, visuals and historic images, key concepts (academic language), and the text charting/ organizer to the class via the Smart board.

**Differentiation/Adaptation:**

- Use of text charting/ table/ organizers, sentence-stems.
• Utilizes practice in the four domains of language use: reading, writing, speaking, and listening.
• Visual representation through images and pictures

Student Engagement:

Student engagement will be facilitated through watching a short yet insightful video on the background and legacy of Achebe and *TFA*. Students will record key facts from the video using a charting/organizer and this will help make this input comprehensible and useful prior to reading the novel. As we draw closer to reading the novel, students have been thinking a lot about colonization, African writing, and Igbo culture, so this will build on this knowledge and allow them to consider these things in relation to SOAPS to form a solid conception of *TFA* prior to reading. The video and discussion will be difficult for some to have engagement for long periods of time, so activities should be concise and every opportunity should be made for peers to share with one another.

Assignments:

Reading Log for Things Fall Apart

*Overview:* We will be reading *Things Fall Apart* as part of a novel study over the next three to four weeks. You will be keeping a reading journal as you read and the purpose of this journal is to think critically about the novel. We will be having reviews and discussions of the chapters/sections during class each week, and this journal will allow you to prepare for these in class activities. Because *Things Fall Apart* is such an influential, complex, and masterpiece of World Literature, the more times we can return to the text, then the more insight and understanding we will gain.

*Directions:*

• The reading log should record dates you read the chapter, an example of the folkloric in the novel, golden lines and character analysis, and followed by a reflection.
• All required information for each entry should be complete and accurate.
• Record quotations and paraphrase folkloric and character traits in a single sentence each, and the reflection should be a paragraph of five sentences.
• Plan to spend up to an hour following reading a chapter to complete the journal entries.
• Complete the journal entries for at least 20 different chapters.
• You will complete the journal in Google Docs. The form is available here:
• You will share your journal with two other peers.
• For both peers, you will complete five responses/reflections to their journal entry, focusing on their reflection and reaction to the reading. Responses should be five to
ten sentences in length and should offer constructive feedback as to the extent you agree with their response and how they can improve their journal entries.

- Journals will be checked between every Wednesday and the following Monday.

**Suggested Reading Schedule:**

<table>
<thead>
<tr>
<th>What to read?</th>
<th># of pages</th>
<th>Reading plus any journal entries due on…:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ch. 1-2</td>
<td>11</td>
<td>Wednesday</td>
</tr>
<tr>
<td>Ch. 3-5</td>
<td>27</td>
<td>Monday</td>
</tr>
<tr>
<td>Ch. 6-7</td>
<td>16</td>
<td>Wednesday</td>
</tr>
<tr>
<td>Ch. 8-9</td>
<td>22</td>
<td>Monday</td>
</tr>
<tr>
<td>Ch. 10-11</td>
<td>22</td>
<td>Wednesday</td>
</tr>
<tr>
<td>Ch 12-13</td>
<td>14</td>
<td>Monday</td>
</tr>
<tr>
<td>Ch. 14-16</td>
<td>21</td>
<td>Wednesday</td>
</tr>
<tr>
<td>Ch. 17-19</td>
<td>20</td>
<td>Monday</td>
</tr>
<tr>
<td>Ch. 20-22</td>
<td>21</td>
<td>Wednesday</td>
</tr>
<tr>
<td>Ch. 22-25</td>
<td>17</td>
<td>Monday</td>
</tr>
</tbody>
</table>
## Things Fall Apart Reading Journal

<table>
<thead>
<tr>
<th>Chapter Number</th>
<th>(1) Example of Folkloric or Igbo Culture and page number</th>
<th>Golden Lines and page number</th>
<th>What I thought while I was reading this section…</th>
<th>What I thought about my peers’ insight…</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Folkloric: Proverb or saying imagery symbolism fable myth legend metaphor or simile</td>
<td>Paraphrase or record the following for each chapter: A quote about or from a character</td>
<td>A choice or action a character has to make</td>
<td>Another character’s reaction to this choice or action</td>
</tr>
<tr>
<td></td>
<td>What does this use of the folkloric suggest about Igbo culture, e.g. ceremonies, traditions, beliefs, agriculture, gender roles, or cultural artifacts?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Reading journal adapted from Fischer, Frey, & Lapp (2011), chapter 3, figure 3.4.
<table>
<thead>
<tr>
<th>SOAPS Video Activity on <em>Things Fall Apart</em></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Directions: Record 3 to 5 facts from the video for each category.</td>
</tr>
<tr>
<td><strong>S: Subject</strong></td>
<td></td>
</tr>
<tr>
<td>What are the subjects of the novel?</td>
<td></td>
</tr>
<tr>
<td><strong>O: Occasion</strong></td>
<td></td>
</tr>
<tr>
<td>What was happening in Nigeria when Achebe was writing the novel?</td>
<td></td>
</tr>
<tr>
<td><strong>A: Audience</strong></td>
<td></td>
</tr>
<tr>
<td>Who were the immediate audiences of the novel? Who else has read this novel since then?</td>
<td></td>
</tr>
<tr>
<td><strong>P: Purpose</strong></td>
<td></td>
</tr>
<tr>
<td>What is the author’s purpose? What actions or attitudes was he trying to get people to take?</td>
<td></td>
</tr>
<tr>
<td><strong>S: Speaker/ Author</strong></td>
<td></td>
</tr>
<tr>
<td>Who is Chinua Achebe? What is his educational history? What led him to becoming an English novelist?</td>
<td></td>
</tr>
<tr>
<td>Category</td>
<td>Exemplary</td>
</tr>
<tr>
<td>----------</td>
<td>-----------</td>
</tr>
<tr>
<td><strong>Subject</strong></td>
<td>Notes are on-topic, detailed, accurate, and use full phrases to record key information about this aspect of SOAPS. <strong>Records five or more facts about this aspect of SOAPS.</strong></td>
</tr>
<tr>
<td><strong>Occasion</strong></td>
<td>Notes are on-topic, detailed, accurate, and use full phrases to record key information about this aspect of SOAPS. <strong>Records five or more facts about this aspect of SOAPS.</strong></td>
</tr>
<tr>
<td><strong>Audience</strong></td>
<td>Notes are on-topic, detailed, accurate, and use full phrases to record key information about this aspect of SOAPS. <strong>Records five or more facts about this aspect of SOAPS.</strong></td>
</tr>
<tr>
<td><strong>Purpose</strong></td>
<td>Notes are on-topic, detailed, accurate, and use full phrases to record key information about this aspect of SOAPS. <strong>Records five or more facts about this aspect of SOAPS.</strong></td>
</tr>
<tr>
<td>Speaker</td>
<td>Notes are on-topic, detailed, accurate, and use full phrases to record key information about this aspect of SOAPS. <strong>Records 5 key facts or claims made about the author.</strong></td>
</tr>
</tbody>
</table>
### Reading Journal Rubric (Formal Assessment)

<table>
<thead>
<tr>
<th></th>
<th>Exemplary- 5 points</th>
<th>Excellent- 3 points</th>
<th>Emerging- 2 points</th>
<th>Incomplete- 1 point</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Journal Entries</strong></td>
<td>Includes 20 complete entries on 20 different chapters. Follows directions closely and quotations, text evidence, and reflection provided has insight and depth. Shows deep engagement with the novel. This will count for a total of 15 points.</td>
<td>Includes 15-20 complete entries on 15-20 different chapters. Follows directions closely and quotations, text evidence, and reflection provided has insight and depth. Shows engagement with the novel, but sometimes reflections and analysis are too broad. This will count for a total of 15 points.</td>
<td>Includes 10-15 complete entries on 10-15 different chapters. Follows directions closely and quotations, text evidence, and reflection provided has insight and depth. Shows engagement with the novel, but sometimes reflections and analysis are too broad. This will count for a total of 15 points.</td>
<td>Includes 5 or less complete entries on 5 or fewer different chapters. Reflections and analysis and use of text evidence is too broad, overly general, or missing/incomplete. This will count for a total of 15 points.</td>
</tr>
<tr>
<td><strong>Response to Peers</strong></td>
<td>Responds to 2 peers’ for five reflections each. Reflections show support or disagreement with reading response and offers constructive feedback that is polite and specific. This will count for 5 points.</td>
<td>Responds to 2 peers’ for three to five reflections each. Reflections show support or disagreement with reading response and offers constructive feedback that is polite and specific. This will count for up to 5 points.</td>
<td>Responds to 2 peers’ for at least three reflections each. Reflections and feedback may be overly general, impolite, or may not offer specific feedback. This will count for up to 5 points.</td>
<td>Responds to one or neither peer for less than three reflections each. Reflections offered may be incomplete or overly general. This will count for up to 5 points.</td>
</tr>
<tr>
<td><strong>Timeliness</strong></td>
<td>Journal entries and responses are completed on time 100% of the time. This will count as extra credit.</td>
<td>Journal entries and responses are completed on time 75% of the time. This will count as extra credit.</td>
<td>Journal entries and responses are completed by the end of the unit. This will count as extra credit.</td>
<td>Journal entries have not been completed. This will not count for credit.</td>
</tr>
</tbody>
</table>

**Points:**

Journal Entries: _____/15 points  
Responses to Peers: _________/5 points  
Extra Credit for Timeliness: ________/5 points  
**Total Points:** ____________/ 20 points
Lesson Plan 4

Class Description:

Name of course: 10th grade Language Arts

Central Focus:

For students to analyze the text features and deepen comprehension of *TF A*. This lesson will use the critical lens of formalist literary theory as students will analyze the characterization, setting, and literary devices in the novel. This unit will be act as a review and way to deepen reading comprehension following the reading of the first five chapters and will occur the first Wednesday (block schedule) in the second week of the students reading the novel.

Guiding Questions: How does a close analysis and close reading of the formal features of the novel deepen comprehension?

Objectives:

- Objective: Students will analyze the rhetorical and literary devices (imagery, figurative language) and text features (character, setting, exposition, crisis) of *TF A* through small group work and text charting.

- Objective: Students will record their impressions/transactions of reading the novel and apply critical thinking from a range of literary theories (formalist, deconstruction, feminist, postcolonial, etc.) by completing a reading journal.

Standards:

*Standards met in this lesson plan include:*

NCTE- 2,6

Common Core/CO Standards- II.1., a,b,f,g,h; II.3.d

Materials:


Step-by-Step Procedures:

Day 5 (90 min regular period):

1. The teacher will begin by introducing the lesson and the content-language objectives: To apply the critical lens of formalist literary theory to analyze the text features and literary devices used by the author.

2. The lesson will begin with a quick write: Why was Okonkwo famous?
3. Students will pair share their response with one other peer; students will explain what they wrote in one minute before the other peer follows.

4. The teacher will call on students (4-5) to share to the whole class. The teacher will write on the board the differing cultures and groups shared.

5. The class will then review a vocabulary sheet of literary devices and text features (simile, metaphor, characterization, exposition, conflict, setting) and prompt discussion and clarification from the whole class. This will be a point where the teacher can review the directions and the entries on the reading journal. The teacher will explain how this is formal literary analysis and will prompt students to share their understanding of analysis to clarify the concept.

6. Students will then work in groups of four to complete the day’s small group activity and review.

7. The activity has the following set-up:
   1. Students will work in groups of four and each group will closely read one of five chapters.
   2. Each student will take on the role of expert in one of the following categories: character, setting, figurative language, and plot.
   3. Each student will spend 10 minutes reviewing their assigned chapter and completing a graphic organizer to organize their notes.
   4. Each student will share their insight with their other group members and each student will complete the remaining sections of the graphic organizer.
   5. Students will then reform groups of 4-5 with the other classmates who had the same role/task for analysis.
   6. This new group of students will then review this text feature (character, setting, plot, figurative language) across the first five chapters.
   7. Following, this group will create a poster using butcher paper or a powerpoint slide that synthesizes their group’s findings and presents one example from text evidence for all five chapters.
   8. Small groups can then present or display their poster/ slide to the whole class.

8. An exit ticket will end the lesson: How has your understanding of TFA changed as a result of today’s activities? How did the activity deepen your understanding of the novel and its characters?

**Classroom Management:**

As always, I can anticipate their will be some students who are distracted from the lesson or content, but this lesson seeks to engage and motivate students through the use of multimedia, expository articles, and historical images. Therefore, the use of activities that allow for small group collaboration
and sharing of text response and the use of products that require different outputs (writing, drawing) will increase all increase the engagement of students and allow them to return to the text to have literary discussions.

**Technology:**

The teacher will display the content-language objectives, visuals and historic images, key concepts (academic language), and the text charting/organizer to the class via the Smart board.

**Differentiation/Adaptation:**

- Use of text charting/table organizers, sentence-stems.
- Utilizes practice in the four domains of language use: reading, writing, speaking, and listening.
- Use of multiple modes of expressing output: drawing, writing, presenting.

**Student Engagement:**

Student engagement will be facilitated through collaborative based reading strategies. Students will be applying critical lenses to differing sections of the novel. Although they have read and reflected on this section of the novel, the in-class activities are designed for students to approach the novel in differing ways, revealing to students the layers of interpretation surrounding the text. In small groups, students will be working together to solve problems, offer insight on the text, reflect on each other’s ideas, and generate a product that can be shared with classmates. This lesson and activity is designed for reviewing and deepening comprehension on different aspects of the novel.
Assignments:

<table>
<thead>
<tr>
<th>Formal Analysis of Things Fall Apart</th>
<th>Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chapter #: _______</td>
<td>List five details or imagery words about Umuofia:</td>
</tr>
<tr>
<td>Character: List five character traits or imagery words for Okonkwo:</td>
<td>1.</td>
</tr>
<tr>
<td>1.</td>
<td>2.</td>
</tr>
<tr>
<td>2.</td>
<td>3.</td>
</tr>
<tr>
<td>3.</td>
<td>4.</td>
</tr>
<tr>
<td>4.</td>
<td>5.</td>
</tr>
<tr>
<td>5.</td>
<td>The quotation that best describes the setting:</td>
</tr>
<tr>
<td>The quotation that best describes Okonkwo:</td>
<td></td>
</tr>
<tr>
<td>The word or phrase the author uses that best describes Okonkwo:</td>
<td>The word or phrase the author uses that best describes the setting:</td>
</tr>
<tr>
<td>Setting: List five details or imagery words about Umuofia:</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>2.</td>
</tr>
<tr>
<td>2.</td>
<td>3.</td>
</tr>
<tr>
<td>3.</td>
<td>4.</td>
</tr>
<tr>
<td>4.</td>
<td>5.</td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
<tr>
<td>Plot: List five details relating to the story:</td>
<td>Literary Devices</td>
</tr>
<tr>
<td>1.</td>
<td>Quote one example of a metaphor or simile:</td>
</tr>
<tr>
<td>2.</td>
<td>Quote one example of a proverb or folk saying:</td>
</tr>
<tr>
<td>3.</td>
<td>An example of foreshadowing in the chapter is when…:</td>
</tr>
<tr>
<td>4.</td>
<td>An example of an allusion to another story, myth, or legend is:</td>
</tr>
<tr>
<td>5.</td>
<td></td>
</tr>
<tr>
<td>The quotation that best expresses the conflict of the chapter:</td>
<td></td>
</tr>
<tr>
<td>Write a word or phrase that summarizes the conflict in this chapter:</td>
<td></td>
</tr>
</tbody>
</table>
Assessments:

### Rubric for Small Group Work Participation (Informal Assessment)

<table>
<thead>
<tr>
<th>5- Leadership</th>
<th>4- Emerging Leadership</th>
<th>3- Strong Contribution</th>
<th>2- Emerging Contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Takes on an “alpha-like” leadership role in the group: setting a goal, assigning roles, reviewing or clarifying directions. Provides direction and encouragement to other group members and displays exemplary work and insight on text. Demonstrates willingness to share ideas with whole class.</td>
<td>Takes a specific role in the group and provides clarity and insight as to directions and assigned task. Displays strong work and insight on text, and conversations are usually on-topic. Demonstrates willingness to share ideas with whole class.</td>
<td>Takes a specific role in the group, but may need encouragement or direction from peers. Displays strong insight on text, and conversations are usually on-topic. Demonstrates willingness to share ideas with whole class.</td>
<td>Takes a specific role but is limited in responsibility in completing the assigned task. May need encouragement and direction from peers. Displays insight on text, but contribution to group discussion may be limited or off-topic. Demonstrates reluctance to share ideas with whole class.</td>
</tr>
</tbody>
</table>

### Rubric for Small Group Work Product (Informal Assessment)

<table>
<thead>
<tr>
<th>5- Exemplary</th>
<th>4- Excellent</th>
<th>3- Emerging</th>
<th>2- Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assigned task and product was neatly presented and exhibits the personal flare of the group members. Provides strong insight to class about text and presented professionally.</td>
<td>Assigned task and product was neatly presented but did not exhibit the personal flare or creativity that defines exemplary work. Provides strong insight to class about text and presented professionally.</td>
<td>Assigned task was neatly presented but needs continued development. Exhibits insight on text that is at time too broad, too general, or lacking direct evidence. Presented professionally to class.</td>
<td>Assigned task or product (text charting, poster, etc.) was underdeveloped or incomplete. Was not presented professionally to the class.</td>
</tr>
</tbody>
</table>
Lesson Plan 5

Class Description:
Name of course: 10th grade Language Arts

Central Focus:
For students to analyze the text features and deepen comprehension of *TF A*. This lesson will use the critical lens of psychological literary theory as students will analyze the motivations, behaviors, emotions, and actions of the main characters within their social system depicted in the novel. This unit will be act as a review and way to deepen reading comprehension following the reading of chapters 6 through 9 and will occur on Wednesday (block schedule) in the third week of unit.

Guiding Questions: How does psychological literary analysis offer deep insight into the behaviors and actions of characters?

Objectives:
- Objective: Students will analyze the rhetorical and literary devices (imagery, figurative language) and text features (character, setting, exposition, crisis) of *TF A* through small group work and text charting.
- Objective: Students will apply a basic understanding of psychological criticism to explore the thoughts, emotions, and actions of characters.

Standards:
*Standards met in this lesson plan include:*
- NCTE- 1,2,3,9
- Common Core/CO Standards- II.1.,a.f., g.; II.2., a, b

Materials:

Step-by-Step Procedures:
Day 6 (90 min regular period):
1. The teacher will begin by introducing the lesson and the content-language objectives: To apply the critical lens of psychological literary theory to analyze the text features and the emotions, thoughts, behaviors, and actions of characters.
2. The lesson will being with a quick write: Chose one of four character: Okonkwo, Nwoye, Ekwefi, or Ezinmaoows. Image and explain their perspective on the death of Ikemefuna.
3. Students will pair share their response with one other peer; students will explain what they wrote in one minute before the other peer.

4. The teacher will call on students (4-5) to share to the whole class. The teacher will write on the board the differing reactions.

5. The teacher will then explain that today’s lesson will look closer into the psychology of the characters and try to understand their emotions, actions, and behaviors within the social system in the novel. The teacher will explain psychological literary criticism and its purpose.

6. Students will then work in groups of four to complete the day’s small group activity and review.

7. The activity has the following set-up:
   1. Each group will be assigned one of four characters: Okonkwo, Nwoye, Ekwefi, or Ezinmaows.
   2. Each group will create a poster that presents the following:
      1. An image or drawing of the character: What does the character look like?
      2. Record the main psychological conflict that surrounds this character in chapters 6 through 9.
      3. Record an action that a character takes that adds to this conflict.
      4. Quote something the character says or use a quotation about the character that best describes the character’s psychological state during this action.
      5. Record what the character does to overcome this psychological conflict.
      6. Record how this benefits the character.
      7. Record how this either helps or harms the village of Umuofia.
   3. Following the allotted time, each group will present and display their poster around the room.

8. An exit ticket will end the lesson: How has your understanding of TFA changed as a result of today’s activities? How did the activity deepen your understanding of the novel and its characters?

**Classroom Management:**

As always, I can anticipate their will be some students who are distracted from the lesson or content, but this lesson seeks to engage and motivate students through the use of multimedia, expository articles, and historical images. Therefore, the use of activities that allow for small group collaboration and sharing of text response and the use of products that require different outputs (writing, drawing) will increase all increase the engagement of students and allow them to return to the text to have literary discussions.
Technology:

The teacher will display the content-language objectives, visuals and historic images, key concepts (academic language), and the text charting/organizer to the class via the Smart board.

Differentiation/Adaptation:

- Use of text charting/table/organizers, sentence-stems.
- Utilizes practice in the four domains of language use: reading, writing, speaking, and listening.
- Use of multiple modes of expressing output: drawing, writing, presenting.

Student Engagement:

Student engagement will be facilitated through collaborative based reading strategies. Students will be applying critical lenses to differing sections of the novel. Although they have read and reflected on this section of the novel, the in-class activities are designed for students to approach the novel in differing ways, revealing to students the layers of interpretation surrounding the text. In small groups, students will be working together to solve problems, offer insight on the text, reflect on each other’s ideas, and generate a product that can be shared with classmates. This lesson and activity is designed for reviewing and deepening comprehension on different aspects of the novel.

Assignments:

All in-class work has been described in the above lesson plan.

<table>
<thead>
<tr>
<th>Rubric for Small Group Work Participation (Informal Assessment)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5- Leadership</strong></td>
</tr>
<tr>
<td>Takes on an “alpha-like” leadership role in the group:</td>
</tr>
<tr>
<td>setting a goal, assigning roles, reviewing or clarifying</td>
</tr>
<tr>
<td>directions. Provides direction and encouragement to other</td>
</tr>
<tr>
<td>group members and displays exemplary work and insight on</td>
</tr>
<tr>
<td>text. Demonstrates willingness to share ideas with whole</td>
</tr>
<tr>
<td>class.</td>
</tr>
<tr>
<td></td>
</tr>
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<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Rubric for Small Group Work Product (Informal Assessment)</td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
</tr>
<tr>
<td><strong>5- Exemplary</strong></td>
</tr>
<tr>
<td>Assigned task and product was neatly presented and exhibits the personal flare of the group members. Provides strong insight to class about text and presented professionally.</td>
</tr>
</tbody>
</table>
Lesson Plan 6

Class Description:

Name of course: 10th grade Language Arts

Central Focus:

For students to analyze the text features and deepen comprehension of *TFAP*. This lesson will use the critical lens of gender or feminist theory to explore gender roles, patriarch, and sexism in the novel. As students have read three-fourths of the novel at this point, this is a great time to review chapters 10 through 19. This will allow our class to confront the apparent sexism, domestic violence, and conflict between men and women throughout the novel.

Guiding Questions: How does understanding gender identity and power between sexes reveal insight about the culture and social system of Umuofia?

Objectives:

- Objective: Students will analyze the rhetorical and literary devices (imagery, figurative language) and text features (character, setting, exposition, crisis) of *TFAP* through small group work and text charting.

- Objective: Students will record their impressions/transactions of reading the novel and apply critical thinking from a range of literary theories (formalist, deconstruction, feminist, postcolonial, etc.) by completing a reading journal.

Standards:

*Standards met in this lesson plan include:*

NCTE- 1,2,3,9

Common Core/CO Standards- II.1.,a.f., g.; II.2., a, b

Materials:


Step-by-Step Procedures:

Day 6 (90 min regular period):

1. The teacher will begin by introducing the lesson and the content-language objectives: To apply the critical lens of gender and feminist theory to analyze the text features and literary devices used by the author.

2. The lesson will begin with a quick write: Do you find this novel sexist, why or why not?
3. Students will pair share their response with one other peer; students will explain what they wrote in one minute before the other peer.

4. The teacher will call on students (4-5) to share to the whole class. The teacher will write on the board the differing reactions and problems relating to gender in the novel.

5. The teacher will then explain that today’s lesson will look closer into gender identity throughout the novel and how one’s sex and gender affords advantages, power, and disadvantages in Igbo society.

6. The teacher will explain gender literary criticism and its purpose.

7. Students will then work in groups of four to complete the day’s small group activity and review.

8. The activity has the following set-up:
   1. Each group will be assigned one of the following: male, female, child, elder.
   2. Each student will become an expert on one of four aspects relating to gender, sex, or age in the novel: traits, responsibilities, unearned power, disadvantages.
   3. Each student will have 15 minutes to complete their part of the chart.
   4. Following, members in each group will take turns sharing their work and students will take notes on the remaining sections, completing the chart.
   5. Next, groups will rotate (all 1s will work together or all “A’s” will work together), reforming groups of four.
   6. Each student will take turns sharing their group’s insight to members from other groups.

9. An exit ticket will end the lesson: How has your understanding of TFA changed as a result of today’s activities? How did the activity deepen your understanding of the novel and its characters?

Classroom Management:

As always, I can anticipate their will be some students who are distracted from the lesson or content, but this lesson seeks to engage and motivate students through the use of multimedia, expository articles, and historical images. Therefore, the use of activities that allow for small group collaboration and sharing of text response and the use of products that require different outputs (writing, drawing) will increase all increase the engagement of students and allow them to return to the text to have literary discussions.

Technology:

The teacher will display the content-language objectives, visuals and historic images, key concepts (academic language), and the text charting/ organizer to the class via the Smart board.

Differentiation/Adaptation:

- Use of text charting/ table/ organizers, sentence-stems.
• Utilizes practice in the four domains of language use: reading, writing, speaking, and listening.
• Use of multiple modes of expressing output: drawing, writing, presenting.

Student Engagement:

Student engagement will be facilitated through collaborative based reading strategies. Students will be applying critical lenses to differing sections of the novel. Although they have read and reflected on this section of the novel, the in-class activities are designed for students to approach the novel in differing ways, revealing to students the layers of interpretation surrounding the text. In small groups, students will be working together to solve problems, offer insight on the text, reflect on each other’s ideas, and generate a product that can be shared with classmates. This lesson and activity is designed for reviewing and deepening comprehension on different aspects of the novel.
Assignments:

<table>
<thead>
<tr>
<th>Formal Analysis of <em>Things Fall Apart</em></th>
<th>Responsibilities of Gender/Sex/Age in Umuofia society:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demographic Group (Male, Female, Elder, Child): ______</td>
<td>List five roles, responsibilities, and tasks with page numbers:</td>
</tr>
<tr>
<td><strong>Traits of Gender/Sex/Age in Umuofia society:</strong></td>
<td><strong>Unearned Strength/Power of Gender/Sex/Age in Umuofia society:</strong></td>
</tr>
<tr>
<td>List five traits with page numbers:</td>
<td>List five advantages of being a member of this group with page numbers:</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
<tr>
<td>4.</td>
<td>4.</td>
</tr>
<tr>
<td>5.</td>
<td>5.</td>
</tr>
</tbody>
</table>

**Disempowerment of Gender/Sex/Age in Umuofia society:**
List five disadvantages of being a member of this group with page numbers:

1.
2.
3.
4.
5.
Assessments:

<table>
<thead>
<tr>
<th>Rubric for Small Group Work Participation (Informal Assessment)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5- Leadership</strong></td>
</tr>
<tr>
<td>Takes on an “alpha-like” leadership role in the group: setting a goal, assigning roles, reviewing or clarifying directions. Provides direction and encouragement to other group members and displays exemplary work and insight on text. Demonstrates willingness to share ideas with whole class.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Rubric for Small Group Work Product (Informal Assessment)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>5- Exemplary</strong></td>
</tr>
<tr>
<td>Assigned task and product was neatly presented and exhibits the personal flare of the group members. Provides strong insight to class about text and presented professionally.</td>
</tr>
</tbody>
</table>
Lesson Plan 7

Class Description:

Name of course: 10th grade Language Arts

Central Focus:

For students to analyze the text features and deepen comprehension of *TF A*. This lesson will use the critical lens to discuss how the African novel reclaims and recasts identity and history of indigenous people. The following lesson uses the format of a Socratic dialogue to prompt debate and discussion around the significance and purpose *Things Fall Apart*. Therefore, post-colonial literary theory allows students to understand how a “colonizing society” imposes its worldview on the people under their control, and the work by former colonized societies to “reassert” or reclaim the identities “they wish to claim for themselves,” e.g. cultural or national (Beach et al, 2011, p. 158). The African novel has been seen as an “attempt” to “reclaim and recast” identity as constructed by “outsiders” (Coundouriotis, 2009, p. 55). Thus in *TF A*, students will explore the view of the colonizer (“subject) from the perspective of the colonized (“object”) and come to see Achebe’s purpose as to “counter” Eurocentric views towards African people and culture and portray Igbo culture “from the inside” (McLaren, 2003, p. 103).

Guiding Questions: How did colonialism lead to cultural change of indigenous societies of Africa? How does the African novel reclaim identity and history from that created by European writers?

Objectives:

- Objective: Students will analyze the characters and their social relations within the social system of the novel through a Socratic seminar.

- Objective: Students will discuss the author’s perspective towards gender identity, ethnicity, and class as projected through the social system of *TF A* through Socratic dialogue.

- Objective: Students will debate the significance of the novel and how it resists negative stereotypes and reclaims African identity and history.

Standards:

*Standards met in this lesson plan include:*

NCTE- 1,2,3,4, 7, 10

Common Core/CO Standards: I.,1.a; 2., a, i.-vii.; II.,1., a, c, d, e, h; II.2.,a., b., d.

Materials:


This book contains a variety of short essays written by university professors and scholars and are at an appropriate level of complexity for tenth grade students. Books like this can serve as primers and introductions to critical theory. Each essay explores attitudes towards colonialism and African identity in *TFA*.

**Step-by-Step Procedures:**

**Day 7 (50 min regular period):**

1. The teacher will begin by introducing the content-language objective for the next two days of activities: Students will debate the significance of the novel and how it comments on colonialism, resists negative stereotypes, and reclaims African identity and history. The teacher will explain that these questions surround the critical approach of post-colonial literary theory, and that the focus for the day’s lesson will be to prepare for a Socratic discussion, which will be capstone and final assessment for this novel/unit.

2. The teacher will then begin to prepare students for the Socratic discussion. The teacher will discuss the concept of a Socratic discussion and will review the rules/norms for a Socratic, which will be displayed through the Smart Board.

3. Largely, the teacher will emphasize the role of participation and the expectation that if one is not prepared, then one should not participate in the discussion. The teacher will then review how the Socratic will be assessed. Of the 20 points possible for the Socratic, 10 points will be earned by preparing for the Socratic and 10 points will be earned by participating in the Socratic. The teacher will then discuss what it means to participate: One can participate through engaging in text-based dialogue/discussion, or one can participate (if they do not feel comfortable speaking to the class as a whole) by partnering with a peer and acting as discussion monitor, making suggestions to their peer as to what to contribute or by taking notes throughout the dialogue about the questions and ideas that were contributed to the exchange. Regardless of how one participates, students will be required to come to class prepared with the “admit ticket,” which is worth 50% of the grade for the activity.

4. The lesson will formally begin with a quick write: Considering the reputation of *TFA* over the past 60 years, why do you feel this novel is such an important part of World Literature? Why should one read this novel?

10. Students will pair share their response with one other peer; students will explain what they wrote in one minute with the other peer.

11. The teacher will call on students (4-5) to share to the whole class.
12. The teacher will then introduce the class to a short article from 2013 (published following Achebe’s death) that discusses the post-colonial legacy of Achebe and his African trilogy. This is a newspaper article published in *The Guardian*. The teacher will explain that what they complete in class today will be the first part of the “admit ticket” to the Socratic.

13. The teacher will distribute a print copy of the article and either read or have volunteers read aloud the article. Prior to reading, the teacher will have students number the paragraphs, and as they are reading, the teacher will ask that students underline or highlight the main claims and ideas made throughout the article.

14. Following the article, students will work independently or with a partner to complete the first part of the admit ticket. The activity and assessment accompanies the lesson plan.

15. Before class is dismissed, students will chose one other article from a group of three from *Social Issues in Literature: Colonialism in Chinua Achebe’s Things Fall Apart*. These articles are short and they continue upon the discussion brought-up in the Guardian article about Achebe’s post-colonial attitude and legacy. Students will complete the second part of the admit slip for homework, which will be focused on this chosen article, and this admit slip will be due the next class period.

16. The lesson will end with an exit ticket question: How did reading this newspaper article support or change your opinion about the legacy of *Things Fall Apart*?

**Day 8 (90 min regular period):**

1. The teacher will begin by introducing the content-language objective for the next two days of activities: Students will debate the significance of the novel and how it comments on colonialism, resists negative stereotypes, and reclaims African identity and history.

2. The lesson will begin with students reviewing the admit slip from the night before and reflecting on the questions they posed based on reading the two articles. Students can use this time to revise or change their question. One modification would be for students to use this time to submit one of their questions to a Google Doc, which can then be displayed to the class via the Smart Board.

3. The class will then be organized for the Socratic with two rows of students: one from the inner circle, who will be the dialogue participants; and students in the outer-circle, who will consult with one peer and record/take notes of their peer during the exchange.

4. Going round-robin, each student will present one of their questions, and the teacher will record and display these questions to the class on the Smart Board.

5. The class will decide which questions to address and the order to address these questions, and these questions will be displayed to the class.
6. The next 45 minutes of class time will be dedicated to the Socratic dialogue.
7. The lesson will conclude with students revisiting the question from the previous day: Considering the reputation of *TF A* over the past 60 years, how has your thinking about the purpose and legacy of the novel changed after taking-part in the Socratic discussion?
8. Following this question (which will be on the admit ticket), students will self-assess their participation and reaction to the Socratic Dialogue. This activity and assessment accompanies the lesson plan. The post-Socratic self-assessment will be due the following day and will be used in consideration of the student’s grade for the Socratic dialogue.

**Technology:**

The Smart Board will be used to display the student questions, lesson objectives, and articles.

**Differentiation/Adaptation:**

- Use of text charting/ table/ organizers, sentence-stems.
- Utilizes practice in the four domains of language use: reading, writing, speaking, and listening.
- Asking and posing questions.
- Active discussion or participation through writing and record keeping.

**Classroom Management:**

This Socratic discussion will be inclusive of all students in the classroom. For those who wish not to speak, they still have to complete the admit slip and can then take part through record keeping or consulting with a peer whom is participating. For those who have not prepared the admit slip, then these students will have to watch the socratic, take notes, and write a paragraph response/ reflection following the dialogue.

**Student Engagement:**

Engagement will be facilitated through the use of student-generated questions and student-led discussion and debate. The intention is to select an article that discusses Achebe’s contribution and creation of post-colonial literature, which should bring debate about stereotypes and new identities found in the novel. Students will continue upon this inquiry by choosing one other essay from a selection. The goal of this lesson is for students to discuss and debate some of the central tensions concerning the legacy of Achebe and the characters of the novel and to make this as student led and student focused as possible.

**Assignment:**
### Admit Ticket for Socratic Discussion

<table>
<thead>
<tr>
<th>Question:</th>
<th>My Response or Reflection:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pre-Socratic Question:</strong> Considering the reputation of <em>TFA</em> over the past 60 years, why do you feel this novel is such an important part of World Literature? Why should one read this novel?</td>
<td></td>
</tr>
</tbody>
</table>

### Article 1 Questions.

<table>
<thead>
<tr>
<th>Article Title:</th>
<th>“Chinua Achebe's anti-colonial novels are still relevant today”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paraphrase the author’s main claim about Achebe/<em>TFA</em>:</td>
<td></td>
</tr>
<tr>
<td>List three supporting ideas from the article</td>
<td>1.</td>
</tr>
<tr>
<td></td>
<td>2.</td>
</tr>
<tr>
<td></td>
<td>3.</td>
</tr>
<tr>
<td>One example from Achebe’s work that the author cites:</td>
<td></td>
</tr>
<tr>
<td>One quotation I felt important:</td>
<td></td>
</tr>
<tr>
<td>My reaction to the quote:</td>
<td></td>
</tr>
<tr>
<td>Article 2 Questions</td>
<td>There is nothing to record here.</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>----------------------------------</td>
</tr>
<tr>
<td>Article Title:</td>
<td></td>
</tr>
<tr>
<td>Paraphrase the author’s main claim about Achebe/ TFA:</td>
<td></td>
</tr>
</tbody>
</table>
| List three supporting ideas from the article | 1.  
2.  
3.  |
| One example from Achebe’s work that the author cites: |                                  |
| One quotation I felt important: |                                  |
| My reaction to the quote:   |                                  |
| One question that can be posed about Achebe’s “post-colonial” novels is: |                                  |
**Rubric for Admit Ticket (Informal Assessment)**

<table>
<thead>
<tr>
<th>Criteria</th>
<th>5- Exemplary</th>
<th>4- Excellent</th>
<th>3- Emerging</th>
<th>2- Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Quality of Work</strong></td>
<td>Assigned task and questions were 100% complete and shows exemplary summary writing skills (paraphrase, quotation) and poses thought-provoking questions.</td>
<td>Assigned task and questions were 100% complete and shows good summary writing skills (paraphrase, quotation) and poses thought-provoking questions. However, some responses had slight inaccuracies or were too broad.</td>
<td>Assigned task and questions were at least 75% complete and shows good summary writing skills (paraphrase, quotation) and poses thought-provoking questions. However, some responses had slight inaccuracies or were too broad.</td>
<td>Assigned task and questions were less than 60% complete Some responses and questions had slight inaccuracies or were too broad.</td>
</tr>
<tr>
<td><strong>Timeliness</strong></td>
<td>The admit slip was submitted on time.</td>
<td></td>
<td></td>
<td>The admit slip was submitted but was late.</td>
</tr>
</tbody>
</table>

**Post-Socratic Self-Assessment**

**Post-Socratic Question:**

Considering the reputation of *TFA* over the past 60 years, how has your thinking about the purpose and legacy of the novel changed after taking-part in the Socratic discussion?

My biggest contribution to the exchange was when…

My biggest challenge during the exchange was…

I would rate my participation in the Socratic as ___ on a scale of 1-10 (with 10 being the highest). Justify why you rate your participation.
Assessment:

<table>
<thead>
<tr>
<th>Rubric for Socratic Discussion (Formal)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Criteria</strong></td>
</tr>
<tr>
<td><strong>Participation</strong></td>
</tr>
<tr>
<td><strong>Self-Assessment</strong></td>
</tr>
</tbody>
</table>

Points:

- Participation: ______/5 points
- Self-abasement: _____/5 points
- Total points: _______/ 10 points

References


THINGS FALL APART UNIT PLANS


Appendix: Rubric for Writing Project (Summative/ Holistic):
The following rubric was developed by Lara Vette, tenth grade English teacher at Ralston Valley High School. This is one rubric we will use to assess formal writing products. I added one section to account for use of multimedia and incorporating original interviews and images.
Proficient writers…

…compose authentic and increasingly sophisticated writing through focused ideas (thesis) and effective support from the text at hand.

<table>
<thead>
<tr>
<th>Ideas: Thesis:</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ The writer’s purpose is clearly established and maintained.</td>
</tr>
<tr>
<td>➢ The thesis is arguable and opinionated</td>
</tr>
<tr>
<td>➢ The writer takes a stance on the prompt at hand that is clear, focused and appropriate to the material at hand</td>
</tr>
<tr>
<td>➢ The thesis is apparent within the introduction paragraph</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ideas: Evidence:</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ Knowledge of topic clearly communicated.</td>
</tr>
<tr>
<td>➢ Achieves purpose through showing specific examples.</td>
</tr>
<tr>
<td>➢ Selected ideas and details are original, specific, and effectively connected to thesis.</td>
</tr>
<tr>
<td>➢ To help identify the evidence, the writer has provided a solid lead-in to the evidence (who is involved in the evidence, to whom is the evidence being addressed and in what context is the evidence in the text)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ideas: Analysis:</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ The thesis is supported through strong insight and appropriate evidence from the text</td>
</tr>
<tr>
<td>➢ The writer has connected supporting details through explaining how the evidence supports the thesis and why it is important to understand the thesis.</td>
</tr>
<tr>
<td>➢ The analysis is appropriately placed in the body paragraphs and is substantial, well worded and developed to help prove the thesis</td>
</tr>
<tr>
<td>➢ The writer goes beyond literal or basic understanding of the text to insightful explanations that support the thesis</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization: Introduction:</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ The writer starts with an appropriate hook related to the topic drawing the reading into the essay</td>
</tr>
<tr>
<td>➢ The introduction progresses from a broad idea to specific ideas appropriate to the prompt and ends with a well-focused thesis</td>
</tr>
<tr>
<td>➢ The introduction helps place the context of the thesis</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization: Body Paragraphs:</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ Body paragraphs follow appropriate paragraph structure (topic sentence, transitional statement, lead-in quote, analysis, conclusion)</td>
</tr>
<tr>
<td>➢ Each body paragraph logically proves portions of the thesis</td>
</tr>
<tr>
<td>➢ Events, details, and paragraphs are logically arranged to advance purpose.</td>
</tr>
<tr>
<td>➢ Thoughtfully transitions thread ideas within the body paragraphs and between each body paragraph.</td>
</tr>
<tr>
<td>➢ Writing is focused around a central idea or theme.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Organization: Conclusion:</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ Final paragraph restates/rephrases the thesis differently than the introduction</td>
</tr>
<tr>
<td>➢ The writer develops a thoughtful and creative summation of the main points presented in the essay</td>
</tr>
<tr>
<td>➢ No new information is introduced in the concluding paragraph</td>
</tr>
</tbody>
</table>
| ...develops own characteristics of writing including use of vocabulary, style, figurative language, etc. to aid the reader in understanding the purpose of the piece and give the reader an enjoyable reading experience ...use clear and precise vocabulary in written work, consulting available resources as needed. | **Word Choice/Voice:**  
➢ The language fits the writer’s purpose.  
➢ The writing contains a variety of lively, natural, and carefully selected words.  
➢ The words create strong, detailed sensory images in the reader’s mind.  
➢ Words are specific and accurate; it is easy to understand just what the writer means.  
➢ The writer has chosen a voice appropriate for topic, purpose, and audience.  
➢ *Formal Voice:* No first person (I, me, my) or second person (you)  
➢ *Personal Voice:* The writer’s personality shines through the writing.  
➢ No contractions or abbreviations  
➢ Writer experiments with patterns, figurative speech, allusions to help gain the reader’s interest and to be expressive in the writing.  
➢ The writer demonstrates a tone which is sincere, confident and passionate toward the subject |
| --- | --- |
| ...build sentences, paragraphs, and extended pieces of writing which show increasing sophistication. | **Sentence Fluency:**  
➢ Creates a rhythm that invites reading.  
➢ Varied sentence lengths enhance pacing (combination of short, medium, and long sentences).  
➢ Sentence beginnings and types manipulated to add energy and interest.  
➢ Understands and utilizes the parts of a paragraph (i.e. topic sentence, supporting details, transition/concluding sentence) to enhance readability and meaning.  
➢ All sentences make sense and contribute to the flow of the writing. |
| ...apply the conventions of language for effective communication. | **Conventions:**  
➢ Writing contains minimal errors in punctuation, capitalization, and spelling.  
➢ Writing utilizes consistent and appropriate verb tense.  
➢ All sentences are complete and grammatically correct.  
➢ Errors, if present, do not interfere with meaning. |
| **Proficient writers...** use a PROCESS approach in their writing. | **Indicators, Traits, and Descriptors** | **Score:** |
| **Planning:**  
➢ Selects a topic and narrows it.  
➢ Considers audience.  
➢ Develops a thesis or theme.  
➢ Uses a variety of appropriate planning strategies (brainstorms, idea webs, outlines, lists, questions). |  |
| **Drafting/Revising:**  
➢ Creates a thoughtful 1\textsuperscript{st} Draft.  
➢ Uses multiple readings and resources to revise 1\textsuperscript{st} Draft for Ideas, Organization, Word Choice/Voice, Sentence Fluency and Conventions.  
➢ Identifies needed improvements on 1\textsuperscript{st} Draft which are then incorporated into Final Draft.  
➢ Proofreads and edits Final Draft so that mechanical errors (spelling, grammar, punctuation) do not distract the reader. |  |
| **Conducts a interview**  
➢ Devises an interview protocol.  
➢ Conducts an interview with someone connected to topic/issue.  
➢ Uses research from interview to support writing through use of anecdote. |  |
| **Publishing the Final Draft:**  
➢ If typed, Final Draft published with one-inch margins, 12-point font, double-spaced, and uses Times New Roman or equivalent font style. |  |
<table>
<thead>
<tr>
<th>uses multimedia, video,</th>
<th>Use of Multimedia and Digital Literacies:</th>
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<tbody>
<tr>
<td></td>
<td>➢ Incorporates original and compiled images to support textual meaning.</td>
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<tr>
<td></td>
<td>➢ Cites borrowed images using MLA citations.</td>
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