**6–12 Planning Guide**

***Girl /* Grade 9**

*Estimated pacing: Approximately 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…  |
| --- | --- |
| * 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 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[[1]](#footnote-0)** | 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**  |
| --- |
| **Text:** *Girl* by Jamaica Kincaid   |
| **Considerations for complexity and cultural relevance:** [*Girl* by Jamaica Kincaid](https://docs.google.com/document/d/1OizOsuAdXxhDuJmw1RWl80DEM4NrJNbP/edit) |

| **The Big Ideas** |
| --- |
| **What is worthy of understanding in this text?** * The speaker in the text has a distinct definition of womanhood. She is presenting it to a younger girl (assumed to be her daughter), who she views through this lens. The younger listener has her own view of womanhood and herself, which we see through very limited glimpses into her own voice.
* Narrators shape our perception of character, and their perception may be different from how the character perceives themselves.
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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?
* How do narrators shape our perceptions of stories?
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| **What knowledge will students need to successfully engage with these ideas?*** Students must understand the function of narrators in texts.
* Students must have a general understanding of intersectionality.
* Students must have a general background understanding of colonialism in Antigua.
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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 develop a stronger knowledge base around Jamaica Kincaid’s experience as a Black woman author.
* I need to learn more about the influence of colonialism in Antigua.
	+ - I need to learn more about the white gaze and how it influenced Black folks' feelings of how they had to act in public (respectability politics).

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

The text includes several terms that reflect Kincaid’s Antiguan heritage. These terms will require accurate pronunciation:

* Benna
* Wharf-rat
* Dasheen
* Doukona



**STOP & THINK: YOUR STUDENTS**

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

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

* Students will have opportunities to discuss their own identities and how they believe others perceive them. This self-learning creates space for community development as students get to know one another more deeply

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

* Some students may not yet be comfortable sharing themselves with their peers in this way. It will be important to create space and opportunities for those students to express themselves and participate in the classroom community without putting unnecessary pressure.
* The lesson may cause harm if I am not sensitive to how both racism and patriarchy have historically informed interpersonal relationships among Black folks.
* I will need to return to Antiguan/Caribbean womanhood. This text presents a singular narrative that may be viewed negatively by students, so it will be important to present multiple views of the topic.

| **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**:
	+ Based on our multiple reads of *Girl*, who do you believe the narrator is in this text? Explain why, using textual evidence to support your perspective.
* **Narrative Writing:**
	+ It is now your turn to share advice with someone. Using *Girl* as a mentor text, write a letter in which you give advice to someone. You must choose:
		- Who the speaker is (e.g., is it you, a parent, guardian, or mentor figure, one of the women you researched, etc.)?
		- Who are you writing to (e.g., your younger self, a sibling, a friend etc.)?
		- What is the advice you will give them about how they define themselves for the world?
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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.] |
| Antiguan terms require specific definition during the initial read of the text:* Benna: a genre of Antiguan and Barbudan music.
* Wharf-rat: a person who loafs or sometimes lives around wharves sometimes with intent to steal from ships or warehouses.
* Dasheen: tall growing tropical plant that resembles the ornamental elephant ear plant and the cocoyam.
* Doukona: a pudding made from one of a variety of starch foods, such as cornmeal or cassava, plantain, or green banana. The starch is wrapped inside of a banana leaf and boiled.
 | While vocabulary is not a key driver of complexity in this text, the multiple-meaning word *harbors* is used to mean “to shelter or hide,” which is a less-common meaning for the term and useful to understand. As such, this word will require additional time and attention.  |
| **Additional vocabulary to support, as needed:**  **Cognates:** * English→Spanish
	+ Directions→direcciones
	+ Okra→okra
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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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| Kincaid writes the text in a single sentence, strategically using commas and semicolons to build in meaningful pauses. As a result, students can use this text to understand the use of semicolons vs. commas in relation to independent and dependent clauses. The following sentence will be examined via the Juicy Sentence Protocol. * “...soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn’t have gum in it, because that way it won’t hold up well after a wash; soak salt fish overnight before you cook it;...”

Additionally, during the reading - writing connection time, students will spend time considering the two moments where italicized text is used to convey a different speaker - the girl * “don’t sing benna in Sunday school; you mustn’t speak to wharf-rat boys, not even to give directions; don’t eat fruits on the street—flies will follow you; *but I don’t sing benna on Sundays at all and never in Sunday school*”
* “... always squeeze bread to make sure it’s fresh; *but what if the baker won’t let me feel the bread*?; you mean to say that after all you are really going to be the kind of woman who the baker won’t let near the bread?”
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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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| *Girl* presents a narrative in which the character who is spoken to is defined by the narrator. Because the focus of the unit is on how we define ourselves in a world where others attempt to define us, students need opportunities to flip the script and understand what it means when to define yourself. Further, the text was written over 40 years ago, so students may not see the immediate relevance of the text to the modern context. To build both connection as well as opportunities to learn about self-definition, students will engage in a brief (1–2 days) research task in which they read or watch excerpts of autobiographies, interviews, and social media from women of color. The purpose of this activity will be to consider how these women choose to define themselves when they tell their own stories. Students will consider how each woman chooses to tell her own story.  |

| **Opportunities to Integrate Supports for Multilingual Learners**  |
| --- |
| Throughout this series of lessons, there are many opportunities for multilingual learners to read, speak, and write using their full language resources, inclusive of home language(s) and dialect. [Translanguaging](https://wida.wisc.edu/sites/default/files/resource/Focus-Bulletin-Translanguaging.pdf) can happen at any time when driven by the child, but there are [moves teachers can make](https://www.elsuccessforum.org/resources/ela-translanguaging-strategies) to support this as well. Within this lesson, consider the ways in which you can integrate the following:Opportunities for students to write in their language of choice Opportunities for home language partnerships for conversation and discussionOpportunities for students to read supporting texts in languages other than EnglishOpportunities for home language partnerships for group work or collaboration |

**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 (notably comprehension of *Girl,* a grade-level complex text, and oral reading fluency). The close read in particular is designed to allow students to consider their own varied identities, as well as the identities of the characters in the text.  |
|  | **Pre-Reading Activities**  | **Focus:** Understanding essential question and activating relevant background knowledgeQuick write[[3]](#footnote-2)—Who gets to define you? How do you define yourself?Introduce [intersectionality](https://www.ted.com/talks/kimberle_crenshaw_the_urgency_of_intersectionality?language=en). Watch this Ted talk and discuss Dr. Crenshaw’s perspective on how the world defines people. Discuss:* *What does Dr. Crenshaw mean when she describes intersectionality?*
* *How do you think intersecting identities influence Black female authors?*

Conclude with a return to the quick write: *How does Dr. Crenshaw’s discussion of intersectionality influence your answer to the questions we started with: Who gets to define you? How do you define yourself?*  |
|  | **First Read** | **Focus:** Understanding big ideas and flow of the text itself*During 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, or students can [watch](https://www.youtube.com/watch?v=AHr1HYW0mKE) author Jamaica Kincaid reading Girl. After the read, engage students with the following text-dependent questions: * *What is happening in this story?*
* *What do you wonder about who is speaking?*
* *What do you wonder about who is receiving the advice?*
* *What do you notice about the advice given?*

Conclude with a quick write: *What did you learn about the identity of the speaker? Of the girl?* |
|  | **Second Read** | **Focus**: Understanding narrator’s perspective of the GirlPrior to engaging in the second read of the text, please watch the first 20 minutes of [Jamaica Kincaid on writing, her life, and The New Yorker](https://www.youtube.com/watch?v=oPgjWIYKm5w) (end at 20:04 “I was interested too”). Use the following questions to set a purpose for viewing:* *How does Jamaica Kincaid discuss the influence of colonialism on her childhood?*
* *How does Jamaica Kincaid define herself?*
* *What do you learn about Jamaica Kincaid’s multiple identities?*

Next, the teacher should read the text aloud, again modeling fluent reading. Before reading, set the purpose for students: *How does your deeper understanding of Jamaica Kincaid influence your understanding of the text? Consider this question as you engage in the next activity.* Next, students will work in partners or small groups to analyze the different pieces of advice. Groups should consider the specific emphasis of the advice. Questions can center around the following:* *Where do they see repetition of ideas? Which topics are emphasized and receive more guidance?*
* *What does that repetition tell you about the perspective of the narrator?*

Conclude with a quick write: *Is the speaker’s perspective of the girl more positive or negative? 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 sentence:* “...soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn’t have gum in it, because that way it won’t hold up well after a wash; soak salt fish overnight before you cook it;...”

Through this analysis, students should build on their understanding of the repeated advice as well as their understanding of how the sentence structure, notably the use of semicolons to offset ideas, works in the text.Next, students should examine the two places in the text where the girl character speaks. Questions to guide this conversation (whole or small group) can include the following:* *What does the girl say?*
* *Is the tone of her response more positive or negative? Why?*
* *What does her response tell you about her view of herself as it contrasts to the speaker’s view?*

Conclude with a quick write: *What do you notice about the way the girl views herself as compared to how the speaker views the girl?* |
|  | **Fourth Read** | **Focus:** Understanding shifts in perspectiveThe lesson should open with a student-led oral read of the text. This can be conducted chorally as a whole class or with a shoulder partner, depending upon the needs of the group. Next, a whole-class discussion should focus on perspective. Consider the following series of questions to guide the conversation:* *Who have we been assuming is the narrator of this text? What evidence do we have that this is the narrator? WHy are we making that assumption?*
* *What do we believe to be true about the relationship between the two characters?*
* *How does our understanding of the text shift if we view the narrator not as the girl’s mother, but as her father?*
* *How does our understanding of the girl’s voice change if we view the speaker as her father?*

Conclude with a quick write: *If the speaker is not the girl’s mother, but her father, how do you view the advice differently? How do you view the girl’s voice differently?* |
|  | **Fifth Read** | **Focus:** Understanding shifts in perspective and using evidence from the text to make a claim about the textStudents should engage in a final oral reading of the text. This can be conducted chorally as a whole class or with a shoulder partner, depending upon the needs of the group. 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. After engaging in the reading, students should work in partners or small groups to brainstorm other people who might be speaking to the girl. They should discuss how their understanding of the text changes if the narrator/speaker is someone else in the Girl’s life. At the conclusion of the discussion, students should use their quick writes from the week to write a paragraph response to this writing prompt: * *Based on our multiple reads of* Girl*, who do you believe the narrator is in this text? Explain why, using textual evidence to support your perspective.*
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| **Short Research Guidance[[4]](#footnote-3)** (*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 the learners as a community as well build an understanding of who defines us and how that impacts our place in the world. It also specifically highlights joy. |
|  | **Introduction** | Begin with a quick write: *How has your understanding of our initial question “Who gets to define you? How do you define yourself” changed based on our reading of* Girl*?* *In* Girl*, we saw a character defined through the lens of someone else. What does it look like when women of color define themselves? Over the next few days, we will engage in short research projects in which you consider the question - How does the woman you are studying define herself?* Students will self-select one of the following text sets to engage with. They can work independently or with peers. Students will complete a structured KWL chart:1. Pre-reading stop and jot:
	1. *What do you already know about this woman? What has informed your perception of her?*
	2. *Complete the* K *section of the KWL Chart (available* [*here*](#t7nq1qhrr1qe)*)*
	3. *What else do you want to know about this woman? (Complete the* W *section of the KWL chart.)*
2. During reading: *Jot 3-5 things you learned about this woman as you read and engage with each text/piece of media. What does she tell you about herself? (Complete the* L *section of the* KWL *Chart.)*
3. Post reading:
	1. *Based on what she tells you about herself, what do you now know about her?*
	2. *How has your perception of this woman changed after listening to/reading about her definition of herself?*

While students are engaging in the research, teachers should circulate and support students in connecting the details about their subjects' lives to their perceptions of the women. As time allows, encourage students to find additional autobiographical sources for each woman. |
|  | **Michele Obama Text Set** | **Resources:*** *Becoming* excerpt from [Preface](http://insight.randomhouse.com/widget/v4/?width=600&height=860&isbn=9781524763138&shortCode=&author=Michelle%20Obama&title=Becoming&refererURL=www.penguinrandomhouse.com)
* [*Becoming*](https://www.netflix.com/title/81122487) on Netflix (As time allows, give students the opportunity to watch the entire video. However, If time is limited, consider using an excerpt from, beginning at 59:24 (beginning, at “As first lady, I was slowly watching myself being exposed to the world…” and ending at 1:18:40, “there is another chapter waiting for me out there.”)
* Michele Obama’s [Instagram](https://www.instagram.com/michelleobama/?hl=en)
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|  | **Malala Text Set** | **Resources**: * *I am Malala* [excerpt](https://www.chatelaine.com/living/books/excerpt-i-am-malala-yousafzai-young-readers-edition/)
* [What Is Your Defining Moment?](https://omny.fm/shows/oprah-s-supersoul-conversations/malala-yousafzai-what-is-your-defining-moment) Podcast
* Malala’s [Instagram](https://www.instagram.com/malala/?hl=en)
 |
|  | **Ketanji Brown Jackson Text Set** | **Resources:** * [Statement at Supreme Court Nomination Hearing](https://www.npr.org/2022/03/21/1087889741/ketanji-brown-jackson-opening-statement-supreme-court-confirmation-hearing)
* [Ketanji Brown Jackson on the impact of the Civil Rights movement in her own life](https://www.youtube.com/watch?v=Ik9Q9fDpu5c)
* [The 15th Edith House Lecture, "Reflections on my Journey as a Mother and a Judge”](https://www.youtube.com/watch?v=jXFerWhSckA)
* [Ketanji Brown Jackson's remarks at the White House after her Supreme Court confirmation](https://www.cnn.com/2022/04/08/politics/ketanji-brown-jackson-confirmation-speech/index.html)
 |
|  | **Cardi B Text Set** | **Resources*** Cardi B’s [Instagram](https://www.instagram.com/iamcardib/?hl=en)
* [Cardi B on Jimmy Fallon in 2017](https://www.youtube.com/watch?v=8LPVjHxXvJM)
* [Cardi Tries Giving Tuesday](https://www.facebook.com/watch/?v=230457555765491)
* [Cardi B Opens up to Zendaya in the New Issue of CR Fashion Book](https://crfashionbook.com/cardi-b-opens-up-to-zendaya-in-the-new-issue-of-cr-fashionbook-2/)
 |
|  | **Option for Your Own Research** | **Resources:** * *If you are interested in choosing your own Woman of Color to research, look for autobiographical sources. Consider:*
	+ *Social media posts (Instagram, YouTube, Twitter threads, TikTok)*
	+ *Autobiographical sources (books, podcasts, blog posts, movies, songs, etc.)*
	+ *Articles they have authored*
	+ *Speeches or public statements they have given*
 |
|  | **Concluding Discussion** | Form groups of 3-4. Each member of the group should have researched a different woman. In groups, engage in a jigsaw conversation.* Each student should individually share:
	+ *What did you learn about your person? How does the woman they studied define herself?*
	+ *How does the way the woman they studied define herself differ from how she is defined by society? Your own preconceived notions?*
	+ *How does defining yourself contrast with being defined by someone else?*
* After each student shares their perspective, groups should discuss:
	+ *What do you notice as different between the autobiographical sources vs. their initial perception of the woman they researched?*
	+ *What commonalities do you notice across the different women they researched and their experiences defining themselves for the world?*
* After completing the small-group discussions, students should complete the following brief reflection question:
	+ *What did you learn about self definition in today’s world? How does your perception of people change based on who defines them?*
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| **Reading-Writing Connection: *Girl* Narrative Writing** (*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 short research project?**The goal of this writing activity is to build literacy skills - specifically writing - as well as help students deepen their own understanding of identity.  |
|  | **Introduction** | **Focus:** Analyzing and understanding the task  Engage students in a conversation around the prompt. *It is now your turn to share advice with someone. Using* Girl *as a mentor text, write a letter in which you give advice to someone. You must choose:** *Who the speaker is (e.g., is it you, a parent, guardian, or mentor figure, one of the women you researched, etc.)?*
* *Who are you writing to (e.g., your younger self, a sibling, a friend etc.)*
* *What is the advice you will give them about how they define themselves for the world?*

At the conclusion of the discussion, students should be able to define what they are expected to do, and how they will accomplish the task. |
|  | **Prewriting** | Students may choose to work independently or with a thought partner to complete the [Prewriting Guide](#yuwzz8f2ao77). Questions include:* *Who are you? List at least two aspects of your identity and your personality that influence how you view the world. Explain how these aspects of your identity influence how you see the world.*
* *Who are you writing to? How do you describe the person you are writing to? What is your understanding of them?*
* *What do you want them to know? What advice will you give the person based on your understanding of your identity as well as your understanding of their identity?*
	+ *Consider language: In what language would you give advice to the person you are writing to?*
* *How do they respond to your advice?*

Teachers should model this process for the class by sharing their responses to the prewriting questions. |
|  | **Drafting** | Provide students with time and space to write a first draft of their letter. 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.  |
|  | **Focused Revision**  | Ask students to consider how Jamaica Kincaid introduces the thoughts of the subject of the narrator’s advice. Consider the two sentences below for guidance:* “don’t sing benna in Sunday school; you mustn’t speak to wharf-rat boys, not even to give directions; don’t eat fruits on the street—flies will follow you; *but I don’t sing benna on Sundays at all and never in Sunday school*”
* “... always squeeze bread to make sure it’s fresh; *but what if the baker won’t let me feel the bread*?; you mean to say that after all you are really going to be the kind of woman who the baker won’t let near the bread?”

Next, ask students to return to their brainstorm of how they think the recipient of their advice would respond? Tell them to look into their pieces for if they have included that person’s voice. Then, they should use the structure from Jamaica Kincaid, notably, the italicized text, to add in the recipient of the advice’s voice to their piece. As it is useful, provide students with [this](#nbuqt1h7cd7z) graphic organizer to draft their response before adding it to the first draft of their piece.  |
|  | **Sentence Construction** | Remind students of the semicolon rules that they learned when engaging in the Juicy Sentence protocol during the close read of the text. Ask students to read through their drafts and consider where they included pauses. Did they use what they learned about semicolons to divide the advice? Provide students with time to revise their essays with a specific focus on ensuring that semicolons divide complete thoughts.  |
|  | **Peer Revision** | Provide students with the opportunity to work with partners or a small group to read each other’s letters and provide feedback. Each paper editor should answer the following questions about their peer’s piece. **Content*** *Who is the narrator? What are the two aspects of identity and personality that influence how they view the world? How do you know?*
* *Who is the narrator writing to? How do they describe the person they are writing to? What is your understanding of the recipient of the advice?*
* *What does the narrator want them to know? What advice do they give the person?*
* *How does the recipient of the advice respond?*

**Grammar** * Consider the following grammatical features based on our previous sentence work:
	+ Semicolons
	+ Thoughts and/or dialogue
* *Has the student modeled the structure we considered in* Girl*?*
	+ Highlight at least one place where these are done according to the structures discussed.
	+ Highlight at least one place where the author can make changes to better match the structures discussed and explain the change that is needed.
 |
|  | **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
* The person they write the advice to
* YouthVoices
* School Newspaper
* Class-created podcast or blog
* Others as applicable
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**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:**

* Connect this content to their existing funds of knowledge and many identities?
* Engage in social justice work that is relevant to their experiences and school community?
* See additional perspectives related to this topic?

| **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.
* Provide a student interview form (translated as needed) for the pre-reading interview.
* Consider support for [translanguaging](https://assets-global.website-files.com/5b43fc97fcf4773f14ee92f3/5cca8e1dbfa8f118e41c578a_Translanguaging%20Strategies%20ELA.pdf) for students throughout.
* During the independent research project, allow students to use tools like Google translate to read the texts in their home language.
* Allow students to engage in the Narrative Writing Task in their home language. Allow students to submit their final products in their in home language (and English using Google Translate as is necessary).
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| **Standards Addressed** |
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| **Common Core State Standards:** * CCSS.ELA-LITERACY.RL.9-10.1: Cite 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.9-10.2: Determine a theme or central idea of a text and analyze in detail 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 complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
* CCSS.ELA-LITERACY.RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
* CCSS.ELA-LITERACY.RI.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.RI.9-10.6: Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.
* CCSS.ELA-LITERACY.RI.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.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
* CCSS.ELA-LITERACY.W.9-10.7: Conduct 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.L.9-10.2](http://www.corestandards.org/ELA-Literacy/L/9-10/2/): Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
	+ [CCSS.ELA-LITERACY.L.9-10.2.A](http://www.corestandards.org/ELA-Literacy/L/9-10/2/a/): Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses.
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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.
* 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.
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| **Defining Yourself - Quick Research Project** |
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| **Know***What do you already know about this woman?* | **Want to Know***What else do you want to know about this woman?* | **Learned***What did you learn about this woman?* |
|  |  |  |
| ***How has your perception of this woman changed after listening to/reading about her definition of herself?*** |
|  |
| ***What did you learn about self definition in today’s world? How does your perception of people change based on who defines them?*** |
|  |

| **Write Your Own *Girl* Poem: Prewriting Guide** |
| --- |
| ***Who are you? List at least two aspects of yourself and your personality that influence how you view the world. Explain how these aspects of your identity inform your view of the world.***  |
|  |
| ***Who are you writing to? How do you describe the person you are writing to? What is your understanding of them?*** |
|  |
| ***What do you want them to know? What advice will you give the person based on your understanding of your identity as well as your understanding of their identity?*** * *Consider language: In what language would you give advice to the person you are writing to?*
 |
|  |
| ***How do they respond to your advice?***  |
|  |

| **Girl Narrative - Focused Revision** |
| --- |
| ***Consider these two sentences from Girl for how Jamaica Kincaid added in the voice of the recipient of the narrator's advice.***  |
| “don’t sing benna in Sunday school; you mustn’t speak to wharf-rat boys, not even to give directions; don’t eat fruits on the street—flies will follow you; *but I don’t sing benna on Sundays at all and never in Sunday school*”  | “... always squeeze bread to make sure it’s fresh; *but what if the baker won’t let me feel the bread*?; you mean to say that after all you are really going to be the kind of woman who the baker won’t let near the bread?” |
| ***Use the sentences above as models for your own piece. Add in the voice of the recipient of your advice. Use the space below for drafting before editing.***  |
|  |  |

1. Note that this guidance is specific to use of this text. Not every text will 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. In this lesson, quick writes are used as a consistent structure to provide students with opportunities to get their thinking on into words. These should be framed as informal writing opportunities - students can use bulleted lists, incomplete sentences, informal sentence structure, home language, etc. Teachers should attend to student strengths, so modifications may include giving students the opportunity to orally record their thinking, type as opposed to write, create a Jamboard instead of handwritten log etc. [↑](#footnote-ref-2)
4. Note that this guidance is specific to use of this text. Not every text will have a research connection. [↑](#footnote-ref-3)