**6–12 Planning Guide**

**“When I Was Growing Up” / Grades 9–10**

*Estimated pacing: Approximately 2–3 weeks*

*For more information, see the* [*Text Analysis Toolkit*](https://achievethecore.org/page/3369/text-analysis-toolkit) *resource page.*

| This resource is… | This resource is not…  |
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| * Guidance for **multiple reads** of a grade-level anchor text (in this case read-aloud).
* Guidance for connecting **reading and writing**instruction with a short research task
* A place to highlight some **key aspects** of **culturally relevant pedagogy** (e.g., exploring self/others, connecting to community, thinking critically about the world) *and* **standards-aligned work** (e.g., sequenced text-dependent questions and tasks, attention to academic vocabulary/language, building knowledge).
 | * **A scripted lesson plan**.This resource includes key instructional elements, but leaves you with room to customize.
* **Everything** **you/students will need**. For example, there are sample graphic organizers included, but you will likely want to modify and/or create additional resources, tasks, or scaffolds with your specific students in mind.
* All the ways you could use this text to **connect with the lives and identities** of your students, school, and community.
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This resource contains blank templates to create guidance, as needed,[[1]](#footnote-0) for:

| **Text Analysis** | Important things to note about the complexity of, and opportunities/cautions with, this anchor text |
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| **The Big Ideas**  | Text-based big ideas to guide planning/instruction |
| **Culminating Tasks** | Three culminating task opportunities for students to demonstrate understanding of the text/topic in varied formats |
| **Vocabulary** | Suggested words to spend more and less time on, cognates  |
| **Grammar and Syntax Connections** | Suggested opportunities to learn about language  |
| **Research Connections** | Guiding questions to tie together experiences  |
| **Multiple-Reads Guidance**  | Questions and tasks for four reads of this text, including pre-reading activities  |
| **Short Research Guidance** | A set of topically-connected text and multimedia resources to build related knowledge of this topic in whole-group, small-group, partner, or independent settings  |
| **Reading-Writing Connections** | Opportunities for students to apply their learning by engaging in a text-inspired writing project |
| **Additional Student Supports** | Sample ways to support all students with this text and content  |
| **Standards Addressed**  | College- and career-ready standards and Social Justice standards  |

**Intellectual Prep for Teaching**

| **Text Analysis**  |
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| **Text:** “When I Was Growing Up” by Nellie Wong |
| **Considerations for complexity and cultural relevance:** [*When I Was Growing Up by Nellie Wong*](https://docs.google.com/document/d/1InzsAnZxENxeNm_tppGSXQwZcZx0UbVe/edit) |

| **The Big Ideas** |
| --- |
| **What is worthy of understanding in this text?** * The author of the poem has a distinct experience regarding her relationship to her identity. The author was born in Oakland, California to Chinese immigrant parents and struggled while growing up with negative conceptions of self as a result of a lack of and/or negative representations of Asian American women in Western popular culture.
* While the poem depicts the challenges that Nellie endured, the ending reveals Nellie’s resiliency in that she was able to ultimately grow to accept her culture despite the barriers of white dominant culture.
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| **What essential questions will support students in developing this understanding?*** How do we define ourselves in a world that attempts to define us?
* With open-mindedness and respect for others, how can we learn more about other people’s backgrounds and experiences?
* Why is it important to have positive representations of diverse groups in the media? How can negative representations or a lack of representation affect an individual’s perception of themselves?
* To what extent do the factors of assimilation and white dominant culture impact the choices made by the author of the poem? To what extent do these factors shape the author’s identity?
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| **What knowledge will students need to successfully engage with these ideas?*** Students must understand the concept of assimilation.
* Students must have a general understanding of intersectionality.
* Students should understand how the concepts of assimilation and white dominant culture can be used as a lens to understand the way that the author’s identity was shaped.
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**STOP & THINK: MYSELF**

*[Modify this section to include learnings from your own research/reflection.]*

**What knowledge do I need to engage students with this text in an inclusive way? Is this a topic/idea that is familiar to me, or one I need to learn more about?**

* I need to learn more about the origins of Chinatown as a safe haven and second home for Chinese immigrants.
* I need to learn more about varying perspectives on assimilation.

**What terms, names, events, or places do I need to research to pronounce accurately?**

* There are no words that lend themselves to potentially being mispronounced, but the following terms or concepts will require unpacking and critical analysis:
* The author’s use of the word “yellow” to refer to other people of Asian descent
* How the author defines “whiteness”
* What the author means by “unAmerican”
* The author’s use of the word “oriental”
* The function that “Chinatowns” served/serves to Chinese immigrants



**STOP & THINK: YOUR STUDENTS**

*[Modify this section to include considerations based on the students in your room.]*

**How might the cultural and linguistic assets of my students be elevated through work with this text?**

* Students will have opportunities to discuss aspects of their own identities and how they believe others perceive them. The poem is from the perspective of a cultural insider (Asian American woman born to Chinese immigrant parents) and offers students the ability to connect to the author through shared experiences.

**What opportunities for connection and community does this text offer?**

* Gaining an understanding of others’ experiences—particularly through the lens of assimilation and white dominant culture—creates space for community development and positions students to develop empathy for one another.

**What potential harm to students could I cause that I need to be careful of?**

* The caution is that students might walk away with a singular idea of the Asian American experience or even the immigrant experience as a whole. Nellie’s experience—while a common experience of struggling to assimilate to the dominant culture—is not the only immigrant or first-generation experience, and it is not exclusive to Nellie’s identities of being both Asian American and a woman. Assimilation can often be painful to reflect on. The poem requires me to think carefully and engage in critical reflection before, during, and after teaching the poem.

| **Culminating Tasks**(*How and in what format will students share their cumulative learning?)* |
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| Students will have two opportunities to share their learning.* **Text-based Expository Writing**:
	+ What are the factors that caused Nellie Wong to “long to be white” (e.g., school, media, etc.)? What does being “white” or “whiteness” mean to Wong?
	+ Underline three examples in the poem of how ideas of being “white” or “whiteness” motivate Wong’s decisions.
	+ How did these examples make Wong feel about her identity? Explain.
	+ Looking at various definitions of white dominant culture, determine which definition or definitions best explain the concepts using “When I Was Growing Up.”
		- White supremacy (three definitions from the [Asian American Racial Justice Toolkit](https://www.apalanet.org/uploads/8/3/2/0/83203568/asian_american_racial_justice_toolkit.pdf), *page 90*):
			* System of practices and beliefs that whiteness, white people, and white race are inherently superior to other races, and that white people are given power, and privileges over people of other races.
			* Superiority of whites and domination or elimination of other people. A system—resources and power: through laws, ideas, media, opportunities, education, policies, labor, that pits communities against each other.
			* The system of oppression we all live under created through histories of slavery, genocide, labor exploitation, war. It assumes and teaches white people a sense of superiority, power, and entitlement over people of color.
* **Narrative Writing:**
	+ No two people’s experiences are quite the same. Considering different aspects of your identity, what is your sense of “place” or “home”? Your sense of place does not have to be geographical. It can be any aspect of your identity that makes you who you are. What are some of the things people would need to know to understand this sense of “place”? How did being from this “place” affect the way that you are creative in the world? What are some aspects of that “place” no one would know unless you tell them?
	+ For the narrative writing component, students will essentially write the instructions for **how** to be a writer from their shoes and from where and how they’ve walked. Using 2nd person point of view, students will write every sentence in their narrative as a set of commands in which they inform the reader how to be who they are. As each sentence begins with a command, instruction or request, students will aim to use strong verbs in their writing and will avoid the use of “I” and “me.”
	+ Some examples of home/place include but are not limited to:
		- Your block or your neighborhood
		- Your city
		- Your state
		- Your home country
		- Your religion
		- Your passion(s)
		- Your culture, race, ethnicity, sexuality
		- Your language
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| **Vocabulary**(*Learn more about Selecting and Using Academic Vocabulary in Instruction, including supports for English learners* [*here*](https://achievethecore.org/content/upload/Selecting%20and%20Using%20Academic%20Vocabulary%20in%20Instruction.pdf)*.*) |
| --- |
| **These words merit less time and attention.** [They are concrete and easy to explain, or describe events/processes/ideas/concepts/experiences that are likely to be familiar to your students.] | **These words merit more time and attention.** [They are abstract, have multiple meanings, and/or are part of a large family of words with related meanings. These words are likely to describe events, ideas, processes, or experiences that most of your students will be unfamiliar with.] |
| * “sensuous lips”
* “imaginary pale skin”
* “exotic gardenia”
* “frail bodies”
* “uncongested”
 | While vocabulary is not a key driver of complexity in this text, these words or phrases are more abstract and thus require more time and attention:* “Oriental”
* “Yellow”
* “unAmerican”
* “Ghetto”
* “Longed to be white”
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| **Grammar and Syntax Connections**(*What will students learn about grammar and syntax through close examination of this text? Consider sentences worthy of close analysis via the* [*Juicy Sentence*](https://achievethecore.org/page/3160/juicy-sentence-guidance)***[[2]](#footnote-1)*** [*protocol*](https://achievethecore.org/page/3160/juicy-sentence-guidance).) |
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| The following sentences are dense with information and imagery and offer opportunity for critical analysis and rich discussion in connection to the poem’s larger themes. The following sentence will be examined via the Juicy Sentence Protocol.* “I believed my own darkness in the mirror, in my soul, my own narrow vision”
* “To become a woman, a desirable woman, I began to wear imaginary pale skin”
* “I felt ashamed of some yellow men…lying in sunless rooms, shooting themselves in the arms”
* “They named all colors except white, the shell of my soul, but not my dark, rough skin”
* “Uncongested with yellow people in an area called Chinatown, in an area I later learned was a ghetto”
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| **Research Connections** (*Will the lessons surrounding this text present students with the opportunity to engage in brief or more extended research projects?*)  |
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| To continue building both connection as well as opportunities to learn more about culture, identity, assimilation, and the impacts of white dominant culture, students can read the following article and listen to the following TED talk video:* Students will read [*Opinion | A Sikh Temple’s Century - The New York Times*](https://www.nytimes.com/2012/08/08/opinion/a-sikh-temples-proud-history.html). Backhaus’ article looks at another minority experience in California and is also written in response to a mass killing of American Sikhs living in Wisconsin.
* Students will watch [*Between Two Cultures | Smrithi Ram | TEDxUCincinnati*](https://www.youtube.com/watch?v=qv_UfDBNWI8&t=1s). Ram grew up as a first generation Indian-American and discusses her challenges of reconciling her own identity with the dominant culture around her.
* Students will write to engage with these two resources, answering the following questions:
	+ Synthesizing both Wong’s *(“When I Was Growing Up”)* and Ram’s *(“Between Two Cultures” TED Talk)* experiences as well as the experiences depicted in [O*pinion | A Sikh Temple’s Century - The New York Times*](https://www.nytimes.com/2012/08/08/opinion/a-sikh-temples-proud-history.html), to what extent do the factors of assimilation and white dominant culture impact their experiences?
	+ Why is it important for our communities to embrace diversity and cultural variety?
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**Planning Guidance**

| **Multiple-Reads Guidance**(*Use your discretion to determine how each read will translate into days of instruction.*) |
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| **Purpose: Why will students engage in this close read?**The goal of the close read is to develop literacy skills and comprehension of Nellie Wong’s experiences in “When I Was Growing Up.” The close read in particular is designed to allow students to consider their own varied identities, as well as Nellie Wong’s identity through the lens of assimilation and white dominant culture. |
|  | **Pre-Reading Activities**  | **Focus:** Understanding essential questions and activating relevant background knowledgeIdentity is often seen as being shaped by choices a person makes and choices made for them (e.g., the name your parents give you vs. a name you tell people you wish to use when addressed). However, it is important to consider that while there may be aspects of identity that we choose, people are often influenced to favor one aspect over another. Let students explore this by having them make a T-chart with identity choices people make for themselves and identity choices that are made for people.Introduce the poem “When I Was Growing Up” by Nellie Wong. Explain that Nellie Wong is a Chinese American poet and activist. Her poem “When I Was Growing Up” can be found in the anthology *This Bridge Called My Back,* which is a seminal collection of poems, essays, and stories written by women of color. |
|  | **First Read** | **Focus:** Understanding big ideas and flow of the text itselfDuring this read, we recommend minimal interruptions; only pause to answer questions as needed to preserve meaning. The teacher should read the text aloud to provide a model of oral reading fluency. After the read, engage students with the following text-dependent questions: * What is happening in this poem?
* What do you wonder about who is speaking?
* What do you notice about the author’s descriptions and word choice?
* What do you notice about the author’s shift in perspective over the course of the poem?

Look for responses that show the understanding that Wong is narrating her progression of thoughts as a small child, through adolescence, to an ultimate place of self-acceptance. Her ideology has undergone a positive change, and she no longer wishes to be “white.” Explain that the result of never seeing herself portrayed positively made Wong ashamed of her Chinese heritage. Wong is using and then reclaiming stereotypes in a few places in the poem (re: class placement, use of "yellow", etc.). Explain to students that “yellow” and “oriental” are pejorative and offensive to people of Asian descent. If necessary, provide students with ancillary material to enhance their understanding.Conclude with a quick write: *What do you think the author means when she says she “longed to be white”?* |
|  | **Second Read** | **Focus:** Understanding narrator’s perspectiveExplain that the factors that caused Nellie Wong to “long to be white” can be analyzed through the lens of assimilation and white dominant culture. Define the terms.* Assimilation: the process whereby individuals or groups of differing ethnic heritage are absorbed into the dominant culture of a society
* White supremacy (as defined in the [Asian American Racial Justice Toolkit](https://www.apalanet.org/uploads/8/3/2/0/83203568/asian_american_racial_justice_toolkit.pdf), page 90)
	+ System of practices and beliefs that whiteness, white people, and white race are inherently superior to other races, and that white people are given power, and privileges over people of other races.
	+ Superiority of whites and domination or elimination of other people. A system—resources and power: through laws, ideas, media, opportunities, education, policies, labor, that pits communities against each other.
	+ The system of oppression we all live under created through histories of slavery, genocide, labor exploitation, war. It assumes and teaches white people a sense of superiority, power, and entitlement over people of color.

Explain that immigrants in the U.S. often are pressured to assimilate into the dominant culture.For the second read, have students read the poem individually and annotate their thoughts, comments, questions, etc. Have students underline at least three examples of how ideas of being “white” or “whiteness” motivate Wong’s decisions.Conclude with a quick write: *Look at the three definitions of white supremacy. Using your annotations of how ideas of being “white” motivated Wong’s decisions, classify each example under one of the definitions and explain why.* |
|  | **Third Read** | **Focus:** Understanding sentences and shifts in perspective Students should engage in an oral reading of the text to build their own fluency with the text. This can be conducted chorally or with a shoulder partner, depending upon the needs of the group. Next, the whole class should engage a teacher-led close examination of sentence structure via the Juicy Sentence protocol with the target sentences:* “I believed my own darkness in the mirror, in my soul, my own narrow vision”
* “To become a woman, a desirable woman, I began to wear imaginary pale skin”
* “I felt ashamed of some yellow men…lying in sunless rooms, shooting themselves in the arms”
* “They named all colors except white, the shell of my soul, but not my dark, rough skin”
* “Uncongested with yellow people in an area called Chinatown, in an area I later learned was a ghetto”

Wong tells readers how society branded her as “dark,” and she accepted what society says. Society made Wong believe her darkness. Wong discusses the stereotypical view of beauty. Noting the descriptions of darkness as well as physical images or concepts of beauty, guide the class in a whole- or small-group discussion:* What is the tone of the poem?
* What is the theme of the poem?
* What is the author’s purpose in writing this poem?
* Now that you understand the poem, how does the title “When I Was Growing Up” offer new insights, deeper, or metaphorical meaning?

Conclude with a quick write: *To what extent do the factors of assimilation impact the choices made by Wong?* |
|  | **Fourth Read** | **Focus:** Understanding word choice and its impact on toneNellie Wong is intentional in her descriptions to convey her experiences. Have students revisit their annotations and go back and circle strong uses of diction in the poem. Students can circle singular words or phrases and should focus on the diction (words or phrases) which are intentional and descriptive. Students will then analyze the connotative and denotative meanings of the words and/or phrases they circled. Are there any patterns with regards to the diction in the poem? Students can share their responses on the connotative and denotative meanings of specific words and phrases. For example, if we look at the phrase “hungered for American food, American styles…,” denotatively speaking, the word “hunger” is associated with a need for food. However, the connotation of the word “hungered” in the poem suggests that Wong strongly desired to assimilate into the dominant culture and that this desire was a pervasive one in which Wong was never able to satiate. Additionally, the phrase “shed my skin” connotatively emphasizes Wong’s grief and distress as well as the extent to which she would go to attempt to not be seen—or to feel—as an “other.” Conclude with a quick write: *What is the impact of the diction on the overall tone of the poem?* |
|  | **Fifth Read** | **Focus:** Understanding shifts in perspectiveStudents could engage in a final oral reading of the text. Dependent upon the fluency needs of the class, this read may be unnecessary or only needed for a small portion of the class. The teacher should use professional judgment as to whether or not to engage in this read. While the poem depicts the challenges that Wong endured, the ending reveals Wong’s resiliency in that she was able to ultimately grow to accept her culture despite the barriers of white dominant culture.Engage in a class discussion around the following questions:* To what extent did the factors of assimilation and white dominant culture shape Wong’s identity?
* With open-mindedness and respect for others, how can we learn more about other people’s backgrounds and experiences?
* Why is it important to have positive representations of diverse groups in the media? How can negative representations or a lack of representation affect an individual’s perception of themselves?

At the conclusion of the discussion, students should use their quick writes from the week to write a paragraph response to this writing prompt: *How do we define ourselves in a world that attempts to define us?* |

| **Short Research Guidance**(*Use your discretion to determine how each component will translate into days of instruction.*) |
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| **Purpose: Why will students engage in this short research project?**The goal of this project is to connect learners to varying assimilation experiences and to synthesize these multiple perspectives to think critically about the necessity of embracing diversity and cultural variety. |
|  | **Introduction** | How has your understanding of assimilation changed after reading “When I Was Growing Up”? Wong depicts a ubiquitous experience of struggling to connect to one’s identity. We will engage in a short research project in which you consider the questions: To what extent do the factors of assimilation and white dominant culture impact the authors’ and speaker’s experiences? Why is it important for our communities to embrace diversity and cultural variety? |
|  | **Related Resource** | **Resources:** * Students will read [*Opinion | A Sikh Temple’s Century - The New York Times*](https://www.nytimes.com/2012/08/08/opinion/a-sikh-temples-proud-history.html). Backhaus’ article looks at another minority experience in California and is also written in response to a mass killing of American Sikhs living in Wisconsin.
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|  | **Related Resources** | **Resources:** * Students will watch [*Between Two Cultures | Smrithi Ram | TEDxUCincinnati*](https://www.youtube.com/watch?v=qv_UfDBNWI8&t=1s). Ram grew up as a first generation Indian-American and discusses her challenges of reconciling her own identity with the dominant culture around her.
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|  | **Concluding Discussion** | Synthesizing both Wong’s *(“When I Was Growing Up”)* and Ram’s *(“Between Two Cultures” TED Talk)* experiences as well as the experiences depicted in [*Opinion | A Sikh Temple’s Century - The New York Times*](https://www.nytimes.com/2012/08/08/opinion/a-sikh-temples-proud-history.html), to what extent do the factors of assimilation and white dominant culture impact their experiences? Why is it important for our communities to embrace diversity and cultural variety?Allow students to first respond individually to these questions in paragraph format. After students write their individual perspectives, students will then engage in a jigsaw conversation or a Socratic Seminar style discussion in which students share their responses to the discussion questions and further engage in critical analysis.  |

| **Reading-Writing Connection: Narrative Writing[[3]](#footnote-2)**(*Use your discretion to determine how each task will translate into days of instruction.*) |
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| **Purpose: Why will students engage in this writing assignment?**The goal of this writing activity is to build vocabulary and writing skills as well as help students deepen their own understanding of identity.  |
|  | **Introduction** | No two people’s experiences are quite the same. Considering different aspects of your identity, what is your sense of “place” or “home”? Your sense of place does not have to be geographical. It can be any aspect of your identity that makes you who you are. What are some of the things people would need to know to understand this sense of “place”? How did being from this “place” affect the way that you are creative in the world? What are some aspects of that “place” no one would know unless you tell them?Write the instructions for **how** to be a writer from your shoes and from where and how you’ve walked. Using 2nd person point of view, you will write every sentence in your narrative as a set of commands in which you inform the reader how to be who you are. As each sentence begins with a command, instruction or request, you will aim to use strong verbs in your writing. Some examples of home/place include but are not limited to:* Your block or your neighborhood
* Your city
* Your state
* Your home country
* Your religion
* Your passion(s)
* Your culture, race, ethnicity, sexuality
* Your language

Students can read Vee F. Browne’s “How to Be a Southwest Indigenous Writer” or the associated mentor examples for how to construct their own narrative. |
|  | **Prewriting** | After students decide on an aspect of their identity that will be the focus of their narrative piece, they can brainstorm the specific aspects of that place by using a mind map. In the center of the mind map, students will put what they consider to be their “home” or sense of “place” (aspect of their identity). Examples include North Philadelphia, 5th and D streets, Mixed Race, Muslim, Queer, Bilingual, Basketball player, etc.For each subtopic, students will put aspects that define that place. Examples will vary based on their chosen topic but can include prayer, the Dominican barbershop, altar at home, the corner store, pink streaked hair, translating documents, the crowd in the stands, etc.For each subtopic, students will put what they can see, taste, smell, hear, touch in this associated place. These are the elements of their place they will attempt to convey to the reader in their writing.Teachers should model this process for the class by sharing their responses to the prewriting questions and their own completed mind map.  |
|  | **Drafting** | Provide students with time and space to write a first draft of their narrative. Students should have the flexibility to write in the format that is most natural at this point, as the goal of this activity is drafting, not finalization. As such, provide options like typing, handwriting, speaking into a recorder, etc. Students may also benefit from the use of a “strong verbs” list and will have their completed mind map as a reference. |
|  | **Focused Revision**  | Ask students to consider how the authors of the mentor examples introduce each sentence as well as how they convey their sense of “place” using imagery. If needed, students can annotate one of the mentor examples for the impact of word choice. Ask students to return to their draft and annotate their draft for word choice. Students should also revise to ensure the draft is entirely written using a command, instruction or request and is consistently in the 2nd person point of view. Narratives should not include the first person “I” or “me.” |
|  | **Sentence Construction** | Remind students of the expectation of starting each sentence in their narrative with a command, instruction, or request. Emphasize the importance of using strong verbs and varying our word choice. Provide students with time to revise their essays with a specific focus on ensuring sentence and verb variety. |
|  | **Peer Revision** | Students will exchange their narrative with a peer and complete a compassionate critique of their partner’s writing. **What is a compassionate critique?** Compassionate, in this context, means that in reading each other’s work, we recognize our common impulse to create as writers, and we support each other in that process. We keep in mind that it takes courage and honesty to write nonfiction and to share it with a group of other writers for feedback. We read every essay with respect for what the writer is trying to accomplish—remembering that, as writers, we also feel vulnerable when we share our work for feedback.**How do you write a compassionate critique?** Follow this two-paragraph model: * Paragraph 1: Identify one line that stood out to you from the essay. Why did it stand out to you? In addition, you can identify an aspect of the essay that you thought was particularly effective in evoking emotion, conveying a point, etc. Consider the craft technique that is central to the assignment if you thought the writer handled this particularly well.
* Paragraph 2: Do you have suggestions for your partner in their revision process?
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|  | **General Revision** | As needed, provide students with time and space to revise their drafts based on peer feedback. As time allows, conference with students to provide targeted feedback and/or collect papers for teacher feedback before final drafts are due. |
|  | **Sharing** | Provide students with the opportunity to share their writing task with an audience. Options include:* A small subset of peers in the classroom
* Parents, guardians, and trusted mentors
* YouthVoices
* School Newspaper
* Class-created podcast or blog
* Others as applicable
 |



**STOP & THINK: YOUR STUDENTS**

*[Modify this section to include considerations based on the students in your room.]*

**What additional or modified texts/resources could allow students to:**

* See additional perspectives related to this topic?
	+ “Fish Cheeks” by Amy Tan
	+ “Two Names, Two Worlds” by Jonathan Rodriguez (poem)
	+ “Me Gritaron Negra” by Victoria Santa Cruz
	+ “Masks of Woman” by Mitsuye Yamada
	+ “Chinese Silence #62” by Timothy Yu
	+ “Yuba City School” by Chitra Divakaruni
	+ “Guidelines” by Lisa Suhair Majaj
	+ “Theme for English B” by Langston Hughes
	+ “Naming Myself” by Barbara Kingsolver
	+ “Search for My Tongue” by Sujata Bhatt
	+ “How to Be a Southwest Indigenous Writer” by Vee F. Browne
	+ [Between Two Cultures | Smrithi Ram | TEDxUCincinnati](https://www.youtube.com/watch?v=qv_UfDBNWI8&t=1s)
	+ [Opinion | A Sikh Temple’s Century - The New York Times](https://www.nytimes.com/2012/08/08/opinion/a-sikh-temples-proud-history.html)
	+ [How a Long History of Intertwined Racism and Misogyny Leaves Asian Women in America Vulnerable to Violence](https://time.com/5952819/history-anti-asian-racism-misogyny/)
	+ [Asian American Racial Justice Toolkit – APALA](https://www.apalanet.org/uploads/8/3/2/0/83203568/asian_american_racial_justice_toolkit.pdf)

| **Additional Student Supports** (*Note: the supports listed below are samples.*) |
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| *[Adjust or add to the sample list below to work for your students.]** Ensure that each student has a copy of the text so students can read and re-read along with the teacher.
* Allow for student discussion before any writing and make use of sentence starters as needed for students to capture their ideas.
* Consider support for [translanguaging](https://assets-global.website-files.com/5b43fc97fcf4773f14ee92f3/5cca8e1dbfa8f118e41c578a_Translanguaging%20Strategies%20ELA.pdf) for students throughout.
* Front-load vocabulary.
* Make social studies/historical connections.
* Engage in close reading.
* Annotate the text for key ideas.
* Allow students time to discuss and write about the text following the first read.
* Ask a series of text-dependent questions.
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| **Standards Addressed** |
| --- |
| **Common Core State Standards:** * CCSS.ELA-LITERACY.RL.9-10.1Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
* CCSS.ELA-LITERACY.RL.9-10.2Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* CCSS.ELA-LITERACY.RL.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
* CCSS.ELA-LITERACY.RL.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).
* CCSS.ELA-LITERACY.RL.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.
* CCSS.ELA-LITERACY.W.9-10.1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
* CCSS.ELA-LITERACY.W.9-10.2 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
* CCSS.ELA-LITERACY.W.9-10.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
* CCSS.ELA-LITERACY.W.9-10.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
* CCSS.ELA-LITERACY.W.9-10.7Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
* CCSS.ELA-LITERACY.W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
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| **Learning for Justice** [**Social Justice Standards**](https://www.learningforjustice.org/sites/default/files/2020-09/TT-Social-Justice-Standards-Anti-bias-framework-2020.pdf)**:** * ID.9-12.1 I have a positive view of myself, including an awareness of and comfort with my membership in multiple groups in society.
* ID.9-12.2 I know my family history and cultural background and can describe how my own identity is informed and shaped by my membership in multiple identity groups.
* ID.9-12.3 I know that all my group identities and the intersection of those identities create unique aspects of who I am and that this is true for other people too.
* ID.9-12.4 I express pride and confidence in my identity without perceiving or treating anyone else as inferior.
* ID.9-12.5 I recognize traits of the dominant culture, my home culture and other cultures, and I am conscious of how I express my identity as I move between those spaces.
* DI.9-12.6 I interact comfortably and respectfully with all people, whether they are similar to or different from me.
* DI.9-12.8 I respectfully express curiosity about the history and lived experiences of others and exchange ideas and beliefs in an open-minded way.
* DI.9-12.9 I relate to and build connections with other people by showing them empathy, respect and understanding, regardless of our similarities or differences.
* DI.9-12.10 I understand that diversity includes the impact of unequal power relations on the development of group identities and cultures.
* JU.9-12.12 I can recognize, describe and distinguish unfairness and injustice at different levels of society.
* JU.9-12.13 I can explain the short and long-term impact of biased words and behaviors and unjust practices, laws and institutions that limit the rights and freedoms of people based on their identity groups.
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1. Guidance should be adjusted based on the text. Not all texts will make use of all elements of the guidance- for example, some texts will not have a research connection. [↑](#footnote-ref-0)
2. The juicy sentence is a strategy developed by Dr. Lily Wong Fillmore, specifically to address the needs of ELLs and accessing complex text, and it is a tool that is useful for helping all students learn to deconstruct and reconstruct sentences, and to understand how different language features contribute to meaning. [↑](#footnote-ref-1)
3. This task is modeled off of Vee F. Browne’s narrative “How to Be a Southwest Indigenous Writer. This narrative can be found in the text *Neon Pow-Wow: New Native American Voices of the Southwest.* Consider using the full resource with students if possible. [↑](#footnote-ref-2)