

THE CREATIVITY PAYOFF
Assessing the Benefits of Creative Content in Out-of-School Time Programs

WORKSHOP AGENDA

BOOST Conference—Saturday May 1, 2010
Mesquite C-100
9:45-11:45

9:45-10:00

- ❖ OVERVIEW—Issues of OST Research and Assessment of Creative Programming

10:00-10:45

- ❖ PANEL PRESENTATIONS—Current Research identifying Outcomes for Youth Participating in OST Programs with Creative Focus

Creative Writing ♦ Folkloric Dance ♦ Multimedia Projects ♦ Visual Arts

10:45-11:45

- ❖ INTERACTIVE GROUP ACTIVITY—Reaping the Creative Payoff

- ❖ GROUP DISCUSSION
Incorporating Creative Program Content
Using Current Research to show Alignment of Program Goals with Youth Outcomes
Documenting Positive Youth Outcomes
Reporting Results

HANDOUTS

Creativity Matrix
Guidelines for Developing Learning Goals
Tips for working with researchers/evaluators
Tips for Reporting outcomes from creative programming
Curriculum and Survey Samples
&
More

PRESENTER CONTACT INFORMATION

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Creative Writing in Out-of-School Time: Using Research to Develop Programs

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BOOST Conference

May 1, 2010, Palm Springs, CA



Research Interests

- Confidence / Self-Efficacy in creative writing
- Contrasted with academic writing
- Contrasted with proficiency
- How does it develop?
- Is the program model part of the picture?

Background

- Nation's Report Card on Writing, 2007:
 - Most students are below proficient (achieving only basic writing skills)
 - Students in poverty score even lower
 - Most studies focus on academic writing only, not creative writing
- My observations as a creative writing program leader of the WriteGirl program (www.writegirl.org)
 - Students who succeed with creative writing also succeed in academic goals



Research-Driven Program Development

- Creative writing program develops curriculum aligned with state academic standards
- Extensive internal assessment and data gathering to determine effectiveness of program
- Regular review of current literature on creative writing, self-efficacy, confidence, OST program models, etc.
- Participant outcomes can be linked to program elements (demonstrating effectiveness)

Research for Recent Study

- Study questions and philosophy directly informed by broad search of past research literature
- Guiding authors on creative writing:
 - Elbow
 - Dewey
 - Freire
 - Gilligan
 - Brown
 - Myhill
 - Pajares
 - Bandura



Applying Research to Your Program

■ Good fit

- Don't chase unrelated outcomes
- Don't develop program model to fit research – make it organic
- Use best practices found in research (evidence-based) to develop program assessment protocols

Example of Using Research: Vernacular Literacies

- We wanted to include all forms of youth writing into our program model, rather than stick to a “school-like” model.
- How could we “count” informal writing (called “vernacular literacies”) as robust program outcomes?
- Research stated that programs that actively include and value personal texts, no matter the form, achieve better results (meaning participants develop writing skills that are useful beyond the program)
- Hallmarks of the WriteGirl program model are (1) creative freedom and (2) promotion of self-confidence/self-efficacy, so we looked for research studies on those topics.
- Multiple authors found that freedom to create in these vernacular literacies engaged students, especially those at risk. Grote (2006), Jocson (2006), Elbow (1973, 1998).



Research Fit Among Freedom and OST

- OST activities versus school activities
- OST writing versus school writing
- Creative writing versus academic writing
- Our program fits this model exactly
- Thus, research findings can back up our program model and validate our program outcomes



Research Fit Among OST and Academic Improvement

- Benefits of participation in OST programs
- Link between OST program participation and improved academic and social outcomes
- OST and teens / adolescents
 - Perception of freedom
 - Desire for skills acquisition
- Mentoring



Site

- WriteGirl, an OST creative writing and mentoring program
- One-on-one creative writing mentoring, workshops, books, readings
- Based in Los Angeles
- Serves hundreds of teen girls each year, ages 13-18
- I am one of the leaders of this program



Research Instruments

- We not only use research to frame our program, we also conduct our own internal research
- Extensive data gathering (pre- and post-participation surveys each year; qualitative interview study underway)
- Instruments are guided by academic research and incorporate knowledge of WriteGirl program elements that participants have experienced
- Demonstrates to funders that our program is solid and our outcomes are based on evidence-based practices



Challenges of Using Research

- Someone must take leadership of the effort
- Staff training
- Staff time to gather data and assist researchers
- Working with external researchers, you may not like the study results. Working only with internal researchers, your results may not appear objective
- Trying to capture concrete data on elusive program aspects like creative achievement is very challenging – you must ask the right questions in the right way and be able to interpret the data you gather (both quantitative and qualitative)

Creativity Matrix

This sample creative program matrix demonstrates how to use current research to demonstrate alignment of your program’s goals and with significant participant outcomes.

1. Identify two or three goals or issues that your program is designed to address (in alignment with your program mission).
2. Search for current academic research (especially studies that develop evidence-based best practices) that match your program goals, the youth you serve or your organization’s mission. Look for studies and research sponsored or developed by foundations, agencies or funders from whom you receive support.
3. Utilize Google Scholar or Google Books for free keyword search on academic topics. Many research articles and studies are available free online.
4. Develop a matrix that demonstrates the depth of your creative program’s curriculum (using research) and the significance of your outcomes.

Program Goal(s) / Issues	Researcher(s)	Quotes and Citations
Arts and Academic Assistance	Boyes & Reid	<p>Quote:</p> <p><i>Students who participate in arts programs, including creative writing, often benefit academically. The so-called “arts-impact” has been documented in both micro studies (focusing on individual students or classes) and macro studies (community or societal benefits).</i></p> <p>Citation:</p> <p>Boyes, L.C., & Reid, I. (2005). What are the benefits for pupils participating in arts activities? The view from the research literature. <i>Education in Research</i>, 73, 1-13.</p>

Program Goal(s) / Issues	Researcher(s)	Quotes and Citations
Creativity and Play	Halpern	<p>Quote:</p> <p>For low-income youth, after-school programs create greater opportunity for play, ... [which is] often viewed as a means to more instrumental ones such as fostering creativity.</p> <p>Citation:</p> <p>Halpern, R. (2002). A different kind of child development institution: The history of after-school programs for low-income children. <i>Teachers College Record (104)2</i>, 178-211.</p>
Culture and Risk	Mason & Chuang	<p>Quote:</p> <p><i>The aim of this study was to evaluate the preventive effect of an afterschool culturally-based arts program with low-income urban children. The specific objective of this study was to evaluate the changes in adaptive functioning and in problem behaviors for program participants as compared to a comparison group through self-reported, parental-reported, and teacher-reported measures. The main findings indicated that the participating children experienced an increase in self-esteem, social skills, and in leadership competencies as compared to the comparison group.</i></p> <p>Citation:</p> <p>Mason, M.J., & Chuang, S. (2001). Culturally-based after-school arts programming for low-income urban children: Adaptive and preventive effects. <i>Journal of Primary Prevention, 22(1)</i>, 45-54.</p>

Program Goal(s) / Issues	Researcher(s)	Quotes and Citations
Writing Self-Confidence	Jocson	<p>Quote:</p> <p><i>Creative writing is a specific form of expression, different from English composition, expository writing, essay writing and academic writing, although each of those types of writing can certainly be creative and expressive. It offers a particularly powerful outlet for students to demonstrate mastery over skills and curriculum goals, to interpret source literature and to articulate a deeply personal perspective. For students in challenging situations, the creative writing space may be the only means for them to express themselves. Students deemed at risk of dropping out of high school were anchored back to consistent attendance and achievement through engagement of their “nonschool literacies,” including rap lyrics, slam poetry and performance.</i></p> <p>Citation:</p> <p>Jocson, K.M. (2006). “There’s a better word:” Urban youth rewriting their social worlds through poetry. <i>Journal of Adolescent & Adult Literacy</i>, 49(8), 700-707.</p>
Youth Development	Delgado	<p>Quote:</p> <p>Citation:</p> <p>Delgado, M. (2002). <i>New frontiers for youth development in the twenty-first century</i>. New York: Teachers College Press.</p>



In-Schools Program Curriculum – Fall 2009

Lesson Genre:	Creative Non-fiction	School:	La Vida West, Bermudez, Azusa, Hope, Destiny
Workshop Title:	Exploring Identity	Date:	10/26/09-10/29/09
Total Time:	120 minutes	Week #	3

Workshop Objectives:

- Identify and discuss multiple aspects of our identities
- Encourage articulation and sharing about the ways we SEEM versus the ways we ARE
- Read and analyze work by former WriteGirl participants
- Identify and respond to recognized works of visual art
- Develop skills to articulate complex feelings and ideas
- WordWise (Vocabulary and Usage Development) learning point: difference between its/it's

Standards addressed: (English Grades 11/12)

Reading 3.1-3.4:

Structural Features of Literature 3.1 Analyze characteristics of subgenres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

Narrative Analysis of Grade-Level-Appropriate Text 3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim. 3.3 Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both. 3.4 Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.

Writing 1.1-1.5, 2.1, 2.3:

Organization and Focus 1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments. 1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes. 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples. 1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action. 1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.

2.1 Write fictional, autobiographical, or biographical narratives: a. Narrate a sequence of events and communicate their significance to the audience. b. Locate scenes and incidents in specific places. c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings. d. Pace the presentation of actions to accommodate temporal, spatial, and dramatic mood changes. e. Make effective use of descriptions of appearance, images, shifting

perspectives, and sensory details. 2.3 Write reflective compositions: a. Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion). b. Draw comparisons between specific incidents and broader themes that illustrate the writer’s important beliefs or generalizations about life. c. Maintain a balance in describing individual incidents and relate those incidents to more general and abstract ideas.

Written and Oral Language Conventions 1.1-1.3:

1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage. 1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization. 1.3 Reflect appropriate manuscript requirements in writing.

Listening and Speaking 1.3, 2.1, 2.3:

1.3 Interpret and evaluate the various ways in which events are presented and information is communicated by visual image makers (e.g., graphic artists, documentary filmmakers, illustrators, news photographers). 2.1 Deliver reflective presentations: a. Explore the significance of personal experiences, events, conditions, or concerns, using appropriate rhetorical strategies (e.g., narration, description, exposition, persuasion). b. Draw comparisons between the specific incident and broader themes that illustrate the speaker’s beliefs or generalizations about life. c. Maintain a balance between describing the incident and relating it to more general, abstract ideas. 2.3 Deliver oral responses to literature: a. Demonstrate a comprehensive understanding of the significant ideas of literary works (e.g., make assertions about the text that are reasonable and supportable). b. Analyze the imagery, language, universal themes, and unique aspects of the text through the use of rhetorical strategies (e.g., narration, description, persuasion, exposition, a combination of those strategies). c. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. d. Demonstrate an awareness of the author’s use of stylistic devices and an appreciation of the effects created. e. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

Workshop Leaders: Katherine Thompson and Diana Rivera

Materials	Handouts
<ul style="list-style-type: none"> • Nametags: My name is __. If I were an animal, I would be a(n)___. • Markers • Journals • Rewards stickers • Index cards • Colored paper 	Reading Sample: “Monster,” “The New All-American Girl,” and “In” from <i>Lines of Velocity</i> Laminated copies of Picasso’s “Girl Before a Mirror” Index cards for WordWise THREADS cards

Lesson Plan:

Duration	Leader	Activity	Materials	Notes
20 min	Class	Welcome and Freewriting		

		<p>Ask students to:</p> <ul style="list-style-type: none"> - Fill out a nametag - Locate their journal - Sign-in on the class roll sheet - Begin writing in their journals, inspired by the prompt: <p><i>Pretend you have a magical Halloween costume that will give you superpowers. Describe it—what elements would it have, what powers would it give you, and why do you want those powers?</i></p> <p><i>For example: "I would have enormous feathery wings like an angel, in order to be able to fly away whenever my mom yells at me. I would also have X-ray glasses so that when I fly over the city, I can see into people's houses and know their secrets."</i></p>	Sign in Sheets, Nametags, Journals, Writing prompt	<p>Writing prompt should be displayed as early as possible.</p> <p>Any students who were not there Week 1 or 2 should fill out an intake survey.</p> <p>New volunteers can briefly introduce themselves.</p>
10 min	Pods/Class	Freewrite sharing		
		<p>Within the pod, each member should share her freewrite (or at minimum, her brief answer to the prompt).</p> <p>In front of class, ask for volunteers (or call on individuals) to share their freewrite out loud.</p>		
10 min	Pods	Icebreaker: Something no one knows about you.		
		<p>Each student should write on an index card something about themselves that no one else in the group knows. Do not share what you write with anyone!</p> <p>Emphasize that these facts should be INTERESTING, TRUE, and APPROPRIATE TO SHARE. For example: <i>I was the hula-hoop champion of my school in 5th grade.</i> or <i>I speak 4 languages</i> or <i>I have a pet iguana.</i></p> <p>Students should pass their index card to their pod leader, who will read them one at a time. Student should guess who wrote each fact and try to arrive at the "owner" of each one.</p>		<p>Pod leaders should screen statements for appropriateness and not read out any questionable statements.</p> <p>Encourage follow-up statements/sharing of stories about their statements—e.g. "What is your iguana's</p>

		If no one guesses correctly, the writer can then reveal herself.		name? Why did you want a reptile?"
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5 min	Pods/Class	WORDWISE		
		<p>Students will be put in pods of 3-5 depending on the amount of students in the room. They will be given two cards. Instruct them to write ITS on one and IT'S on the other. The facilitator should write these on the board.</p> <p>She will ask, what does "its" mean, while pointing to the word on the board. Either the student will say the accurate meaning or the facilitator will explain that its describes something possessing something else—for example, "The dog licked its paw." The paw belongs to the dog. It doesn't have an apostrophe, like "hers, his, yours."</p> <p>The facilitator will then ask, what does "it's" mean, while pointing to the word on the board. Either the student will say the accurate meaning or the facilitator will explain "it's" is a contraction of "it is": "It's raining outside" or "It's not my problem." It has an apostrophe just like any contraction (can't, don't, aren't).</p> <p>The students are ready to play the game one of the facilitators will say a sentence using "its" or "it's" and the students, as a group, have to raise up their card. One variation is to decide as a pod, without using words.</p> <p>Sentences you can use are:</p> <p>--I love pizza; it's my favorite food. --It's so cold today! --What a cute puppy! What's its name?</p>	2 index cards per student (they can label them on their own)	<p>As a class, go over difference of meaning between the two words. Pod leaders can read the sentences at left and play the "game" part.</p> <p>Students should all reveal their choice of cards at the same time so their choices are their own.</p>

		<p>--It's hard to tell the difference between the two "itses." --My notebook fell apart and all its pages blew everywhere. --My favorite flower is the rose because its smell is so lovely. --Don't drop your baby on its head! --Hurray! It's time for snack!</p> <p>Add more sentences if students are enjoying the exercise.</p> <p>Finally, have each student write their own sentence using the word correctly. Bonus: give any student a sticker who can use BOTH forms of its correctly in the SAME SENTENCE!</p>		
5 min	Class	Snack Break	Snacks	Prep next supplies.
20 min	Class	Response to Visual Art		
		<p>Have students look at the picture and share their reactions.</p> <p>Questions to stimulate thought: --<i>What do you think the girl is thinking/feeling as she looks in the mirror?</i> --<i>How does the painter show the differences between the girl and what she sees in her reflection?</i> --<i>What do you think her story is?</i> --<i>Although it's abstract, many people believe the girl in the painting is pregnant. Does this make sense to you?</i> --<i>Have you ever felt like who you are on the outside was somehow different than who you are on the inside?</i></p> <p>Explain that one of the great things about abstract art is that people can have many different reactions to it, and it can have a different effect on each person who views it.</p> <p>Activity: draw an abstract symbol of yourself. Instruct students to each choose a piece of colored paper and design an abstract symbol that represents yourself—if you love</p>	<p>Handout: Picasso's "Girl Before A Mirror"</p> <p>Colored sheets of paper, markers.</p>	

		<p>drawing, you can try an abstract self-portrait in the style of Picasso's work. If art's not your thing, just try a simple symbol that communicates something about who you are on the inside.</p> <p>Explain that the painting illustrates someone who feels different on the outside than on the inside, and now we are going to see some examples of writing that deal with the same topic.</p>		
20 min	Class/Pods	Reading/Response: Work by other WriteGirl students		
		<p>As a class, have a student read "In" from <i>Lines of Velocity</i>. Point out that this was written by a 17-year-old WriteGirl participant.</p> <p>Ask "what works" about the poem. What do they like? What parts can they identify with? (You could read each line again and have them raise their hands/stand up if they have felt the way that line describes at one time or another). Where is this girl? What are feelings she has toward herself? If she had a super-power (referring back to freewrite) and that super-power was to feel confident and happy in herself, what would the first 3 sentences turn into? For example, "In a loud place...where I feel confident"; "In a happy home...where I give love"; "In my dreams...where I am heard."</p> <p>Students could rephrase these 3 statements in their journal to be who they feel they are right now....empowered or not.</p> <p>In pods, read the other two pieces ("The New All-American Girl" and "Monster"). Pod leaders should ask for responses, what works, what stood out, what spoke to you.</p> <p><i>If running short on time, choose only 1 or 2 of the reading samples to read and discuss.</i></p>	Reading sample handouts	For the longer pieces, multiple volunteers can be involved in reading. Pod leaders can model good reader response if there are no student suggestions.
20 min	Class	Free write and sharing		

		<p>In their journals, have students respond to the prompt:</p> <p><i>Write about a difference between how people perceive you and how you really are inside.</i></p> <p><i>To get started, it might help you to think of the statements</i></p> <p><i>People think I'm _____ but really I'm _____.</i> Or <i>I appear to be _____, but on the inside I'm _____.</i></p> <p>Encourage students to think about Picasso's painting or the sample pieces that they read, and to be specific in their details and imagery.</p> <p>After they have written their entry, share within their pod.</p> <p>Ask for one volunteer from each pod to share. - Give stickers to anyone who shares</p>		<p>Pod leaders should encourage any shy students to share, and prompt students with thought-provoking questions to make them keep writing if they claim to be "done."</p> <p>The goal is for students to write for the entire amount of time!</p>
4 min	Class	Cleanup	N/A	
		<p>Assign the following tasks to the class:</p> <ol style="list-style-type: none"> 5. Collecting/returning journals to the storage box 6. Collecting trash or loose papers 7. Locating the sign-in sheet 8. Returning chairs and tables to their original location 		PREP for next activity: Distribute Threads Cards
5 min	Class	Threads		
		<p>Ask students to write on their threads cards one of their favorite things about who they are.</p> <p>Ask students to trade threads with those around them.</p> <p>Ask for volunteers to share the thread they received.</p>	Threads Cards	Pod leaders should participate in the activity and volunteer to read their threads.
1 min	Class	Wrap Up		
		<p>Confirm that ALL STUDENTS have signed in. THANK STUDENTS FOR THEIR PARTICIPATION</p>		

Post-Class Activities:

3. Collect all journals and place in a secured location
4. Collect all materials listed on page 1 and return to supplies box.



In-Schools Program Curriculum – Fall 2009

Lesson Genre:	Creative Non-fiction	School:	La Vida West, Bermudez, Destiny, Hope, Azusa
Workshop Title:	Sensory Detail	Date:	11/2/2009-11/5/2009
Total Time:	120 minutes	Week #:	4

Workshop Objectives:

- Explore examples of sensory detail
- Incorporate sensory detail into a creative non-fiction descriptive piece
- Apply sensory description to abstract concepts
- Explore one sense with deeper description and vocabulary than usual
- Practice freewriting/free association techniques
- WordWise learning point: they're/their/there

Standards addressed (English Grades 11/12):

Reading 3.1-3.4:

Structural Features of Literature 3.1 Analyze characteristics of subgenres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

Narrative Analysis of Grade-Level-Appropriate Text 3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim. 3.3 Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both. 3.4 Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.

Writing 1.1-1.5, 2.1, 2.3:

Organization and Focus 1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments. 1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes. 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples. 1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action. 1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.

2.1 Write fictional, autobiographical, or biographical narratives: a. Narrate a sequence of events and communicate their significance to the audience. b. Locate scenes and incidents in specific places. c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings. d. Pace the presentation of

actions to accommodate temporal, spatial, and dramatic mood changes. e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details. 2.3 Write reflective compositions: a. Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion). b. Draw comparisons between specific incidents and broader themes that illustrate the writer's important beliefs or generalizations about life. c. Maintain a balance in describing individual incidents and relate those incidents to more general and abstract ideas.

Written and Oral Language Conventions 1.1-1.3:

1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage. 1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization. 1.3 Reflect appropriate manuscript requirements in writing.

Listening and Speaking 2.1, 2.3:

2.1 Deliver reflective presentations: a. Explore the significance of personal experiences, events, conditions, or concerns, using appropriate rhetorical strategies (e.g., narration, description, exposition, persuasion). b. Draw comparisons between the specific incident and broader themes that illustrate the speaker's beliefs or generalizations about life. c. Maintain a balance between describing the incident and relating it to more general, abstract ideas. 2.3 Deliver oral responses to literature: a. Demonstrate a comprehensive understanding of the significant ideas of literary works (e.g., make assertions about the text that are reasonable and supportable). b. Analyze the imagery, language, universal themes, and unique aspects of the text through the use of rhetorical strategies (e.g., narration, description, persuasion, exposition, a combination of those strategies). c. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. d. Demonstrate an awareness of the author's use of stylistic devices and an appreciation of the effects created. e. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

Workshop Leaders: Katherine Thompson and Diana Rivera

Materials	Handouts
<ul style="list-style-type: none"> • Nametags • Journals • Rewards stickers • Threads and WordWise index cards • Large index cards • Sound effects CD/playlist • iPod and speakers/CD player 	<p>“Sirens” from <i>Lines of Velocity</i>, “Ocean Breeze” from <i>The Landscape Ahead</i></p> <p>THREADS and WordWise cards</p>

Lesson Plan

Duration	Leader	Activity	Materials	Notes
15 min	Class	Welcome and Freewriting		
		Ask students to: <ul style="list-style-type: none"> - Fill out a nametag - Locate their journal - Sign-in on the class roll sheet 	Sign in Sheets, Nametags, Journals,	Writing prompt should be displayed as early as

		- Begin writing in their journal, inspired by the prompt: <i>Write about someone you love. What specific things do you love about them? How do they make you feel? What is a memory of being with that person that illustrates why you love them?</i>	Writing prompt	possible.
10 min	Pods	Icebreaker		
		Each pod member should write down the following on an index card: My favorite smell: My favorite taste: My favorite sight: My favorite thing to touch: My favorite sound: My favorite feeling: Have students trade index cards with a partner and “introduce” their partner using the information written on the card.		Encourage details such as “My favorite sight is my baby when he has just woken up and his eyes sparkle when he sees me.” Push further than just “my baby.”
15 min	Class/ Pods	Group/Individual Emotion Poems		
		Explain that sensory detail can be used to describe abstract things as well: emotions such as happiness or loneliness, conditions such as peace or exhaustion. As a class, brainstorm as many of these emotions/conditions as you can. Facilitator should write them on the board. Once you have a good list, choose one. Explain that we are going to explore that item with the senses. If they choose happiness, write the following: <i>Happiness looks like</i> <i>Happiness smells like</i> <i>Happiness feels like</i> <i>Happiness tastes like</i> <i>Happiness sounds like</i> <i>Happiness is</i>	Large index cards	

		<p>Ask for suggestions for what could “fill in the blanks” for each statement. Push for as much detail as possible—if they say “Happiness tastes like chocolate,” say “what kind? What temperature? When does chocolate taste best?” flesh it out to something like “Happiness tastes like a Snickers bar melting on my tongue after waiting hours for lunchtime” The “happiness is” line will be a metaphor; explain that it will be a concrete thing representing happiness, such as “Happiness is a flower unfolding into bloom,” which gives a better idea of how happiness feels than just an adjective like “good.”</p> <p>After the class has participated in writing one of the poems, hand out large index cards. Within pods, write communal poems in the same format: each student should choose one of the emotions from the brainstorm and write it on the top of the card. Then write</p> <p>“xxxx looks like xxx smells like...etc” (as above.)”</p> <p><i>Note: to save time in class, cards can have emotions pre-written on them and you can skip the brainstorm.</i></p> <p>Fill in the first line of your own, and then pass the card to your right. Fill in the second line of the card you receive. Keep passing the cards 6 times until each line has been written. Share the products within the pod. Share with the class if sufficient interest!</p>		
10 min	Class/ Pods	WORDWISE		
		<p>Topic: There/their/they’re</p> <p>Write the three forms of “there” on the board. Ask for volunteers to explain the meaning of each.</p> <p><i>There:</i> a place, or reference, such as “There is something I need to tell you,” or “I’ll be there soon.”</p> <p><i>Their:</i> possessive pronoun for “they,” i.e. “The children have lost their</p>	Index Cards	

		<p><i>minds” or “I don’t like their attitudes.”</i> They’re: contraction of “they are, i.e. “They’re coming over at 8:00” or “I love my kids—they’re the people who keep me going.”</p> <p>Give students index cards—have them split them into 3 parts and write each form of the word on one.</p> <p>Read the following sentences, and have students hold up the proper word for that sentence.</p> <ol style="list-style-type: none"> 1. Because Tamara and Casey are always kissing in their car, their friends expect them to be at least fifteen minutes late. 2. Mom was furious that there were muddy paw prints on the new white sofa, and a huge grape juice stain on the carpeting. 3. Despite his girlfriend’s complaints, Nick wears his old, smelly sneakers because they’re the most comfortable shoes he owns. 4. Derrick’s coworkers at In-N-Out never get hungry because they’re always eating fries when the managers aren’t looking. 5. The students put their heads on the desks at the thought of reading another chapter of <i>Huckleberry Finn</i>. <p>Have students write 1 funny sentence on the cards, using each of the “theres.” Ask students to hold up their cards for these words too. Call on students to share.</p>		
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15 min	Class	Responding to Sound Free Association		
		<p>Tell students you are going to play a series of sounds and music, and they need to write in response to them.</p> <p>They need to NOT THINK TOO HARD; just write whatever they think or feel in response to each sound, describe it, or begin a story that the sound makes them think of. They should immediately move into the next response when a new sound comes on. Encourage them to use descriptive words, comparisons, and even words that don’t normally describe sounds (“delicious,” “smooth,” “shimmering,” etc.). They should KEEP WRITING at all times, even if it doesn’t make sense or seems silly!</p>	iPod with playlist of sound effects and assorted music, speakers	Pod leaders should write as well, as long as all students are on task.

		<p>Play the sounds for 5-10 minutes, depending on engagement level.</p> <p>Ask students to share all or part of what they wrote or share what it was like to write in response to sound.</p>		
5 min	Class	Snack Break	Snacks	
10 min	Pods	Examples of Sensory Detail: Sound		
		<p>Hand out the two examples</p> <p>Ask for a volunteer to read “Sirens”</p> <p><i>Ask students for reactions, examples of sensory details</i> <i>How does the writer describe sound, specifically?</i> <i>What is the effect of the 2nd-person point of view (“you lie awake...”)?</i> <i>What sounds could you write about in as much depth as sirens?</i></p> <p>Repeat with “Ocean Breeze”</p> <p>Explain that we writing is more powerful and fun when it is sensory.</p>	<p>Handouts:</p> <p>“Sirens”</p> <p>“Ocean Breeze”</p>	
20 min	Pods	Writing Time		
		<p>Instruct students to write about a person, place, or thing that they love, focusing on sensory details about them, especially SOUND. Include as many specific details as you can! Push yourself to describe the sounds with synesthesia--words that don’t normally describe sounds, such as taste and color words.</p> <p>Ideas: the street where they live, their boyfriend, child, or parent, a concert, being outside in the park, at the beach.</p>		<p>Pod leaders read student work and give encouragement/ideas.</p> <p>Also give stickers to students who remain focused and write without talking.</p>
5 min	Class	Sharing		
		Ask for one volunteer from each pod to share what they wrote.		Encourage students to

				share.
4 min	Class	Cleanup	N/A	
		Assign students to help with putting furniture back in position and collecting trash, journals, and supplies.		Distribute Threads Cards
5 min	Class	Threads	Threads Cards	
		Ask students to write on their threads cards <i>something beautiful or interesting they have heard in the past few days</i> . Allow 1 minute. Ask students to begin trading threads with those around them. Ask for volunteers to share the thread they received.		Pod leaders should participate in the activity and read their threads.
1 min	Class	Wrap Up		
		Confirm that ALL STUDENTS have signed in. THANK STUDENTS FOR THEIR PARTICIPATION		

Post-Class Activities:

5. Collect all journals and place in a secured location
6. Collect all materials listed on page 1 and return to supplies box



In-Schools Program Curriculum – Fall 2009

Lesson Genre:	Creative Non-fiction	School:	La Vida West, Bermudez, Destiny, Hope, Azusa
Workshop Title:	Writing about Memory and the Senses	Date:	11/9/2009-11/12/2009
Total Time:	120 minutes	Week #:	5

Workshop Objectives:

- Explore examples of sensory detail
- Incorporate sensory detail into a creative non-fiction descriptive piece
- Apply sensory description to abstract concepts
- Explore one sense with deeper description and vocabulary than usual
- Identify examples of cliché and synesthesia and create new examples of inventive and synesthetic writing

Standards addressed (English Grades 11/12):

Reading 3.1-3.4:

Structural Features of Literature 3.1 Analyze characteristics of subgenres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

Narrative Analysis of Grade-Level-Appropriate Text 3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim. 3.3 Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both. 3.4 Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions.

Writing 1.1-1.5, 2.1, 2.3:

Organization and Focus 1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments. 1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes. 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples. 1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action. 1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.

2.1 Write fictional, autobiographical, or biographical narratives: a. Narrate a sequence of events and communicate their significance to the audience. b. Locate scenes and incidents in specific places. c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings. d. Pace the presentation of actions to accommodate temporal, spatial, and dramatic mood changes. e. Make effective use of descriptions of appearance, images, shifting

perspectives, and sensory details. 2.3 Write reflective compositions: a. Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion). b. Draw comparisons between specific incidents and broader themes that illustrate the writer’s important beliefs or generalizations about life. c. Maintain a balance in describing individual incidents and relate those incidents to more general and abstract ideas.

Written and Oral Language Conventions 1.1-1.3:

1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage. 1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization. 1.3 Reflect appropriate manuscript requirements in writing.

Listening and Speaking 2.1, 2.3:

2.1 Deliver reflective presentations: a. Explore the significance of personal experiences, events, conditions, or concerns, using appropriate rhetorical strategies (e.g., narration, description, exposition, persuasion). b. Draw comparisons between the specific incident and broader themes that illustrate the speaker’s beliefs or generalizations about life. c. Maintain a balance between describing the incident and relating it to more general, abstract ideas. 2.3 Deliver oral responses to literature: a. Demonstrate a comprehensive understanding of the significant ideas of literary works (e.g., make assertions about the text that are reasonable and supportable). b. Analyze the imagery, language, universal themes, and unique aspects of the text through the use of rhetorical strategies (e.g., narration, description, persuasion, exposition, a combination of those strategies). c. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. d. Demonstrate an awareness of the author’s use of stylistic devices and an appreciation of the effects created. e. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

Workshop Leaders: Katherine Thompson and Diana Rivera

Materials	Handouts
<ul style="list-style-type: none"> • Nametags • Journals • Rewards stickers • Threads index cards • Small pieces of paper in separate bags with VISUAL NOUNS or NON-VISUAL SENSE written on them. • M&Ms, Sour Skittles, peanuts, grapes 	<p>“Fight the Cliché” Worksheet, enough for pairs of students.</p> <p>“My Baby Girl, Then and Now”, “Flashbacks,” “Where Do We Go from Here?” from <i>This is Our Space</i></p> <p>THREADS cards</p>

Lesson Plan

Duration	Leader	Activity	Materials	Notes
20 min	Class/ Pods	Welcome, Freewriting, Icebreaker		
		Ask students to: - Fill out a nametag - Locate their journal - Sign-in on the class roll sheet	Sign in Sheets, Nametags, Journals,	Writing prompt should be displayed as early as

		<p>- Begin writing in their journal, inspired by the prompt:</p> <p><i>What is your earliest memory (the first thing you can remember)? Describe it in detail—include senses and how you remember feeling. How have you changed since the time of this memory?</i></p> <p>Each pod member should share with their pod. Encourage question-asking between students, e.g. “Do you know how old you were? Who else was there?”</p>	Writing prompt	possible. If students claim not to know what their earliest memory is, encourage them to choose any memory from early childhood.
20 min	Class	Banishing Cliché Part 1: New Images		
		<p>Ask if anyone knows what a CLICHÉ is. If a student offers a correct response, thank her. If not, explain that a CLICHÉ is an expression that has become boring and over-used through time.</p> <p>Write the following on the board: <i>Roses are red</i> <i>Violets are blue</i> <i>Sugar is sweet</i> <i>And so are you.</i></p> <p>Ask if they’ve ever heard it before. Ask if they received this poem from a boyfriend if they would feel special and unique. Explain that this is an example of a cliché—something that is true, and may have started out as a beautiful expression, but it is over-used and not as interesting anymore.</p> <p><i>For example: as red as a rose, as white as snow, as blue as the sky.</i></p> <p>Ask for students to write down those three colors in their journals, and write a MORE INTERESTING comparison (for example: as red as a blister, as white as paper, as blue as sadness).</p> <p>Explain that there are two great ways of fighting cliché. One is to provide more specific details. Ask for suggestions from the class for each line of the poem, to change the lines into something new and unheard of (for example:</p>	“Fight the Cliché” Worksheet enough for all pairs of students.	Pod leaders should write as well, as long as all students are on task.

		<p>Ask if anyone knows what a CLICHÉ is. If a student offers a correct response, thank her. If not, explain that a CLICHÉ is an expression that has become boring and over-used through time.</p> <p>Write the following on the board: <i>Roses are red</i> <i>Violets are blue</i> <i>Sugar is sweet</i> <i>And so are you.</i></p> <p>Ask if they've ever heard it before. Ask if they received this poem from a boyfriend if they would feel special and unique. Explain that this is an example of a cliché—something that is true, and may have started out as a beautiful expression, but it is over-used and not as interesting anymore.</p> <p><i>For example: as red as a rose, as white as snow, as blue as the sky.</i></p> <p>Ask for students to write down those three colors in their journals, and write a MORE INTERESTING comparison (for example: as red as a blister, as white as paper, as blue as sadness).</p> <p>Explain that there are two great ways of fighting cliché. One is to provide more specific details. Ask for suggestions from the class for each line of the poem, to change the lines into something new and unheard of (for example:</p> <p>Roses are AS RED AS A SUNBURNED LOBSTER Violets are AS PURPLE AS A BRUISE Sugar is A MILLION SWIRLING CRYSTALS But your EYES SHINE MORE.</p> <p>Pass out “Fight the Cliché” worksheet and have students complete it with a partner. Share selected responses when students have finished.</p>	<p>“Fight the Cliché” Worksheet enough for pairs of students.</p>	<p>Pod leaders should write as well, as long as all students are on task.</p>
15 min	Class/ Pods	Banishing Cliché Part 2: Intro to Synesthesia		

	<p>Explain that smell is the sense that is the most connected to memory (and taste is connected to smell) and we are going to do a freewrite that helps them unleash some of the memories they might associate with smells and tastes.</p> <p>In their journals, students should write down:</p> <p><i>Two people in their lives who have a distinctive smell, and describe that smell.</i> (allow pause while students write)</p> <p><i>The smell of someone’s house you are familiar with, and describe that smell.</i> (pause)</p> <p><i>Their favorite food that their parent or grandparent makes—compare the taste to something (like “My mom’s chili tastes like all the colors around you suddenly became brighter.”)</i> (pause)</p> <p><i>What smells or tastes do they associate with the following:</i></p> <p><i>Home</i> <i>The holidays</i> <i>School</i> <i>Childhood</i> (pause)</p> <p><i>A memory or sensation that they associate with the following smells/tastes:</i></p> <p><i>A flower</i> <i>Birthday cake</i> <i>Freshly-cut grass</i> <i>Meat being grilled</i></p>	<p>Pod leaders each need a supply of the taste items for the last part of the activity.</p>	<p>Pod leaders should write but be ready at the end to supply each student with a piece of each taste item.</p> <p>KEEP TASTE ITEMS VISUALLY HIDDEN FROM STUDENTS.</p>
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		<p>(pause)</p> <p>Say: “Close your eyes and hold out your hand. Your pod leader will put something in your hand—eat it (or if you don’t want to, just smell it). Keep your eyes closed while you taste it, and then write about that taste. What is it LIKE? Do NOT taste if you have any severe food allergy.”</p> <p>TASTE Item 1 (Peanut) with eyes closed. Write about the taste. TASTE Item 2 (Sour Skittle), eyes closed. Write about the taste. TASTE Item 3 (Grape), eyes closed. Write. TASTE Item 4 (M&M), eyes closed. Write.</p> <p>Ask for volunteers to choose ONE of their responses from within the entire exercise to share.</p> <p>Debrief: What is the effect of considering each of these sense-related stimuli one at a time, without other distractions?</p>		
5 min	Class	Snack Break	Snacks	
10 min	Pods	Examples of Sensory Detail: Senses and Memory		
		<p>Hand out the two examples</p> <p>Ask for a volunteer to read “Flashbacks”</p> <p>Ask students for reactions, examples of sensory details <i>What works about this piece?</i> <i>How does she communicate her memory effectively?</i> <i>What parts can you identify with?</i></p> <p>Repeat with “My Baby Girl, Then and Now” and/or “Where Do We Go From Here?”</p> <p>Explain that incorporating sensory details can communicate memories more clearly.</p>	<p>Handouts:</p> <p>“Flashbacks”</p> <p>“Where Do We Go From Here?”</p> <p>“My Baby Girl, Then and Now”</p>	
20 min	Pods	Writing Time		
		Instruct students to <i>write about a specific memory, describe it with specific sensory details, and reflect on how things have changed in their</i>		Pod leaders read student

		<p>Instruct students to <i>write about a specific memory, describe it with specific sensory details, and reflect on how things have changed in their lives since the time of that memory.</i> Write prompt on the board.</p> <p>Encourage students to draw inspiration from the things we have explored so far this class:</p> <p>-the tastes and smells, and memories they wrote about at the beginning (they may expand on one of these), the types of situations in the example writings—finding out you were pregnant and telling your parents/boyfriend, watching your child grow up.</p> <p>-Other ideas: getting your first pet, traveling to a new place, moving to a new house, being picked on at school or by an older sibling, the happiest day of your life...</p> <p>Ask for one volunteer from each pod to share what they wrote.</p>		<p>Pod leaders read student work and give encouragement/ideas.</p> <p>Also give acknowledgment to students who remain focused and write without talking.</p> <p>Encourage students to share.</p>
4 min	Class	Cleanup		
		Assign students to help with putting furniture back in position and collecting trash, journals, and supplies.		Distribute Threads Cards
5 min	Class	Threads		
		<p>Ask students to write on their cards <i>something they never want to forget.</i></p> <p>Allow 1 minute.</p> <p>Ask students to begin trading threads with those around them. Ask for volunteers to share the thread they received.</p>	Threads Cards	Pod leaders should participate in the activity and read their threads.
1 min	Class	Wrap Up		
		Confirm that ALL STUDENTS have signed in.		

Post-Class Activities:

7. Collect all journals and place in a secured location
8. Collect all materials listed on page 1 and return to supplies box



In-Schools Program Curriculum – Fall 2009

Lesson Genre:	Poetry	School:	La Vida West, Bermudez, Destiny, Hope, Azusa
Workshop Title:	Writing about the Past and the Future	Date:	11/16/2009-11/19/2009
Total Time:	120 minutes	Week #:	6

Workshop Objectives:

- Explore goals and obstacles in students' own lives
- Incorporate sensory detail into a poem about childhood
- Organize events in memory into a life timeline
- Experiment with the effect of symbols in writing
- Read and respond to recognized works of poetry.
- WordWise learning point: to/too/two

Standards addressed (English Grades 11/12):

Reading 3.1-3.5:

Structural Features of Literature 3.1 Analyze characteristics of subgenres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

Narrative Analysis of Grade-Level-Appropriate Text 3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim. 3.3 Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both. 3.4 Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions. 3.5 Analyze recognized works of American literature representing a variety of genres and traditions: a. Trace the development of American literature from the colonial period forward. b. Contrast the major periods, themes, styles, and trends and describe how works by members of different cultures relate to one another in each period. c. Evaluate the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings.

Writing 1.1-1.5, 2.1, 2.3:

Organization and Focus 1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments. 1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes. 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples. 1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action. 1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.

2.1 Write fictional, autobiographical, or biographical narratives: a. Narrate a sequence of events and communicate their significance to the audience. b. Locate scenes and incidents in specific places. c. Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters; use interior monologue to depict the characters' feelings. d. Pace the presentation of actions to accommodate temporal, spatial, and dramatic mood changes. e. Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details. 2.3 Write reflective compositions: a. Explore the significance of personal experiences, events, conditions, or concerns by using rhetorical strategies (e.g., narration, description, exposition, persuasion). b. Draw comparisons between specific incidents and broader themes that illustrate the writer's important beliefs or generalizations about life. c. Maintain a balance in describing individual incidents and relate those incidents to more general and abstract ideas.

Written and Oral Language Conventions 1.1-1.3:

1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage. 1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization. 1.3 Reflect appropriate manuscript requirements in writing.

Listening and Speaking 2.1, 2.3:

2.1 Deliver reflective presentations: a. Explore the significance of personal experiences, events, conditions, or concerns, using appropriate rhetorical strategies (e.g., narration, description, exposition, persuasion). b. Draw comparisons between the specific incident and broader themes that illustrate the speaker's beliefs or generalizations about life. c. Maintain a balance between describing the incident and relating it to more general, abstract ideas. 2.3 Deliver oral responses to literature: a. Demonstrate a comprehensive understanding of the significant ideas of literary works (e.g., make assertions about the text that are reasonable and supportable). b. Analyze the imagery, language, universal themes, and unique aspects of the text through the use of rhetorical strategies (e.g., narration, description, persuasion, exposition, a combination of those strategies). c. Support important ideas and viewpoints through accurate and detailed references to the text or to other works. d. Demonstrate an awareness of the author's use of stylistic devices and an appreciation of the effects created. e. Identify and assess the impact of perceived ambiguities, nuances, and complexities within the text.

Workshop Leaders: Katherine Thompson and Diana Rivera

Materials	Handouts
<ul style="list-style-type: none"> • Nametags with “treasure”-related quotations • Journals • WordWise Cards • Poster paper and markers • Plenty of markers for each pod • Pre-cut collage words and pictures • Glue sticks • Butcher paper (w/masking tape to tape to wall), about 15-20 feet, pre-marked with life stages: <i>infancy, ages 2-4, elementary school, middle school, high school, adulthood</i> • Post-it notes, several per student 	<p>Treasure map handout</p> <p>“Nikki-Rosa” by Nikki Giovanni and “Isla” by Virgil Suárez</p> <p>WordWise cards</p> <p>Post-it notes</p>

Lesson Plan

Duration	Leader	Activity	Materials	Notes
15 min	Class/ Pods	Welcome, Icebreaker, Freewriting		
		<p>Ask students to:</p> <ul style="list-style-type: none"> - Fill out a nametag - Locate their journal - Sign-in on the class roll sheet - Begin writing in their journal, inspired by the prompt: <p><i>if you were to write a autobiography on your life (past, present and future), what would the title of it be? Why would you call it that? What would be the mood of the book? How would you want your readers to understand you?</i></p> <p>Each pod member should share with their pod.</p>	Sign in Sheets, Nametags, Journals, Writing prompt	<p>Writing prompt should be displayed as early as possible.</p> <p>Pod leaders should encourage students to keep writing and use specific details.</p>
15 min	Class	Lifelines		
		<p>Explain to students that we will be exploring memory through poetry today. Before we read a few poems that have to do with this, we would like them to explore their own “life stories.”</p> <p>Hand out 6 post-it notes per student (more if they ask). Explain that they should write one memory OR thing that they know happened to them, even if they don’t personally have a memory of it, for each life stage listed on the timeline—i.e. one thing that happened when they were a baby, a toddler/preschooler, elementary/middle/high school student, and something they HOPE will happen to them in adulthood. For example: I fell off my bike and had to get five stitches, my aunt died, I got a puppy. <i>They do not need to write their names.</i></p> <p>Encourage students to write detailed sentences—rather than “I got a puppy,” “My parents finally allowed me to get my own puppy. She has chocolate-colored fur and a curious, wet nose, and she is my best friend.”</p> <p>Instruct students that when they have written their memories, they</p>	Butcher paper, post-it notes	Pod leaders can prompt with ideas of memories when students are stuck. If a student is taking much longer than others, allow her to complete only a few of the phases rather than all of them.

		<p>should bring them up to the wall and place them on the timeline.</p> <p>When all students have contributed to the “Lifeline,” explain that students have created a “group autobiography” and read some examples aloud. Ask for or point out themes that emerge, commonalities, differences.</p>		
10 min	Pods	<p>Examples of Childhood Poems: “Nikki-Rosa” and “Isla”</p> <p>Hand out the two examples</p> <p>Ask for a volunteer to read “Nikki-Rosa”</p> <p>Ask students for reactions, details <i>What works about this piece?</i> <i>What contradictions does she write about regarding her childhood?</i> (That even though she experienced things that people think are “hard” or rough, she felt happy during her childhood.) <i>What parts can you identify with?</i> <i>Are there things you’ve experienced in your life that some people might think would be rough or difficult, but that has been good for you in some way?</i> (Possible responses: having to share a bed with a sibling, living with your grandparents, aunts, uncles, etc., being a teenage mother, not having air conditioning, etc). <i>Identify where in the poem the point of view changes. What effect does this have?</i> (Shifts from “you” to “I” for the last 7 lines, you invites the reader into her experience; I shows her opinion)</p> <p>Repeat with “Isla”— <i>What is the relationship between the movies the speaker likes and his family’s experience being immigrants?</i> <i>What details do we learn about his childhood?</i> etc. Explain that our experiences are complex and writing can help communicate the things we want other people to understand about our lives, how we grew up, what we care about.</p>	Handouts: “Nikki-Rosa” and “Isla”	
20 min	Class	Writing Time		
		Instruct students to <i>write about your childhood/adolescence in the format of one of the poems we read. If you like “Nikki-Rosa,” try writing about</i>		Pod leaders read student

		<p><i>details of your childhood that could seem negative, but which may have also had positive aspects. You can start with her format: "Childhood remembrances are always a _____ / if you're _____. / You always remember things like _____ etc." For "Isla," you might start "In Los Angeles, I grew up _____. /My mother_____."</i></p> <p><i>Push yourself to try to use a symbol/metaphor the way Suárez does with the monster movies and his family's struggles.</i></p> <p>Encourage students to draw inspiration from the memories we have explored so far this class.</p> <p>Ask for one volunteer from each pod to share what they wrote.</p>		<p>work and give encouragement/ideas.</p> <p>Encourage students to share.</p>
10 min	Class/ Pods	WordWise: to/too/two		
		<p>Explain that we are going to play WordWise to learn the difference between the different types of the word "to/too/two."</p> <p>Write "to" on the board. Ask students if they know what it means. Solicit correct response or explain that "to" is a preposition that indicates direction/location or a verb in the present tense (going to the store, say it to my face, I need to eat lunch).</p> <p>Write "two" on the board. Ask students if they know what it means. Solicit correct response or explain that "two" means the number 2 (two pieces of pizza, two cars in the garage).</p> <p>Write "too" on the board. Ask students if they know what it means. Solicit correct response or explain that "too" means also, or extra (I want to come too, we ate too much).</p> <p>Ask students to write the three words on their cards (one on each card) AND to write a sentence on the other side of the card using that form of the word correctly. Pod leaders should then read the sentences below and students choose the correct card to hold up.</p> <p>1. I am going to read a book. 2. Stephanie ran two miles.</p>	WordWise cards, 3 per student	Pod leaders should write but be ready at the end to supply each student with a piece of each taste item.

		<p>3. Is Ann coming too?</p> <p>4. She got two wrong on the test.</p> <p>5. My brother likes to play baseball.</p> <p>6. I was at the park two times today.</p> <p>7. Those clothes are too expensive.</p> <p>8. I need to write two pages for school.</p> <p>9. I need you to help me--it's heavy!</p> <p>10. I'm too hungry to keep writing—let's have snack!</p>		
5 min	Class	Snack Break	Snacks	
5 min	Pods	Discussion of "Treasure" quotes on Nametags		
		Pod leaders should ask one student at a time to read the quote on their nametag. Then engage a discussion with pod members on their reaction to that quote, what it means to them, whether they agree, and what they consider to be their own "greatest treasure."		There are 5 quotes; some students will have the same.
15 min	Class	Brainstorm of Future Treasures (Goals) and Obstacles		
		<p>Explain that we all have other treasures that we are seeking—our dreams and goals.</p> <p>Show students 4 poster pages, either on separate tables or attached to the walls, with markers at hand for each one. They should be pre-labeled with the headings "For Myself (personal)", "Education and Career," "For my child/family," and "Obstacles (things that get in my way)."</p> <p>Divide students into 4 groups, and explain that they should visit each poster and add their own goals in that category, or obstacles. Give students 2-4 minutes at each poster and call out for groups to switch locations until each group has visited all the posters.</p>	Poster paper and markers	Pod leaders should stand by each poster and make sure each student adds at least one item.
20 min	Class/ Pods	Creating a treasure map		
		<p>Display the posters with the brainstormed words on them in a prominent location. Read some of the results; ask if students notice any patterns or common themes.</p> <p>Ask whether students have ever seen a picture of a "treasure map," in a pirate movie or fantasy book. Hand out map samples, and explain that</p>	Treasure map samples, markers, collage pieces,	Pod leaders can help students who are stuck and make sure their pods have enough

	<p>Display the posters with the brainstormed words on them in a prominent location. Read some of the results; ask if students notice any patterns or common themes.</p> <p>Ask whether students have ever seen a picture of a “treasure map,” in a pirate movie or fantasy book. Hand out map samples, and explain that the top one is an example of a traditional “pirate-style” treasure map, to jog their memories, and the bottom one is an example from a writer’s personal journal in which she identifies her PERSONAL treasure that she’s seeking, what stands in her way, and how to get to it.</p> <p>Ask students to identify what treasure the writer is seeking, by looking at the map. (Her whole self). Ask what obstacles and other elements she includes on the path to her treasure. (Scary mountains, hidden valleys, a wilderness guide, friends to encourage her, “self-doubt bog and swamp,” etc.). Ask students if they know what a symbol is, and write the word “symbol” on the board. Solicit a correct response or tell them that it is an object that represents something greater than itself (flag/patriotism, dove/peace, etc). Ask what including a swamp or mountains signifies for this artist (rough terrain, feeling bogged down, like the journey is impossible, etc.)</p> <p>Explain that students will each draw their own treasure map in their journals. Identify one of the treasures they are seeking from the brainstorm or otherwise, and draw their own map of how to get there and what they will encounter along the way. They may include elements from past, present, and future but the “treasure” should be a future goal.</p> <p>Encourage students to include landforms and other elements of a map—rivers, oceans, lakes, mountains, deserts, forests, swamps, etc, that might help symbolize the different parts of the journey.</p>	<p>Treasure map samples, markers, collage pieces, glue sticks.</p>	<p>Pod leaders can help students who are stuck and make sure their pods have enough supplies.</p>
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In-Schools Program Curriculum – Fall 2009

Lesson Genre:	Poetry	School:	La Vida West, Bermudez, Destiny, Hope
Workshop Title:	Rants and Odes	Date:	11/23/2009-11/24/2009
Total Time:	120 minutes	Week #:	7

Workshop Objectives:

- Explore sources of frustration and admiration in students' lives.
- Incorporate sensory detail, poetic devices, and letter-writing skills into poems to loved ones.
- Learn definition of an "ode" and write an ode for an everyday object or person
- Write about what they are thankful for.
- Read and respond to recognized works of poetry and poems by peers.
- WordWise learning point: to/too/two

Standards addressed (English Grades 11/12):

Reading 3.1-3.4, 3.7:

Structural Features of Literature 3.1 Analyze characteristics of subgenres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

Narrative Analysis of Grade-Level-Appropriate Text 3.2 Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim. 3.3 Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both. 3.4 Analyze ways in which poets use imagery, personification, figures of speech, and sounds to evoke readers' emotions. 3.7 Analyze recognized works of world literature from a variety of authors: a. Contrast the major literary forms, techniques, and characteristics of the major literary periods (e.g., Homeric Greece, medieval, romantic, neoclassic, modern). b. Relate literary works and authors to the major themes and issues of their eras. c. Evaluate the philosophical, political, religious, ethical, and social influences of the historical period that shaped the characters, plots, and settings.

Writing 1.1-1.5, 2.1, 2.3:

Organization and Focus 1.1 Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments. 1.2 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes. 1.3 Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples. 1.4 Enhance meaning by employing rhetorical devices, including the extended use of parallelism, repetition, and analogy; the incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action. 1.5 Use language in natural, fresh, and vivid ways to establish a specific tone.