

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

<p><b>Course/Grade</b> Writing Grade 11</p>	<p><b>Text Type</b> Narrative (13 days)</p>
<p><b>Writing: Text types, responding to reading, and research</b>  The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, Other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, 8)</p>	
<p><b>Narrative Writing</b>  Narrative writing conveys experience, either real or imaginary, and uses time as its deep structure. It can be used for many purposes, such as to inform, instruct, persuade, or entertain. In English language arts, students produce narratives that take the form of creative fictional stories, memoirs, anecdotes, and autobiographies. Over time, they learn to provide visual details of scenes, objects, or people; to depict specific actions (for example, movements, gestures, postures, and expressions); to use dialogue and interior monologue that provide insight into the narrator’s and characters’ personalities and motives; and to manipulate pace to highlight the significance of events and create tension and suspense. (CCSS, Appendix A, 23-24)</p>	
<p><b>Expectations for Learning</b>  Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, 4)</p>	

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**Strands/Topics**

**Standard Statements**

**Reading Informational Text/Key Ideas and Details**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

**Reading Informational Text/Craft and Structure**

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines *faction* in *Federalist* No. 10).
5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

**Writing/Text Types and Purposes**

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

**Writing/Production and Distribution of Writing**

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing type are defined in standard 3 above.)
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback,

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including new arguments or information.

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**Speaking and Listening/Comprehension and Collaboration**

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

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**Speaking and Listening/Presentation of Knowledge and Ideas**

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

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**Language/Conventions of Standard English**

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

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**Language/Knowledge of Language**

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

#### Instructional Strategies

##### **Day One:** Concept Formation

Introduce the concept of home.

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

- Describe a place where you feel (or have felt) most at home.
- Describe a place where you feel (or have felt) least at home.

Have students break into pairs in order to share their quick writes. Once they have shared their descriptions, ask each pair to formulate a definition for the concept of home. Once each group has formulated a definition, ask them to analyze their definitions by responding to some or all of the following follow-up questions:

- Is it merely a physical place or is it a state of mind?
- What is the relationship between place and the feeling of being “at home”?
- What exactly does feeling “at home” mean? Is this a feeling of safety, security, nurturing, preservation, recuperation, transformation?
- Is home a place of retreat, escape, entitlement? Is home a birthright?
- How does our experience of home shape our sense of place, our sense of ourselves and our expectations in life?
- Why do we invest places and spaces with emotional significance?
- How does literal or figurative homelessness affect our perception of ourselves, our world, and our future?
- How does our sense of home unite our past and present?
- How does our perception of home link family, history, and individual identity?

Whole Group: Facilitate a whole group discussion in which students discuss their views. Challenge them to marshal evidence for their points of view drawing from their personal experience, their reading, or viewing.

Exit Ticket: How has your understanding of the concept of home been affected by class activities and discussion?

##### **Day Two:** Images of Homes: Painting and Contemporary Photography

Project the following images first sequentially and then simultaneously (copy images into a PowerPoint file for ease of use) and have students complete the viewing guide: Edward Hopper’s *Cape Cod Evening*, Andrew Wyeth’s *Christina’s World*, Larry Sultan’s *Canal District San Rafael*, Andrew Moore’s *Algernon, Detroit* (see links below). Pace the sequential viewing so students have ample time to record details and generate speculations. (See handout.) If class time permits, provide time for students to begin responding to the synthesis seminar question. Encourage students to conduct additional research to use in the seminar discussion.

**Day Three:** Seminar Discussion on the synthesis question. (Review seminar procedures and rubrics before embarking on a seminar discussion; see link in Professional Articles section to a thorough discussion of the philosophy and procedures for Socratic seminar discussions.)

Exit Ticket: How has your understanding of the seminar topic been affected by the discussion today? Has it been challenged, abandoned, reinforced? Explain.

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**Day Four: Reading Susan Power’s “Museum Indians”**

Introduce the essay by Susan Power providing background information regarding both Power’s life as well as her mother’s. Spend some time discussing the connotations associated with the title of the piece “Museum Indians.” As students read the selection, ask them to record personal connections (“text to self”) to their reading using a double entry journal . (See the link below for a simple organizer.) This step will help them generate content for their own narratives later in this unit. Following the reading (which may be completed for homework), discuss student connections.

**Day Five: Analyzing Susan Power’s “Museum Indians”**

Power’s memoir is about the power and hold that home has on our conceptions of our families, our histories, and our identities. Ask students to explore how Power portrays both herself and her mother among three stages of home: feeling at home, feeling not at home, and feeling somewhere in between. Use and adapt the completed organizer to facilitate this analysis. (See handout.) This analytical focus will help students appreciate how Powers uses this continuum of home as both the thematic and structural guide for her composition.

**Day Six: The essay**

Introduce the writing task and rubric.

**Task (Writing Prompt):** After reading and reflecting on Susan Power’s essay “Museum Indians,” write an autobiographical essay in which you describe a memorable childhood experience that made you feel significantly at home, not at home, or somewhere in between. Reflect on how this experience contributed to your understanding of the significance of home to your developing identity. L2 Use setting, symbol, character, dialogue, syntax, diction, imagery, and figurative language to develop the essay. L3 Integrate visual, auditory, and /or digital documents that provide evidence or enhance the effect of your experience.

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

**Day Seven: In-Progress Skill: **Generating and organizing content and pace.****

Lead students in an analysis of Susan Power’s organizational structure and then provide time for students to begin generating their own draft following the story structure guide. See handouts.

**Day Eight: In-Progress Skill: **Invention/Revision****

Once students have generated a draft of their narrative, direct their attention to the literary techniques of dialogue, setting, and characterization. This lesson begins with an analysis of Power’s management of these literary elements and then leads the students to develop or refine their own drafts.

**Days Nine: In-Progress Skill: **Syntax****

Another focus for revision is sentence structure. This lesson takes students through an analysis of some of Power’s syntactical choices that are particularly impactful. Each syntactical technique is identified, explained, and exemplified with a teacher model. Students should then take existing

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sentences from their own drafts (or create new sentences) that follow each model. This exercise should help students increase their sentence fluency and recognize the connection between syntax and meaning.

### **Day Ten:** In-Progress Skill: **Word Choice: Focus on Verbs**

The final revision focus is word choice: particularly the use of action verbs. Once again, this lesson takes Power's essay as a model, isolating several sentences in which Power's verb choices are critical in conveying meaning. Start by reviewing the examples and then lead students to analyze the impact of the different verb choices for themselves. Following the Power analysis, instruct students to isolate at least five of their own sentences that contain verbs in need of revision. After they revise these sentences, review some of the student changes with the class as a whole. If you have an Elmo, project these revisions for the class to see and discuss the relative merits of the changes. If not, you may simply read the changes out loud and discuss the improvements.

### **Day Eleven:** Working in **interdisciplinary** and **authenticating** material.

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

Possible considerations:

Interdisciplinary connections:

Link to Standing Rock Sioux Tribe: <http://www.standingrock.org/>

University of Chicago site outlining the history of student activism, including sit-ins: <http://www.lib.uchicago.edu/e/scrc/collections/subject/activism.html>

Native American Heritage Program site featuring lessons on the historical use of stereotypes depicting Native Americans:

[http://www.lenapeprograms.info/Wisdom/bad\\_images.htm](http://www.lenapeprograms.info/Wisdom/bad_images.htm)

Art Institute of Chicago site: <http://www.artic.edu/aic/>

Art Institute page regarding the conservation of Picasso's *The Old Guitarist*: <http://www.artic.edu/aic/conservation/revealingpicasso/>

Chicago Field Museum of Natural History site: <http://fieldmuseum.org/>

Field Museum site describing its North America Collections, including its Plains Indians Collection: <http://fieldmuseum.org/explore/our-collections/north-america-collections>

Destination 360 site containing image of Tyrannosaurus Rex at the Field Museum: <http://www.destination360.com/north-america/us/illinois/field-museum-tyrannosaurus-rex-skeleton>

Link to image of a Lakota buckskin dress on display at the Houston Museum of Natural Science: [http://blog.hmns.org/wp-content/uploads/2008/11/lakota\\_dress.jpg](http://blog.hmns.org/wp-content/uploads/2008/11/lakota_dress.jpg)

Travel Destination site featuring description and photographs of Chicago's Lake Shore Drive: <http://www.traveldestinationinfo.com/lake-shore-drive-in-chicago/>

Have students brainstorm methods of integration of authenticating material, either through hotlinks, sidebars, or embedded visuals.

After students have finalized their content for their own essays, they should integrate authenticating and interdisciplinary documents throughout their essay. At least five resources should be incorporated in the final draft.

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**Day Twelve:** In-Progress Skill: **Peer Review**

After students have revised drafts, instruct them to form peer review groups of couples with which they will provide specific descriptive feedback. Each feedback area corresponds to the in-progress skills targeted during the mini-lessons: organization; dialogue, setting, and characterization; syntax; and word choice (verbs). Feedback should take the form of praise, question, and polish: praise what the author does well, question what may be confusing or left out, and polish by offering specific suggestions for improvement. Authors should then evaluate this feedback and make the necessary changes to their drafts before final proofreading and publishing.

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

**Instructional Resources**

Edward Hopper's *Cape Cod Evening*: <http://www.edwardhopper.net/cape-cod-evening.jsp>

Andrew Wyeth's *Christina's World*: [http://www.moma.org/collection/object.php?object\\_id=78455](http://www.moma.org/collection/object.php?object_id=78455)

Larry Sultan's *Canal District San Rafael* from *Homeland*: <http://www.theparisreview.org/art-photography/5928/homeland-larry-sultan>

Andrew Moore's *Algernon, Detroit* from *Detroit Disassembled*: <http://andrewlmoore.com/photography/detroit/algernon-detroit-2/>

Double Entry Journal Organizer: [http://www.readwritethink.org/files/resources/lesson\\_images/lesson228/double.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson228/double.pdf)

**Strategies for Diverse Learners**

Online lesson for Susan Power's "Museum Indians" combined with an online museum search and an imagery exercise:  
[http://www.curriki.org/xwiki/bin/view/Coll\\_Emilyboyle/Lesson2MuseumIndians](http://www.curriki.org/xwiki/bin/view/Coll_Emilyboyle/Lesson2MuseumIndians)

**Professional Articles**

Grant Wiggins' Socratic Seminar Guidelines in Authentic Education:

[https://docs.google.com/viewer?a=v&q=cache:5Ppd5LkljPAJ:www.authenticeducation.org/documents/WhatSeminar04.pdf+socratic+seminar+rules&hl=en&gl=us&pid=bl&srcid=ADGEEShIGXwcpyxKvDrTi0r1DxHND7aD1xKUOT09EUf1K0McvXxGmB2nCaZtAWf\\_UggvVevlip0qKx5e3d7UKFEwoZHfr9VhSXWUDkyshHffJX\\_1DcjRmc\\_aFuQGXBLLJHgBa6XVWLpL&sig=AHIEtbTFcVni67OK-v37\\_UyEJk7vYUUGMA](https://docs.google.com/viewer?a=v&q=cache:5Ppd5LkljPAJ:www.authenticeducation.org/documents/WhatSeminar04.pdf+socratic+seminar+rules&hl=en&gl=us&pid=bl&srcid=ADGEEShIGXwcpyxKvDrTi0r1DxHND7aD1xKUOT09EUf1K0McvXxGmB2nCaZtAWf_UggvVevlip0qKx5e3d7UKFEwoZHfr9VhSXWUDkyshHffJX_1DcjRmc_aFuQGXBLLJHgBa6XVWLpL&sig=AHIEtbTFcVni67OK-v37_UyEJk7vYUUGMA)

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



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CRITICAL VIEWING GUIDE: ANALYSIS	
WHAT DO YOU SEE? (Description) Record observations for each image in the boxes below. Observations include everything you see depicted in the image and the methods of composition employed such as color, light, balance, line, perspective, media, style, etc. Be as specific as possible in describing the pictorial elements.	WHAT DOES IT MEAN? (Interpretation) Record speculations regarding the purposes and/or effects of the objects and the manner of composition.
<b>MODEL DESCRIPTION (based on Hopper's <i>Cape Cod Evening</i>)</b> Tall grass unifies the foreground and background of the painting as it surrounds the house and extends into the woodlot behind the structure. We even see the grass overlapping the front stoop of the house and obscuring the ankles and feet of the seated figure.	<b>MODEL INTERPRETATION</b> This unchecked grass suggests neglect. Most houses are surrounded by manicured lawns but this house seems to be in the process of being overtaken by nature. Perhaps the grass was initially planted as a symbol of humanity's control over nature, but now that control has weakened.
Edward Hopper's <i>Cape Cod Evening</i>	
Andrew Wyeth's <i>Christina's World</i>	
Larry Sultan's <i>Homeland</i>	
Andrew Moore's <i>Algernon, Detroit</i>	

### **CRITICAL VIEWING GUIDE: SYNTHESIS**

Drawing on your analysis of the images, construct a response in which you answer the following seminar question: How does our experience of displacement (feeling not at home) affect our understanding of and relationship to home? Do we appreciate home more when we are separated from it? Is it possible to make displacement itself a home? Incorporate support from at least two of the images as well as your own experience or research in your response. This response will provide the basis for our seminar discussion.

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MODEL ANALYSIS OF SUSAN POWER’S “MUSEUM INDIANS”: THE WORLDS OF HOME		
	Mother	Narrator
<p><b>Not At Home</b></p> <p><b>Evidence in bold</b> followed by commentary.</p>	<p><b>“She left the reservation when she was sixteen years old.”</b></p> <p>Compelled to leave home as a teenager, the narrator’s mother travels to Chicago in search of a job to help support her family during WWII. She had never before been on a train or used a telephone and was “petrified” by her new environment. Throughout the essay we learn that even years later Power’s mother does not feel at home in Chicago.</p> <p><b>“You don’t belong here, Mom tells him on those rare occasions when she feels she must pay her respects.... ‘I am just like you,’ she whispers. ‘I don’t belong here either....”</b></p> <p>The encounter with the “stuffed” and “staring” buffalo near the essay’s close poignantly dramatizes the degree to which the narrator’s mother still feels alien in Chicago. She identifies with the dead buffalo, implying that she, too, feels sapped of life, integrity, and honor in this environment, which she deems “not a fit home for buffalo or Dakotas.”</p>	<p><b>“I am a city child, nervous around livestock and lonely on the plains.”</b></p> <p>In contrast to her mother’s feelings of alienation in the city, the narrator feels at home in Chicago. Just as her mother feels estranged and sad in the city because it appears cold and hostile to her, the narrator feels “nervous” and “lonely” out west in her mother’s homeland.</p>
<p><b>Somewhere In Between</b></p>	<p><b>“Some days we haunt the Art Institute and my mother pauses before a Picasso.”</b></p> <p>Even though Power’s mother feels estranged in Chicago, she does seek out places of refuge, the Art Institute being among them. The narrator’s mother finds some solace in Picasso’s painting <i>The Old Guitarist</i>. Its sensitive portrayal of melancholic anguish is all too familiar and inspires the narrator’s mother to weave stories of explanation to satisfy her daughter’s curiosity.</p> <p>Power’s use of the word <b>“haunt”</b> calls to mind ghosts, as if her mother is caught between two worlds: the world of the living (her home on the reservation) and the world of the dead (contemporary Chicago). The Art Institute, therefore, represents some kind of limbo world for Power’s mother.</p>	<p><b>“I am the timid daughter who can rage only on paper.”</b></p> <p>As the narrator witnesses her mother challenge authority through demonstrations, she feels paralyzed by fear and incapable of such outspoken acts. Instead, she finds her voice on paper, her place of free and powerful expression. Not yet fully at home in the written word, Power is growing to realize that the world of writing will be one in which she finds herself. Just as her mother uses the oral tradition of storytelling to root her to her home, Power will find writing is the bridge to a place of comfort, honesty, truth, and self-acceptance.</p>

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<p><b>At Home</b></p>	<p><b>“These were people like us,’ my mother whispers.”</b></p> <p>When visiting the Egyptian mummies at the Field Museum of Natural History, the narrator’s mother recognizes an affiliation with the ancient dead. She explains, <b>“They had dreams and intrigues and problems with their teeth. They thought their one particular life was the utmost significance. And now, just look at them.”</b> This identification with the dead once again reveals that Power’s mother feels most at home in another world, a world long gone. Sadly, she is rootless—homeless—in Chicago and can only find comfort in visiting those who are equally homeless: the dead.</p> <p><b>“My mother belongs in a grand buckskin dress such as this, even though her hair is now too short to braid and has been trained to curl at the edges in a saucy flip.”</b></p> <p>When mother and daughter visit the section of the museum containing artifacts of the Plains Indians, they encounter a garment worn by the narrator’s own great-grandmother. At once put off by the headless mannequins displaying the traditional clothing, the narrator knows that this dress doesn’t belong here behind this glass, draping over artificial limbs; it belongs on her mother’s body, which belongs in another place: a time immemorial among the plains of the storied past.</p>	<p><b>“I grow up believing that Chicago belongs to me, because it was given to me by my mother.”</b></p> <p>While Power’s mother took her to various museums throughout the city as a means to comfort herself and teach her daughter about the traditions of her familial homeland, the narrator has grown up among these streets, people, and places as home itself.</p> <p><b>“I sweep my arm to the side as if I were responsible for this view. I introduce my mother to the city she gave me. I call her home.”</b></p> <p>At the essay’s close, the narrator tries to assuage her mother’s sadness and “sense of loss” by bringing her back from the grief of dislocation and forfeiture to the present landscape of Lake Shore Drive. Just as her mother, through museum visits and storytelling, gave her own home to her child, the narrator now “call[s]” her mother to a new home, the home of the narrator’s complex and thriving identity: Chicago.</p>
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## Organizational Structure Model: SUSAN POWER’S “MUSEUM INDIANS”

Story structure	Example	Explanation
<p><b>LEAD:</b>  <b>Start Small: Begin with an image, dialogue, a close-up description of a particular setting, or an action that will dramatize some thematic tension that lies at the heart of your story.</b></p>	<p><b>Opening Exploded Scene:</b>            A snake coils in my mother’s dresser drawer; it is thick and black, glossy as sequins. My mother cut her hair several years ago, before I was born, but she kept one heavy braid. It is the three-foot snake I lift from its nest and handle as if it were alive....</p>	<p>Power opens with a fully realized scene in which she dramatizes through imagery, metaphor, and action the gulf between her mother’s Dakota identity and her own. This opening introduces the image of the cut off hair braid which becomes part of a series of symbols in the story of native culture and identity that has been severed from its past, its home.</p>
<p><b>Rising Action: Introducing setting, conflict, and characters through scenes (snapshot--concrete details and images--and thoughtshots—character reflections and interior monologues).</b></p>	<p><b>Scene One: The Art Institute</b>            Some days we haunt the Art Institute, and my mother pauses before a Picasso....</p> <p><b>Scene Two: The Field Museum: Ancient Egypt</b>            When my mom is down we go to see the mummies at the Field Museum of Natural History. The Egyptian dead sleep in the basement, most of them still in their wrappings....</p>	<p>After providing exposition regarding her mother’s past life on the reservation and leaving to find employment at sixteen in Chicago, Power builds her narrative by recalling the many visits to Chicago-area museums she took with her mother. She includes a small scene where she and her mother discuss Picasso at the Art Institute to convey her mother’s deep sadness. The subsequent scene of visiting the ancient Egyptian mummies likewise builds tension in the story by helping to convey why Power’s mother is so sad and “down” at times. She identifies with Picasso’s Old Guitarist and with the ancient dead because she feels cut off from her home and the dreams she once had.</p>
<p><b>Climax: Zoom in on a scene that illustrates the point of central insight.</b></p>	<p><b>Exploded Scene: The Plains Indian section and the Buckskin Dress</b></p> <p>“I don’t know how this got out of the family,” Mom murmurs. I feel helpless beside her, wishing I could reach through the glass to disrobe the headless mannequin. My mother belongs in a grand buckskin dress such as this, even though her hair is now too short to braid and has been trained to curl at the edges in a saucy flip.</p> <p>We leave our fingerprints on the glass, two sets of hands at different heights pressing against the barrier. Mom is sad to leave.</p>	<p>The earlier scenes build climactically to this high point in the story. Power has taken the reader through her childhood memories of museum excursions. At this point, however, the story pivots and we learn that in one of the sections of the Field Museum is housed an artifact from Power’s own family, a dress that was worn by her great grandmother. Just steps away from ancient mummies and stuffed buffalo and resurrected dinosaur bones is an article of clothing that once robed her mother’s mother. Seeing this dress behind glass draped over a “headless mannequin” highlights the frustration and grief her mother lives with. The image of their combined fingerprints on the glass “barrier” symbolizes the separation both Power and her mother feel.</p>

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<p><b>Falling Action: Bridge the climactic moment to the conclusion of the essay through a snapshot or thoughtshot.</b></p>	<p><b>Scene: Leaving the museum and honoring the buffalo</b></p> <p>There is a little buffalo across the hall, stuffed and staring. Mom doesn't always have the heart to greet him.... Few things can make my mother cry: the buffalo is one of them.</p>	<p>After seeing the buckskin dress, Power and her mother leave the museum and pass before yet another symbol of a culture struck down in the wake of westward expansion: the buffalo. As if speaking to herself, Power's mothers pays honor to the buffalo because like she, the buffalo is a "creature of great endurance and great generosity." Power's decision to include this dialogue in this scene underscores her own attitude toward her mother. Despite her sense of loss, her mother demonstrates great endurance and generosity, both for which the narrator is profoundly grateful.</p>
<p><b>Conclusion: Create a sense of closure by concluding with an image and reflection that conveys the significance of the experience and provides a bridge from the experiencing persona of the narrative to the present author's perspective.</b></p>	<p><b>Image of Lake Shore Drive</b></p> <p>I am afraid of a sky without light pollution—I never knew there could be so many stars. I lead my mother from the museum so she will forget the sense of loss. From the marble steps we can see Lake Shore Drive spill ahead of us, and I sweep my arm to the side as if I were responsible for this view. I introduce my mother to the city she gave me. I call her home.</p>	<p>While much of this narrative is about the past—the narrator's past and her mother's past—the final paragraph provides a figurative bridge to the author's present and future. Despite the mother's deprivation, she has raised her daughter to feel at home within herself and in this city. For the first time in the story, it is the daughter who takes the lead and shows her mother the impressive road that "spill[s]" ahead. This road and the view for which Power feels "responsible" are symbols of the home that roots the narrator to her past and present and leads ahead.</p>
<b>STORY STRUCTURE</b>		<b>STUDENT DRAFTING SPACE</b>
<p><b>LEAD:</b> Start Small: Begin with an image, dialogue, a close-up description of a particular setting, or an action that will dramatize some thematic tension that lies at the heart of your story.</p>		

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<p><b>Rising Action: Introducing setting, conflict, and characters</b></p>	
<p><b>Climax: Zoom in on a scene that illustrates the point of central insight.</b></p>	
<p><b>Falling Action: Bridge the climactic moment to the conclusion of the essay through a snapshot or thoughtshot.</b></p>	

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**Conclusion: Create a sense of closure by concluding with an image and reflection that conveys the significance of the experience and provides a bridge from the experiencing persona of the narrative (the younger you) to the present author's perspective (the current you).**



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<b>INVENTION/REVISION STRATEGIES: DIALOGUE, SETTING, &amp; CHARACTERIZATION</b>		
<b>Episode Without Dialogue</b>	<b>Episode with Dialogue (from “Museum Indians”)</b>	<b>Explanation of Effect</b>
<p>We go to the Art Institute and visit Picasso’s painting <i>The Old Guitarist</i>. My mom is drawn to this painting; she seems to understand how Picasso was feeling when he painted it.</p>	<p>Some days we haunt the Art Institute, and my mother pauses before a Picasso.</p> <p>“He did this during his blue period,” she tells me.</p> <p>I squint at the blue man holding the blue guitar. “Was he very sad?” I ask.</p> <p>“Yes, I think he was.” My mother takes my hand and looks away from the painting.</p>	<p>Power’s dialogue reveals how the characters were thinking and feeling as they viewed the painting. The dialogue provides readers a glimpse into both characters while the episode without dialogue is centered only on the narrator. Furthermore, the dialogue is more engaging and subtle. It requires the reader to empathize with both the narrator and her mother instead of merely learning about how they felt. The reader must infer subtext: why the mother is drawn to this image, and why she takes her daughter’s hand and turns away from the image.</p>
<p>Select a section of narration from your draft and write it in the space below.</p>	<p>Now revise the section by incorporating dialogue that helps convey action, conflict, or the thoughts, feelings, and reactions of characters with the narrative.</p>	<p>Explain how the change enhances your writing.</p>

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Setting through telling	Setting through showing	Explanation of Effect
<p>After visiting the section on ancient Egypt, we walk to the section featuring the Plains Indians where we visit my great-grandmother's dress.</p>	<p>Before we leave this place, we always visit my great grandmother's buckskin dress. We mount the stairs and walk through the museum's main hall—past dinosaur bones all strung together, and stuffed elephants lifting their trunks in a mute trumpet.</p>	<p>By describing the main hall of the Field museum that the narrator and her mother walk through to reach the Plains Indian section, Power brings the reader into the experience she describes. We imagine walking beneath the tall ceilings towering above the huge dinosaurs and elephants. In addition to creating physical immediacy for the reader, the added details are also significant symbolically. By describing the dinosaurs in particular—an extinct species—Power implies that the Plains Indians are likewise extinct, not like the living and breathing contemporary museum attendees.</p>
<p>Select an excerpt from your draft that includes a description of setting and write it in the space below.</p>	<p>Now revise the section by adding purposeful imagery and concrete details to make the setting come alive for the reader.</p>	<p>Explain how the changes enhance your writing.</p>

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Characterization through telling	Characterization through showing	Explanation of the effect
<p>I am half Dakota Indian and half white. I am fascinated by my Dakota heritage but don't fully understand what it means to my mother or even to myself, but I want to learn why we are cut off from that past and how that past will find expression in my life as I grow up.</p>	<p>I return the dark snake to its nest among my mother's slippers, arranging it so that its thin tail hides beneath the wide mouth sheared by scissors. My mother keeps her promise and lets my hair grow long, but I am only half of her; my thin brown braids will reach the middle of my back, and in maturity will look like tiny garden snakes.</p>	<p>The initial description of her mother's three-foot length of braided hair coiled snake-like among slippers in an underwear drawer effectively conveys the daughter's curiosity at such a discovery. The second sentence conveys that the daughter wants to be like her mother once was and grow her hair long, but recognizes that her hair will never look like the "thick and black" snake of her mother's braid, but, instead, will appear like a collection of "tiny garden snakes." This detail shows that the daughter is not full Dakota; she is only "half," and feels somehow inadequate as a result.</p>
<p>Select an excerpt from your draft that includes characterization and write it in the box below.</p>	<p>Now revise the section by adding details, imagery, and figurative language that indirectly provide characterization.</p>	<p>Explain how the changes enhance your writing.</p>

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SYNTAX: REVISION STRATEGY			
Technical Features	Professional Example (from "Museum Indians")	Teacher Example	Student Practice
<p><b>Catalog</b> (a literary list), <b>items in a series</b>, <b>asyndeton</b> (omission of conjunctions)</p> <p>Use this technique when you want to create a hurried effect or to emphasize abundance.</p>	<p>My mother tells me stories everyday: while she cleans, while she cooks, on our way to the library, standing in the checkout line at the supermarket.</p>	<p>He never felt at home at home: not at the kitchen table over buckets of fried chicken, not in the basement roughhousing with his brothers playing Twister, not on the couch watching <i>Happy Days</i> with his parents, not even in his room alone in the dark.</p>	
<p><b>Parallel structure: the balanced sentence</b></p> <p>Use this form when you want to emphasize ideas in equal measure. Balanced <b>clauses</b> or <b>phrases</b> should be approximately the same length to achieve this effect.</p>	<p>She talks politics and attends sit ins, wrestles with the Chicago police and says what's on her mind.</p>	<p>He escaped in sordid mysteries and comic satires, sentimental romances and maudlin biographies.</p>	
<p><b>Syllepsis</b> (sometimes categorized as <b>zeugma</b>) a technique in which the same word (usually the verb) is applied to at least two other words in different senses.</p>	<p>They had dreams and intrigues and problems with their teeth.</p>	<p>After reading for hours, he began to lose his focus and his will.</p>	
<p><b>Anaphora</b>: the repetition of the initial word or words in successive phrases, clauses, or sentences.</p> <p>This technique creates a climactic effect through its rhythmical repetition.</p>	<p>I am her small shadow and witness. I am the timid daughter who can rage only on paper.</p>	<p>After the blow up at the party, after she slammed the door, after he drove to the Lake, he finally felt at home.</p> <p>The moon heard his car softly slow to a crawl along the gravel beach. The moon welcomed him home.</p>	

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REVISING FOR VIVID VERBS	
The first example includes verbs that are vague and colorless. Notice how Power’s sentences include verbs that are not only more vivid but also contain rich connotations that advance other narrative elements such as characterization, mood, and conflict.	Explain how the verb change enhances the meaning of the sentence.
A snake <b>was</b> in my mother’s dresser drawer.  Vs.  A snake <b>coils</b> in my mother’s dresser drawer.	Changing the linking verb “was” to the action verb “coils” significantly improves the sentence. The first version merely reports the existence of the snake whereas the second version shows the reader how the snake appears to the narrator. The image of a snake coiling in a drawer creates a sense of suspense and even fear that successfully captures readers’ attention and propels them to keep reading.
I like to share her stories with other people, and <b>talk</b> like a monkey when I am able to <b>get</b> adult attention.  Vs.  I like to share her stories with other people, and <b>chatter</b> like a monkey when I am able to <b>command</b> adult attention.	The word “chatter” suggests meaningless talk whereas the word “talk” has little other connotation beyond the dictionary definition: to communicate through speech. Power’s word choice is superior because it captures the key distinction between the narrator and her mother: Power’s mother is an accomplished story teller while the narrator can merely go through the motions by making meaningless sounds “like a monkey.”  The word “command” similarly is more effective than the often overused verb “get” because it helps to characterize the narrator. She is not used to adult attention, certainly not the kind of attention garnered through storytelling; therefore, the word “command” is subtly ironic and heightens the narrator’s own sense of inferiority.
Some days we <b>visit</b> the Art Institute, and my mother <b>looks</b> at a Picasso.  Vs.  Some days we <b>haunt</b> the Art Institute, and my mother <b>pauses</b> before a Picasso.	
I can see a story developing behind her eyes, and I <b>pull</b> on her arm to release the words.  VS.  I can see a story developing behind her eyes, and I <b>tug</b> on her arm to release the words.	

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<p>“I don’t know how this got out of the family,” Mom <b>says</b>.</p> <p>Vs.</p> <p>“I don’t know how this got out of the family,” Mom <b>murmurs</b>.</p>	
<p>Some days we <b>leave</b> [of] the museum without finding his stall.</p> <p>Vs.</p> <p>Some days we <b>slip out</b> of the museum without finding his stall.</p>	

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**STUDENT REVISION: CREATING A VERB DRIVEN NARRATIVE**

Select **five** sentences from your draft to revise by changing verbs. Feel free to alter other elements as you see fit. Often, rethinking the verb will inspire other revisions that will enhance your writing.

Original sentence	Revised Sentence	Explanation of improvement
<p>He was taken to bed by his father after falling asleep on the way home from his birthday party.</p>	<p>His dad cradled him in his arms after lifting his sleep logged limbs from the back seat of the minivan. He stirred momentarily before submitting to his father’s gentle embrace.</p>	<p>The change from passive voice to active voice places the agency on the father who is lovingly putting his son to bed. The word “cradled” connotes infancy and suggests the son, even though he is growing up, still enjoys and needs the love and touch of his father.</p>

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<b>PEER FEEDBACK GUIDE</b>			
Narrative Element	Praise (What did the author do well?)	Question (What question do you have for the author?)	Polish (How could this piece be improved?)
<p><b>ORGANIZATION &amp; CONTENT</b>            After reading the student paper, identify one or two organizational elements for which to provide feedback. Keep in mind that the purpose for the organizational structure is to sequence events that build to a climax revealing a key insight. The conclusion should not just follow from but should reflect on the experience.</p>			
<p><b>DIALOGUE, SETTING, CHARACTERIZATION</b>            After reading the student paper, identify how the writer has used these techniques effectively and where you have further questions or suggestions.</p>			
<p><b>SYNTAX</b>            After reading the student paper, identify sentences that employ effective structure and any that may warrant revision.</p>			
<p><b>DICTION: VERBS</b>            After reading the student paper, identify vivid verbs that clarify meaning and engage the reader as well as any weak or bland verbs that may warrant revision.</p>			