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FINAL MA PORTFOLIO

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A Final Portfolio

Submitted to the English Department of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

Master of Arts in the field of English
with a specialization in
English Teaching

6 December 2017

Dr. Gary Heba, First Reader
Dr. Bill Albertini, Second Reader

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Narrative

Finding My Voice, Sharing My Voice

It only took me one semester to articulate a significant goal in this master's degree program: I needed to find my voice, and I needed to share it. I had spent so long writing literary analysis papers (much to my enjoyment, I will add) that I had forgotten my position in my own journey. I had spent so long focusing on the product, the well-articulated argument, that I forgot where I stood as writer, researcher, and thinker.

After a year and a half of teaching, I knew that I wanted to pursue a graduate degree. As exhilarating as teaching 7th and 8th graders can be, I knew I wanted to teach higher level English and literature classes. A master's degree in English would allow me to teach Advanced Placement, College Credit Plus, or post-secondary level English courses, but I knew I needed more insight into teaching and education. The MA in English with a specialization in teaching seemed to be the perfect combination of both fields, and the fully online component was perfect for my life as a never-settled military spouse and a non-verbal processor.

The phrase "I am becoming" has been both my professional and personal mantra for the last few years. This program, in constantly challenging me to find my voice and share that voice, has pushed me to live out those three words. It is once I know who I am that I can find my voice – a pursuit that is always in progress and must continue with each new experience. I must also continue becoming – to actively challenge myself to become a better teacher and a more vulnerable individual, sharing my voice confidently in an effort to contribute to educational equity for my students. This program has given me a clearer picture of who I am and has encouraged me to continue becoming each and every day.

The four components of this portfolio each represent a significant instance of finding and sharing my voice. Each piece challenged me to take a risk in one way or another. The first piece is a fifteen-week syllabus for a course I've designed to explore American protest literature. The second project is a five-week major assignment plan focusing on identity and rhetorical writing choices. The third paper is a theory and practice synthesis of empowering literacy alongside a checklist for teachers who wish to include empowering literacy in their classrooms. Finally, the fourth item is a revision (re-vision) project that adapts a literary analysis to a resource for teachers who wish to engage their students in social justice issues.

The first item is a course syllabus designed during the ENG6090 Teaching Literature course. For this assignment, we were asked to create a fifteen week "Response to Literature" course intended for college students. I had never designed anything longer than a unit plan, so my mind jumped quickly from "I get to plan the entire semester!" to "I *have* to plan the *entire* semester." I could no longer hold the excuse of outdated and decontextualized curriculum – it was now up to me to design a course that would challenge and engage my students.

The course I designed focuses on American protest literature and asks several questions, including: What is protest? What is literature? Which genres are most effective for protest? How is protest literature evaluated as successful? Who is allowed to protest and how? This topic evolved from an earlier course assignment to design a unit. Because protest has been so visible in the recent sociopolitical climate, I wanted to journey into the overlap of protest and literature – I wanted to begin and continue a conversation with students about what protest literature is and how it takes shape in America.

My concerns in developing this syllabus were many. Do I favor breadth over depth? Which social movements should I choose to focus on? Am I narrowing the genre by selecting

the specific texts I've chosen? How do I complicate the genre of protest literature for students without calling everything protest literature? How do I design a course when I don't know the context of the student body or the cultural climate of the school?

After considering Dr. Dickinson's feedback, I began my revisions in unit four of the syllabus. I still wanted to keep a novel in order to explore a protest novel, but I replaced the unit's theme; instead of exploring the Great Depression, I chose to look at race relations and the protest novel through Richard Wright's *Native Son*. This text fits more cohesively with the topics that precede and follow it in the course, and looking at Baldwin's "Everybody's Protest Novel" alongside *Native Son* will help facilitate discussion on some of the course's major questions. An additional change involves the unit six group facilitations. In my original syllabus, I asked students to focus on modern examples of protest literature for their group presentations. However, I felt that was too restrictive and stripped students of their autonomy. The revised syllabus allows students to focus on protest literature from any social movement in America. Finally, I added a section that lists the questions we will consider (and reconsider) throughout the course. I feel these questions will help students have a better initial understanding of the course's trajectory. Although the course objectives are listed as well, I have found that sometimes students need to see where they will be going before they are willing to jump in.

Creating and revising this syllabus was intimidating. Even though I knew I wouldn't be teaching this course (at least not yet), I still felt the pressure of perfection. I didn't quite buy in to my own abilities until I had the chance to sit back and reevaluate the syllabus. This syllabus felt like a risk because there was no hiding – it was my voice and my decisions without any curriculum or requirements to blame. In a way, creating this syllabus felt like my own protest in

a way – protest against the voices of insecurity that tell me to play it safe and an embrace of my experiences and asking others to join me in pursuit of a new challenge.

The next piece, my teaching-based project, is a project composed for Dr. Riley-Mukavetz’s ENG 6200 Teaching Writing course. We were asked to design a major writing project and ground our pedagogical decisions in research and theory. Our goals for this project were threefold: meet the needs of our students, situate our ideas within the discourse of composition or English language arts theory, and create a curriculum project that allowed us to dream big. In this project, we addressed both our students (via the primary documents such as the schedule and handouts) and a scholarly audience (via footnotes and annotations).

The initial draft of this project took much longer than I expected. Not only was it challenging to come up with a four to six week plan, but citing my reasons behind each choice felt daunting. I struggled with pacing and annotations – when should I rely on my own experiences and training and when should I need to consult a published, peer-reviewed academic opinion? My original plan was an overcrowded four weeks long. The writing project centered around identity, focusing on various mentor texts and then giving students the opportunity to create their own. Students are introduced to the idea of “writing back” to the stereotypes and injustices they have faced and are encouraged to share their identities through writing.

Dr. Riley-Mukavetz’s suggestions seemed simple enough: address stereotypes in a more nuanced way, and reassess the amount of work I was asking students to do. I was set on making those slight changes and being done with the revision until I enrolled in Dr. Carter Wood’s ENG 6220 course on teaching grammar in the context of writing. That entire course complicated the ways I view grammar instruction and gave me valuable ideas and suggestions for making

grammar instruction meaningful. I knew that this major writing assignment needed to be revised to include grammar instruction, but I also knew that it would be a huge time commitment.

I decided to take the risk and significantly revise this piece by adding contextualized grammar strategies I'd learned from reading Harry Noden, Constance Weaver, and Edgar Schuster. I added several of Noden's "brushstrokes" throughout peer revision opportunities. I asked students to revise Jamaica Kincaid's "Girl" and discuss the effects of different punctuation and organization options. I asked students to think about what they want their readers to experience— and how they, as authors, will evoke that response. Additionally, I spaced the project out over five weeks instead of four, modified the first assignment to make it individual rather than collaborative, and revised some of the feedback documents to focus on writing strategies. Because so much of the project's content revolved around identity and speaking against narrow, stereotypical narratives, I wanted students to feel empowered enough to break the grammar "rules" in the name of rhetoric. I wanted them to see that powerful writing doesn't have to mean "standard" writing. Identity and language go hand in hand, so if students don't feel the freedom of language, I doubt they will feel the freedom to express their identities.

This was the most difficult revision for me. Teaching grammar in the context of writing is still very new to me, and I felt the insecurity of inexperience. At the same time, though, I was energized with excitement, knowing that contextualized grammar instruction could empower students to make meaningful choices rather than comply with the "rules." This could help students view themselves as writers and authors – it could shape the way they approach writing and language. This potential, I think, is worth the risk. I anxiously and eagerly look forward to teaching this major assignment and to implementing many of the theories and strategies I have been equipped with throughout this program.

The third piece in my portfolio, my research-based piece, is an assignment from Dr. Brodeur's EDTL 6400: Advanced Literacy and Language Arts. In this assignment, we were asked to articulate a theory of empowering literacy by relying on readings and experiences and describe how this theory could be implemented into practice.

This paper was one of the more challenging pieces for me to write during my time in the MA program. Literacy shows up everywhere in an English teacher's world, yet it is used prolifically without much clarification or definition. We use the word in policy and standards, but do we ever actually define it? This assignment confronted me with an uneasy reality: how could I claim to support literacy growth in my classroom if I couldn't clearly describe what literacy is? This paper forced me to articulate my beliefs and provide tangible, concrete examples of what empowering literacy looks like.

Dr. Brodeur's feedback was mostly positive and led me to make minor changes in the original paper itself. Most significantly, I added citations of Paulo Freire's "banking model" of education. My familiarity with this concept led me to leave out an explicit citation of his work, so I corrected my oversight and fairly credited his framework. The extension, however, focuses on the authentic audience aspect of the assignment. I envision this paper could be shared with the English department at my school or even with coworkers across various subjects, but I felt it was lacking a practical side. In my own experience, I have enjoyed reading challenging theory with a desire to implement it in my classroom, but have often felt paralyzed in how to take the first step. In an effort to make the theory of empowering literacy easier to apply, I created a checklist for teachers to consult during lesson planning. Here, teachers have a practical, easy to access resource to help them align their course content with empowering literacy theory. Ideally, this will help teachers take small steps into implementing empowering literacy practices into

their daily lessons. The checklist is meant for teachers in various subjects and will hopefully bridge the gap between a distant theory and contextualized, personalized practice.

This original assignment was a very clear demand of my own voice; although I had to consult research, it was up to me to synthesize the far-reaching realm of literacy into a short theory and set of examples. In many ways, it felt like an articulation of my pedagogical beliefs and my identity as a teacher. Sharing that voice – my voice -- felt vulnerable. Agreeing with someone else's ideas is one thing, but synthesizing your own products and forging your own path is an entirely new level of commitment requiring authenticity and transparency. Expanding this paper and adding a checklist for teachers assumes that I will be sharing this with other teachers – sharing my beliefs and my identity – and assumes that it will benefit those who encounter it. This revision pushed me out of my comfort zone but reminds me that my voice is worth sharing, even when it feels risky, and can contribute to the greater conversation in education.

The final item is a revision assignment from Dr. Riley-Mukavetz's ENG6200 course: Teaching Writing. For this assignment, we were asked to take a piece of writing done for another context and revise it for a new rhetorical situation. I selected a literary analysis paper on Richard Wright's *Native Son* – a paper I submitted as part of my application to this program – and created a submission for the social justice and educational equity publication *Rethinking Schools*. The submission includes a query letter (which I had never written before this attempt) and a discussion on how teachers can use pieces of my analysis paper to discuss identity and race relations in both the text and in students' daily lives.

Creating this initial revision (re-vision) challenged me to once again share my voice with others in my field. I didn't foresee my work to be the source of a teaching guide for a canonical standout such as *Native Son*, and quite frankly it felt like I was overstepping my reach by

attempting this revision. Dr. Riley-Mukavetz's comments suggested that I add more of myself into the narrative: she wanted to hear more of my voice.

The changes I made began with the query letter. Dr. Riley-Mukavetz provided a helpful template of what a query letter should look like, so I revised and expanded my letter to include her suggestions. In the actual submission, I focused on adding more of my voice in the text. I tried to bring myself into the conversation, noting my subject position within the piece. Finally, I added a short list of Common Core standards to make the content easier for teachers to orient these ideas within their already planned units and lessons.

After revising this revision project, I was reminded of why I have hesitated to share my voice: the risk of sharing feels identical to the risk of rejection. Acknowledging myself in these pieces means that rejection of these ideas is easily confused with rejection of me as a person, as a thinker, and as a teacher. Making the investment of repurposing one of my favorite analysis papers into a resource for others feels almost prideful – who am I to assume that people want to read my work? The feedback on both the original assignment and the revision gave me the encouragement to continue finding my voice and the courage to keep sharing it. Whether the publication's response is one of acceptance or denial, this piece has reminded me that the process is just as valuable as the product.

There is a line from Jacqueline Jones Royster's "When The First Voice You Hear is Not Your Own" that I have cherished as a reminder of why I am completing this program. Royster writes, "We must learn to raise a politically active voice with a socially responsible mandate to make a rightful place for education in a country that seems always ready to place the needs of quality education on a sideboard instead of on the table." This MA program has equipped me with many tools and challenged me to use those tools actively in my classroom. As I near the

end of this program, I am more convinced that finding my voice is an ongoing pursuit. Does the idea of sharing my voice still make me a bit queasy? Yes. But am I confident that sharing my voice, despite the risks, and even when it shakes, is worth it? Absolutely. The notion of “I am becoming” perfectly encapsulates where I find myself at the end of this program. I know my voice; I know who I am. But I am becoming -- constantly changing, relentlessly pursuing, – a more vocal teacher, a more sure scholar, a more confident individual seeking to share a voice with those who have been entrusted to me and those who will listen.

Works Cited

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- Weaver, Constance, and Jonathan Bush. *Grammar to Enrich & Enhance Writing*. Heinemann, Portsmouth, NH, 2008.
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Project 1 revised

ENG 1500 RESPONSE TO LITERATURE American Protest Literature [insert course meeting times and location here]

Jessica Goodman

[insert contact information, office hours here]

COURSE DESCRIPTION AND OBJECTIVES

Throughout America's history, writers have used literature as a form and medium of protest. These writers have documented and helped fuel movements for women's suffrage, civil rights, labor and industry reform, and even more recent movements like Black Lives Matter and LGBTQ equality. In this course, we will analyze the ways that literature has been used and is currently being used as protest in the US. We will not be able to cover every social movement with the depth and complexity they deserve, but we will cover literature from five major movements plus a look at contemporary protest literature, ranging from the American Revolutionary War to the shooting of Trayvon Martin. By contextualizing literary texts among America's historical movements, we will determine if Richard Wright's assertion that "all literature is protest" can be said without exception.

Throughout this course, we will:

- Identify and analyze features of various genres
- Observe and explain the relationship between text form and function
- Examine sociohistorical contexts alongside print, visual, and oral texts to evaluate the effectiveness of various texts of protest
- Develop and reevaluate criteria for a genre of "protest literature"
- Apply critical approaches to examining literary texts
-

We will consider (and reconsider) these questions, among others, throughout the course:

- What is protest? What is literature?
- Does literary protest align with other forms of protest?
- How is protest literature evaluated? What is "successful" and "effective"?
- Who is allowed to protest, and how?
- Are certain genres of protest literature more effective than others? How?
- Where does protest align in the typical American political binary of Democrat or Republican?
- Who is the ideal audience for protest literature?

REQUIRED TEXTS

Lewis, John and Aydin, Andrew. *March: Book Three*. Top Shelf Productions, 2016.
ISBN 1603094024

Wright, Richard. *Native Son*. Harper Perennial Modern Classics (restored), 2005.
ISBN 9780060837563

Zoe, Trodd. *American Protest Literature*. Belknap Press, 2008. ISBN 9780674027633
Additional course texts will be provided online.

COURSE REQUIREMENTS

Expectations

This is a discussion-based course, so your preparation and active participation are vital to its success. You are expected to keep up with the assigned readings and come prepared to discuss your questions and observations about the texts. Whether in whole-class or small group settings, you are expected to contribute to each meeting by raising questions, answering questions, sharing observations and opinions, and/or offering your thoughts. You are not expected to answer every question or to give a correct response, but you are expected to share your ideas. I recommend developing a practice of annotations and close reading; this means you take notes, write questions, identify significant moments, etc. while you read analytically and purposefully. Please refrain from texting, updating your fantasy football rosters, online shopping, sleeping, and engaging in other distracting behavior in class.

How you will be graded

Initiation of class discussion (10%)

Twice during the semester, you will be responsible for raising questions or guiding the discussion to begin our class. You will be able to sign up for the two dates you prefer within the first few days of our course. If you need suggestions, please feel free to contact me.

Group facilitation: Unit 6 discussion (30%)

Our last unit of the year will focus on examples of protest literature from the social movement of your choice. In groups, you will select a text of your choice to share with the class. Your group will lead the class discussion regarding your chosen text and should be prepared to ask questions and provide context as needed. More specific guidelines will be provided as the unit approaches.

Response papers (30%)

You will be responsible for submitting **three** response papers during our first five units of study. Each paper must come from a different unit. You will be asked to answer a question (either self-generated or suggested by me) that relates to a main idea or point of contest in a text we have read in class. You will submit the paper before we discuss the reading in class. (For example, if you choose to write about Unit 2's "The Yellow Wallpaper," you must submit your response paper before Monday's class of week 3.) If you choose to submit more than three papers, I will drop your lowest response paper grade. Late submissions will not be accepted.

Papers should be typed, double-spaced, 12 point font, minimum of 2 full pages and maximum of three full pages. You will email the response papers to me at my school-issued email address.

Exams

(30%)

You will have a midterm and a final exam to assess your engagement with our course materials and goals. Exams may be a combination of short and long response, or may be a longer analysis essay. You will be given suggestions for preparing for the exams. Make-up exams will not be given unless in the case of an emergency. It is your responsibility to notify me as soon as possible if you will be requesting a make-up exam, and remember they are granted at my discretion.

COURSE POLICIES

Plagiarism

Plagiarism is taken seriously and will be dealt with according to the school's student handbook. If you have questions about proper citations, seek help before submitting an assignment.

Late work

Late work will be accepted at a penalty of five percentage points per day, up to one week following the original deadline. After this, the assignment will not be accepted and will be entered as a zero. If you need an extension on an assignment, please contact me at least two days before the assignment deadline to request an extension. Extensions are not guaranteed and are up to my discretion.

Contacting me

The best way to contact me is via email. Please allow 24 hours for a response. Your school email address is where you will find course updates or announcements, so check your email frequently. You can also stop by during office hours or arrange a time to meet before or after class.

COURSE CALENDAR

This schedule is subject to change. Any changes will be announced in advance. All reading assignments should be completed by the date listed below.

Date

Week 1

Reading & discussion

Monday:

Introduction to class, defining our assumptions and expectations of protest literature

Wednesday:

Forward and Introduction, *American Protest Literature*

Unit 1: American Revolution

Friday: Patrick Henry, Second Virginia Convention speech
Thomas Paine, from *Common Sense*

Week 2

Monday: The Olive Branch Petition
The Declaration of Independence

Unit 2: Women's rights and suffrage

Wednesday: The Seneca Falls Declaration of Sentiments

Friday: Wendell Phillips, from "Shall Women Have the Right to Vote?"
National Woman Suffrage Association, from "Declaration and Protest of the Women of the United States"

Week 3

Monday: Charlotte Perkins Gilman, "The Yellow Wallpaper"

Wednesday: Jane Addams, from "Why Women Should Vote"
Charlotte Perkins Gillman, from *Herland*

Friday: Nineteenth Amendment and Equal Rights Amendments
Crystal Eastman, "Now We Can Begin"

Unit 3: Against lynching

Week 4

Monday: Ida Wells-Barnett, from "A Red Record" (Chapter 1)

Wednesday: Ida Wells-Barnett, from "A Red Record" (Chapter 10)

Friday: Paul Lawrence Dunbar, "The Haunted Oak"

Week 5

Monday: Silent Protest Parade historical documents
Dyer Anti-Lynching Bill

Wednesday: Claude McKay, "The Lynching"

Friday: Langston Hughes, "Christ in Alabama"

Week 6

Monday: Richard Wright, "Between the World and Me"
Abel Meeropol/Billie Holliday, "Strange Fruit"

Wednesday: review for midterm

Friday: midterm

Unit 4: Race Relations and the Protest NovelWeek 7

Monday: Richard Wright, *Native Son* introduction and Book One

Wednesday: Richard Wright, *Native Son* Book One

Friday: Richard Wright, *Native Son* Book Two

Week 8

Monday: Richard Wright, *Native Son* Book Two

Wednesday: Richard Wright, *Native Son* Book Two

Friday: Richard Wright, *Native Son* Book Two

Week 9

Monday: Richard Wright, *Native Son* Book Three

Wednesday: Richard Wright, *Native Son* Book Three

Friday: Richard Wright, *Native Son* Book Three

Week 10

Monday: Richard Wright, *Native Son* Book Three

Wednesday: Richard Wright, *Native Son* How "Bigger" Was Born, Note on the texts

Friday: James Baldwin, "Everybody's Protest Novel"

Unit 5: Civil RightsWeek 11

Monday: Martin Luther King, Jr., “Letter from Birmingham Jail”

Wednesday: James Baldwin, “My Dungeon Shook”

Friday: John F. Kennedy, “On Civil Rights”

Week 12

Monday: Malcolm X, from “The Ballot or the Bullet”

Wednesday: John Lewis, *March*, Book Three

Friday: John Lewis, *March*, Book Three con’t.

Unit 6: Today’s American Protest LiteratureWeek 13

Monday: Amiri Baraka, “Protest Poetry”
Patricia Smith, “No Would of Exit”
Explanation of group facilitations

Wednesday: Preparation for group facilitations

Friday: Preparation for group facilitations

Week 14:

Monday: student-generated or chosen text: student-facilitated discussions

Wednesday: student-generated or chosen text: student-facilitated discussions

Friday: student-generated or chosen text: student-facilitated discussions

Week 15:

Monday: student-generated or chosen text: student-facilitated discussions

Wednesday: student-generated or chosen text: student-facilitated discussions

Friday: wrap-up, review for final exam

Group facilitation guidelines and suggestions

Our last unit of the year will focus on examples of protest literature from the social movement of your choice. In groups, you will select a text (or several) to share with the class. Your group will lead the class discussion regarding your chosen text(s) and you should be prepared to ask questions and provide context as needed. Your presentation should be between 30-40 minutes.

Some suggestions to help you get started:

Determine the social movement you will focus on. You are permitted to choose a movement discussed in class as long as your presentation is focused on texts we have not yet read.

Select a text or texts to examine. Consider the following questions:

- What is the sociohistorical context of the social movement/issue?
- How are these texts examples of protest literature? What, specifically, is being protested, and how?
- What criteria was considered in evaluating the text(s)?
- If you have multiple texts, what is their relationship?
- Who were these pieces intended for?
- Did the text have the effects intended?
- How have the texts played a role in the movement you selected?

Consulting the major questions we returned to throughout the course may help you shape your presentation. The questions are listed in the syllabus.

You will have 2 class periods to prepare.

Project 2 revised

Handout Describing M.A.D.

For the next several weeks, we will be working on a set of short writing projects. Some assignments will be in collaboration with your writing group, some will be partner work, and some will be individual work. These writing tasks tie in to what we have been discussing throughout the year about identity and how we position ourselves within the contexts surrounding us.

Here are some major questions we will consider:

- How do the opinions and expectations of others shape our identities?
- How does our knowledge of history and context affect our perspective?
- How can we use writing to respond to the stereotypes and injustices we have been affected by?
- How can we use writing to help form and express identity?
- How do writers make grammatical choices to convey a specific message, even when those choices “break the rules”?

In order to be successful and engage with these ideas in ways that are meaningful, you will need to do the following:

- Attend class every day. Your presence and participation are vital to the success of our entire class.
- Come prepared. You will have sufficient time to complete these tasks during class, but your time is best used when you are on task and ready to work.
- Be willing to let others see your work in progress. We are *all* joining together to navigate these tasks together. I am not asking you to be perfect, but I am asking you to help and be helped by your peers.

I am excited to join you in this project for the next few weeks and I know you will produce some powerful pieces. I can't wait to hear more about your stories. As always, I am here for you and with you – let me know if you have any questions along the journey.

-Mrs. Goodman

Daily Schedule

WEEK 1

	In Class	At Home
Monday, March 13	<p>RN¹: Make a list of the expectations society has of the following groups: girls, boys, men, women.</p> <p>Think/pair/share ²following writing time, then we will make a master class list for the categories girl and woman. Next, this is complicated by asking students how the following categories affect these expectations: age, socioeconomic status, race, ethnicity, marital status, family size, career, education, geographical location, culture, religion. Guided discussion after several minutes of writing time on context and binaries of these stereotypes.³</p> <p>Students will read “Girl” by Jamaica Kincaid ⁴and write a response in RN or on the text itself.</p>	<p>Re-read “Girl” by Jamaica Kincaid.</p> <p>This time, make note of any questions ⁵you have about the text, the author, the context, etc.</p>

¹ RN represents a Response Notebook – my classroom version of a daybook or a journal. RN use is designed with the intention of helping students with a daily writing practice that is informal and low-stakes while also being practical and reflective. Urbanski compares writing with running, noting that “both take dedication and practice, and both abilities disappear if they are not used” (1). The RN is a place for students to jot down ideas, reflect on an activity, or consider connections between the world they live outside of school and the ideas they encounter in our classroom. The RN will hold many ongoing lists or topics to consider so students have easy access to visit and re-visit their writing throughout the semester. This supports the notion that writing is a process (often not a linear process), is composed mainly of pre-writing, and we can “glory in its unfinishedness” (Murray 4).

² I use think/pair/share as an active, cooperative learning strategy. Lange, Costley, & Han note that think/pair/share engages student interaction and participation while “actively involving the students in the thinking process when preparing for discussion, and promoting retention of critical information” (262). It allows students to incorporate talking into the prewriting phases and as a form of prewriting itself, as noted by Emig (123). I use this regularly throughout the semester to encourage students to collaborate and peer review at a level deeper than grammar and mechanics.

³ In her many descriptions of culturally responsive classrooms, Gay advocates the importance of open, explicit communication and a recognition of the discourse we use to frame our discussions. She notes that “language is not merely a reproducing instrument for voicing ideas but rather is itself the shaper of ideas” (80). We will engage in this whole class discussion as a continuation of the think/pair/share observations, with particular attention to the ways in which the words we use tend to frame the way we think about topics like gender and stereotypes.

⁴ I purposely selected this piece due to its powerful nature and its accessibility. Because a major goal of this project is to encourage students to see and use writing as an avenue for speaking back to injustices, I wanted students to see a mentor text that modeled this in a personal way. This piece addresses stereotypes and gender roles, both topics my students are knowledgeable about in their cultural and personal contexts and identities.

⁵ Student-centered classrooms and inquiry-based instruction are areas I am trying to purposefully develop in. By having students write their questions and then discuss them with partners the following day, I can identify what they find important and see their process of engaging with the text before I begin my questioning. Ray notes that

<p>Tuesday, March 14</p>	<p>In pairs, share and discuss your initial reactions and questions about “Girl.” Your pair will choose the two most significant questions⁶ and add them to the class list. As a class, we will organize the questions and choose the ones we feel most important to understanding the text.</p> <p>RN: Write down at least 5 observations you have about the format of the text – this can include anything related to voice, grammar, structure, etc. Short discussion on student observations.</p> <p>Use the digital copy of “Girl”⁷ to revise the piece, adding standard punctuation or revising the format/mechanics to follow standard/traditional “rules.” Think/pair/share your changes and discuss why you made them.</p> <p>Whole group: look at several student examples and discuss the rhetorical choices that were made.</p>	<p>Come up with a metaphor⁸ to describe your reading experience of “Girl.” Include at least a paragraph and explain your choice. For example: The text is a roller coaster, taking the reader on a rapid journey of emotional highs and lows.</p>
<p>Wednesday, March 15</p>	<p>Student volunteer re-reads “Girl” out loud. Volunteers share the metaphors they created.</p> <p>RN: Compile a list of when and how to use semicolons. Give an example for each “rule.” What might lead you to choose a semicolon over another punctuation choice? You may work with a partner.</p> <p>Whole group semicolon review: When and how are semicolons traditionally used? How does “Girl” use semicolons? Does this abide by traditional uses? Why</p>	<p>N/A</p>

in this model, student responses “aren’t just fillers to engage them for a moment before [the teacher] gets on to the important stuff she wants to say; their responses *are* the important stuff” (22). This, she observes, allows students to learn to write “from *reading* than from *teaching*” (32).

⁶ This allows students to articulate their choices to each other, making decisions about what is most important to know about the text. Having a paired discussion of individual questions should lead to some of those questions being addressed or answered by peers, encouraging and supporting the belief that students are capable of producing effective responses and dialogue in the classroom.

⁷ See materials appendix for a copy of this document.

⁸ Asking students to compare the reading of a short story to another object/experience is intended to support the notion that grammar is a rhetorical choice. Here, students must intentionally think about structure, grammar, and format and analyze how those features affect them as a reader.

	do you think Kincaid uses semicolons this way? What effect does this have on you as a reader? ⁹ Refer back to student-edited copies and discuss the different readings of student and Kincaid’s grammatical choices.	
Thursday, March 16	Re-read “Girl.” Ask students to pay attention to any repetition, rhythm, and parallel structure they hear. Play video of Kincaid reading “Girl.” Write notes in RN. RN: Choose one example you found of repetition, rhythm, or parallel structure. Discuss what effect this has on the piece and your response to it as a reader. Challenge: come up with another metaphor to describe this aspect of the text. Volunteers ¹⁰ can share their responses. Parallel structure, rhythm, and repetition ¹¹ : whole group review, then students work in pairs to identify and group pieces of “Girl” that demonstrate the features discussed. Share and discuss findings as a class.	Identify the line/phrase/moment you find most influential in “Girl.” Explain your choice, what you think it means within the context of the short story, and why it stands out to you as a reader.
Friday, March 17	RN: Describe the characters in the text. Be sure to list descriptions and reasons why you describe them in this way. Then, list any information you still need in order to more accurately describe the characters. ¹²	N/A

⁹ As Weaver notes, “the acquisition and development of students’ grammatical repertoire – the emergence of more sophisticated grammar – is fostered in literacy-rich and language-rich environments and classrooms” (7). Weaver reminds us that teaching grammar in isolation just doesn’t work. Discussing semicolons here is an opportunity for students to see how Kincaid makes conscious choices about punctuation, even when those choices “break the rules.”

¹⁰ I believe it is important for students to have the opportunity to share their writing with audiences whenever possible and when they feel comfortable. Providing opportunities for students to share drafts and informal writing is intended to help them see that there is value in drafts and ideas that are still developing; conferring throughout the process is beneficial and students shouldn’t feel the pressure of waiting to share until they have reached perfection.

¹¹ Noden dedicates a chapter of *Image Grammar* to discussing the rhetorical effects of literal and grammatical repetition – the parallel structures he calls “the artist’s rhythms” (56). As students begin to associate these structures with purposeful rhetorical effects, they can then use those same structures for their own purposes in their own writing.

¹² I assign this task as a way for students to note both what they do know (what information is provided) as well as what they do not know (what information is not provided) about a particular context. Some students may stereotype and/or make assumptions about the speaker, some may do research to try to find the “correct”

	<p>Character investigation: complete the character wheel¹³ for each of the characters in the text. What do we know about each of them? How do we know it/who do we know it from? What don't we know? Share with a partner and then whole-class.</p> <p>Exit ticket: Who is the protagonist of this short story? Who is the antagonist? Support your choices.</p>	
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WEEK 2

	In Class	At Home
Monday, March 20	<p>Mini-lecture: sociohistorical context and brief background information on Jamaica Kincaid and her childhood in Antigua/British West Indies¹⁴.</p> <p>Write a description of womanhood (what it means to be a woman) from the perspective of the speaker in "Girl." Be sure to comment on if/how this differs from your original list created last Monday.¹⁵ Share and discuss as a class.</p>	Complete any writing not completed in class.

answer. This topic is meant to show students the ways in which our assumptions about people affect the way we view them and the beliefs we have about them. I will explicitly mention this purpose to the students.

¹³ The character wheel can be used to "analyze the artistry of a published author's character description" or to "guide students through the process of creating their own character descriptions" (Noden 194). By using the same character wheel for both analysis and composition, I hope that students begin to create regular procedures for examining what they read and write.

¹⁴ Ayers notes that teaching for social justice must address students and the histories of context in which they live. He mandates that teachers keep "one eye firmly fixed on the students – Who are they? What are their hopes, dreams, aspirations? Their passions and commitments? What skills, abilities and capacities does each one bring to the classroom? – and the other eye looking unblinkingly at the concentric circles of context – historical flow, cultural surround, economic reality" (vii). Providing this context is necessary for students to see Kincaid's work in a different light. I purposefully do not frontload with this information because I want students to recognize how contextual knowledge changes the way we view situations; it also provides an opportunity to discuss that it is lack of knowledge which often leads to stereotypes and bias.

¹⁵ This topic asks students to reflect on, synthesize, and apply topics we have already discussed as well as new information raised from the discussions. Students will also re-visit their RN entry from earlier in the week, noting if the specific context of "Girl" has affected their views. This is a purposeful point of reflection, asking students to think about their thinking.

	<p>RN: After learning about some of the context of this piece and its author, how does this change your understanding and opinion of this piece? Class discussion based on RN responses.¹⁶</p>	
<p>Tuesday, March 21</p>	<p>Guided whole class discussion on the role of the girl in the piece. How does her voice fit in? ¹⁷What does she have to say? What is her role/significance in the text? If she were to respond to any of the things said to her, how would she do so? [remind students of the idea of writing back]¹⁸</p> <p>RN: Imagine you are the girl in this piece. How would you respond to the speaker in the piece? How would you write back? Consider content and style – how can you use grammatical choices to add to your point? You may choose several lines to address specifically or you may address the speaker based on the entirety of the text.</p>	<p>Spend 15 uninterrupted minutes working on today's RN "write back."</p>
<p>Wednesday, March 22</p>	<p>In your writing groups¹⁹, discuss your ideas for your "write back" entry. Be sure to discuss your reasoning behind the choices you made/plan on making. After</p>	

¹⁶ As a class, we will discuss our observations of how contextual knowledge affects our perspectives. This is vital to one of the greater goals of the class – for students to be able to engage with an idea, realize what they do and what they do not know, and choose an effective path for questioning and analysis.

¹⁷ We will discuss voice here as a stepping stone to the next few weeks' activities. Here, students will consider voice of a character in a narrative and how that voice is allowed to operate. Later, students will consider their own voice and how it is allowed to operate. I introduce this here to help students build on their ideas of the importance of voices and how they function – they can experiment with some of their thoughts through a character separate from their own life and then hopefully feel the confidence to experiment with how they see their own voice functioning later in the unit.

¹⁸ This notion of "writing back" is a major component of this plan. Tatum asserts that students need to "continue to tell their stories and write their own life" (31). This includes responding to their experiences, and this unit in particular aims to encourage students to use writing to find and share their voice with a specific audience. This will not be the first time we discuss the idea, but it will be one of the first times I explicitly ask students to consider what this would look like in their lives and to attempt to do so through various writing purposes and forms.

¹⁹ Gallagher uses writing groups as a "vehicle to build agency in young writers" (119). I find writing groups to be beneficial if done purposefully and carefully; students will meet with the same groups throughout the year. This is a time for students to share early stages of their work, receive timely feedback from multiple readers, and discuss their writing choices. I use this time to observe the groups and answer questions if needed.

	<p>everyone has shared, distribute the handout²⁰ and project guidelines.</p> <p>Whole class: review writer’s memo²¹ and project guidelines; answer any questions about assignment.</p> <p>Groups will continue writing, drafting, and giving feedback on the handout.²²</p>	<p>“Write back” assignment due Monday at beginning of class.</p>
Thursday, March 23	<p>Groups will continue writing and drafting, can sign up for an individual conference if desired.</p>	<p>“Write back” assignment due Monday at beginning of class.</p>
Friday, March 24	<p>Student volunteer re-reads “Girl” out loud.²³</p> <p>Groups will continue writing and drafting, can sign up for an individual conference if desired. Feedback handouts must be completed by end of class.</p> <p>Today’s focus: students will spend time incorporating a meaningful non-standard grammatical choice and an instance of parallel structure or repetition²⁴.</p>	<p>“Write back” assignment due Monday at beginning of class.</p>

²⁰ See “Week 2 Assignment: Writing Back” in the materials appendix.

²¹ Writer’s memos are one way I envision employing conversation between the writer and reader(s) as part of the assessment process. McKeachie notes that “feedback is not a monologue” and that it must be “geared toward strengthening the student’s ability to judge the quality of their own work” (114). Students are asked to think about and articulate the choices they make in their writing. Rather than relying on assumption, this allows me to look at the student’s intentions and to converse with them about the quality, purpose, and effectiveness of their work. It is also an opportunity for students to communicate the specific type of feedback they are looking for.

²² McKeachie notes several benefits of peer feedback: “Seeing examples of the work of others and commenting on them also helps students become more objective and critical about their own work. When students respond to others’ work and receive comments on their own work, this enhances their understanding of what quality looks like and how to produce it. They learn that quality does not come in pre-determined form; rather, there is a spectrum of possibilities” (117). This allows students to discuss their choices and questions and receive multiple perspectives on ways to accomplish their specific writing goals for the project.

²³ Because the assignment is directly in response to this text, I want students to be able to revisit it before we hear the responses students have constructed. This will help students more accurately assess if the groups have accomplished what they have intended to do.

²⁴ Here, students will practice incorporating the grammatical choices we analyzed throughout the week. This is an opportunity for them to take the options into their own context and use them for their own purposes.

WEEK 3²⁵

	In Class	At Home
Monday, March 27	<p>Each writing group will share at least one member's work, reading out loud as students follow along with their own copy. Students will write feedback for each person who shares following their presentation.²⁶</p> <p>RN: Reflect on the process of writing this assignment OR reflect on one presentation.</p>	N/A
Tuesday, March 28	<p>RN: Revisit your identity webs; choose one category and expand upon how this fits into your identity. How did this form? Whose voices are most influential? How does this change in different contexts or over time?²⁷</p> <p>Time for sharing if anyone volunteers.</p> <p>Read sample partner poem. ²⁸After a brief discussion on student observations, review and note parallel structures and repetition observed.</p>	Re-read example partner poem. Complete any portion of organizer not finished in class.

²⁵ This week's focus is an adaptation of a lesson created by James and Tolentino, found in *Rhythm and Resistance*. Their main goal for this lesson, as is mine, is to "help students talk back to stereotypes" (121).

²⁶ This is another instance where students are encouraged to hear multiple perspectives in response to their work rather than simply hearing my response as an authoritative and ultimate judgment. Having students participate in roles of providing feedback and assessment also encourages them to ask these questions about their own work.

²⁷ Jones-Walker conceptualizes identity as "at once micro and macro, structural and cultural, material and ideological, ascribed and self-ascribed... microlevel interactions are informed by larger sociohistorical models and act together to inform individuals and the space they inhabit" (5). Identity is something that we will write about, read about, talk about, and think about throughout the semester. Here, students will re-visit a graphic organizer they began earlier in the year and think/write about one aspect of their identity more deeply.

²⁸ I will attempt to provide a sample written by myself and another teacher with whom the students are familiar. For the purpose of this project, a sample of the partner poem from James and Tolentino's lesson has been included in the materials appendix.

	<p>In pairs, students discuss why they believe the authors wrote this poem. Discuss as a class (writing back to stereotypes or unfairly categorized/imposed identity).</p> <p>As a class, create organizer ²⁹based on poem's categories and descriptions.</p> <p>Exit ticket: Note the line of the partner poem you find most powerful. What made it stand out to you?</p>	
Wednesday, March 29	<p>RN: Complete the organizer we created yesterday, this time describing yourself. ³⁰You may repeat the categories from the sample t-chart, but your descriptions should be self-generated.</p> <p>In pairs, share and discuss your ideas. Choose a partner and identify a common category to write about in your own partner poem. ³¹</p> <p>Whole class: review writer's memo and project guidelines; answer any questions about assignment.</p>	Partner poems due Tuesday at the beginning of class.

²⁹ See the materials appendix for template and examples. This activity is designed to help students see how the poem addresses the personal or identity categories which they are writing against.

³⁰ This is a transition from analyzing information encountered in reading to a direct connection of how students have encountered these categories in their own lives. Students should have the familiarity of the chart and their own knowledge of experiences to help them choose what to include and how they wish to describe themselves based on the categories they choose.

³¹ This is the students' opportunity to notice both difference and similarity by writing with someone and addressing the same categories as two separate individuals. In order to scaffold students to this point, I provide the structure of the partner poem and analyze an example together, discussing features and explaining how it addresses its intended audience. Students then have the support of their partner in this project.

	Pairs continue writing and drafting, can sign up for conference ³² .	
Thursday, March 30	<p>RN: If readers of your poem could walk away knowing only one new thing about you, what would you want that to be? How are you incorporating this into your poem?</p> <p>Pairs continue writing and drafting, can sign up for conference.</p>	Partner poems due Tuesday at the beginning of class.
Friday, March 31	<p>Brushstrokes workshop: Whole class will look at how the authors use appositives, adjectives out of order, and specific action verbs³³ to give precise detail to readers.</p> <p>Pairs will look over their draft and focus on adding appositives, adjectives out of order, and more specific action verbs. They will exchange poems with another group and provide feedback on their use of those 3 tools.</p>	Partner poems due Tuesday at the beginning of class.

WEEK 4

	In Class	At Home
Monday, April 3	Pairs continue writing and drafting and can sign up for conference. Be sure to complete writer's memo if not complete yet.	Partner poems due tomorrow at the beginning of class.
Tuesday, April 4	Pairs present poems and discuss their choices while students follow along with their own copy; students	N/A

³² As another opportunity to assess through conversation, I offer short student conferences with the pair and myself. For this project, they will not be mandatory, but most students do take advantage of the opportunity.

³³ These three features are techniques Noden provides for adding detail and encouraging students to see the writer as an artist. Pointing out examples in this mentor text and discussing their rhetorical effects will help students take the risk of adding them to their own writing.

	<p>write feedback following each presentation.</p> <p>Whole class: watch single story video³⁴</p> <p>RN: Write your reaction to the video. How does your partner poem speak to what the video advocates for?</p>	
Wednesday, April 5	<p>RN: Discuss a stereotype that has/currently affects you personally. How do you feel and respond when the way others see you is different than the way you see yourself or the way you wish they would see you?³⁵</p> <p>Whole class: video³⁶ and discussion; complete They Say I Say³⁷ based on video.</p> <p>Briefly re-visit notions of “writing back” and describe individual “write back” assignment and writer’s memo.</p>	<p>List potential topics for your assignment: what/who will you write back at/to? Who will be your audience? Identify the one you wish to proceed with.</p> <p>Assignment due at beginning of class period next Wednesday.</p>

³⁴ https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story This is a TED talk discussing the dangers of believing a single narrative about individuals and cultures. Students are then asked to connect the ideas in this video with their purposes in writing their partner poems.

³⁵ Christensen and Watson note that “when we open our classrooms for students to discuss contemporary issues, we encourage commitment to active engagement as citizens of the world” (iii). In order to acknowledge that stereotypes exist in our daily lives and can be devastating to our identities, I ask students to go beyond analyzing the issues that affect characters in the narratives we read and to share their own – to write themselves into narratives and to share their own stories.

³⁶ <https://www.youtube.com/watch?v=MEVmeJ1NVqU> This video is spoken word performance of a student’s journey navigating high school and the barriers attached to his “at risk” label. This is an engaging exposure to a student “writing back” to a stereotype that affected him deeply. This student is in a similar place in life as my students (age, academic experience) and I want my students to see that someone their age can produce powerful work that causes change.

³⁷ See material appendix. This is designed with the idea of differentiating between the ascribed and self-ascribed pieces of our identity (Jones-Walker 5). Often times these overlap, and I want students to continue to investigate how the multiple voices in our identities contribute to the ways in which we see ourselves and others.

Thursday, April 6	<p>RN: What lasting effects do you want your “write back” piece to have on your audience?³⁸ What do you want to accomplish with your piece? [share my example]³⁹</p> <p>Re-read Kincaid’s “Girl.”⁴⁰ As a class, discuss potential formats as well as the pros and cons of each format and the rhetorical choices that can be made. Students may work with partners to talk through their ideas on format and content.</p> <p>As a class, we will formulate a rubric⁴¹ to evaluate assignments. This rubric will apply for projects of any format.</p>	<p>Choose the format you wish to use and begin writing (spend about 20 minutes)</p> <p>Assignment due at beginning of class period Wednesday.</p>
Friday, April 7	<p>Whole class: share and discuss my draft so far.</p> <p>Students continue writing and drafting; may peer review and can sign up for conference.</p>	<p>Assignment due at beginning of class period Wednesday.</p>

³⁸ I ask students these questions so they can consider the outcome before they worry about the format. Just as backward design is intended for instructors to identify learning goals before planning particular activities in order to accomplish those goals, this helps writers identify their greater purpose and audience before trying to figure out how to organize their response.

³⁹ Gallagher and many others insist that students need to see their instructors write alongside them. He writes, “I am the best writer in the room, and as such, I need to show them how I grapple with this mysterious thing we call writing. You are the best writer in your room; your students need to stand next to you and see how you struggle with the process as well” (15). This is an opportunity for me to model each step of this week’s major writing task – I will share the select stereotype I wish to address, write my response alongside them for today’s RN discussion, and continue to share my work with them at the same pace as they are asked to do so.

⁴⁰ We will revisit “Girl” and I will discuss my choice of revising/writing my own version as a way to speak back against the stereotype I’ve chosen to address.

⁴¹ The goal here is to involve students in the assessment process. Because this is such a personal topic, I don’t want students to be afraid of being marked incorrect for their content; involving students in this process gives them a voice in how they will demonstrate their engagement with this task and it will help them know if they are meeting the expectations throughout the writing process. Students will also be asked to explain how they believe their submission meets these expectations and standards.

WEEK 5

Monday, April 10	<p>Whole class: students will review my draft ⁴²and provide verbal feedback based on revision checklist.</p> <p>Students continue writing and drafting. Students will share with their writing groups today and receive feedback via a revision checklist that is formulated from the rubric.</p>	Assignment due at beginning of class period Wednesday.
Tuesday, April 11	<p>Students continue writing and drafting.</p> <p>RN: Describe how your project meets the rubric expectations. Choose 3 rhetorical choices you made and explain why you made them.</p>	Assignment due at beginning of class period tomorrow.
Wednesday, April 12	<p>Whole class: voluntary⁴³ sharing of student work; share my own work. Students will provide feedback to volunteers using the class generated rubric.</p> <p>RN: Respond in any way you'd like to the work your classmates shared today.</p>	N/A
Thursday, April 13	<p>RN: Think about the writing we have encountered over the last several weeks – what new things did you think about? How were you challenged? How has your</p>	N/A

⁴² This demonstration allows students to practice using the revision checklist and use the rubric for assessment. I will allow my work to be reviewed so students can see that all writers can use feedback for positive change. This should familiarize students with the revision checklist and process before they are expected to carry it out with their writing groups.

⁴³ I make this assignment voluntary to share because of its personal nature. I do not think forcing students to share every assignment, particularly ones that may be difficult to write due to emotional or heavy topics, is a characteristic of a culturally responsive classroom. Although I hope that our classroom would be a safe space for students to share about their experiences, I do not believe forcing them to do so publicly is beneficial or aligned to meeting a specific learning goal – it something to aim for, but cannot be meaningful or transformative if it is mandated.

	<p>vision of yourself as a writer been affected? What would you change? What do I, as your teacher, need to do better/differently in the future?⁴⁴</p> <p>Discuss RN responses and debrief as a class. Do we wish to share our work with anyone outside of the classroom? If so, who and how?⁴⁵</p>	
Friday, April 14	<p>Class discussion and research⁴⁶ on how to go about sharing our work. This can be done in groups or individually depending on the outlets students decide to pursue.</p>	N/A

⁴⁴ This is a significant moment for students to purposefully reflect on their learning and their engagement with the unit. McKeachie writes, "Providing your students with opportunities to identify how the material presented in your courses might be useful to them, now or in the future, as they strive to reach their own educational, personal, social, or occupational goals can enhance motivation as well as cognitive effort" (294). This is also valuable for me to hear their feedback so that I can self-assess my role and if/how the assignments have supported the learning goals. Practicing this with my students builds relationship, reminding them that I care about their input and value their feedback.

⁴⁵ This is another opportunity to give students advocacy in selecting their audience. Once they have had a bit of distance from the writing, I want them to consider sharing it with an audience outside of our classroom as a way to "write back" to a larger community. Their words, experiences, and stories are valuable and I desire for them to see that outside of our class context.

⁴⁶ Giving students class time to search out the ways and places in which they can share their work is important. If I expect students to do so on their own time, I am devaluing the significance of sharing their work outside of our classroom community. Students who decide not to share their work may assist other students in this process.

Materials Appendix:

Jamaica Kincaid's "Girl" editable text with punctuation removed (Week 1)

Week 2 Assignment: Writing Back (Week 2)

Writer's Memo (Week 2)

Sample Partner Poem (Week 3)

Partner Poem Organizer (Week 3)

They Say, I Say (week 4)

Girl by Jamaica Kincaid

Most punctuation has been removed from original publication.

Wash the white clothes on Monday and put them on the stone heap wash the color clothes on Tuesday and put them on the clothesline to dry don't walk bare-head in the hot sun cook pumpkin fritters in very hot sweet oil soak your little cloths right after you take them off when buying cotton to make yourself a nice blouse be sure that it doesn't have gum in it because that way it won't hold up well after a wash soak salt fish overnight before you cook it is it true that you sing benna in Sunday school always eat your food in such a way that it won't turn someone else's stomach on Sundays try to walk like a lady and not like the slut you are so bent on becoming don't sing benna in Sunday school you mustn't speak to wharf-rat boys not even to give directions don't eat fruits on the street flies will follow you *but I don't sing benna on Sundays at all and never in Sunday school* this is how to sew on a button this is how to make a buttonhole for the button you have just sewed on this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming this is how you iron your father's khaki shirt so that it doesn't have a crease this is how you iron your father's khaki pants so that they don't have a crease this is how you grow okra far from the house because okra tree harbors red ants when you are growing dasheen make sure it gets plenty of water or else it makes your throat itch when you are eating it this is how you sweep a corner this is how you sweep a whole house this is how you sweep a yard this is how you smile to someone you don't like too much this is how you smile to someone you don't like at all this is how you smile to someone you like completely this is how you set a table for tea this is how you set a table for dinner this is how you set a table for dinner with an important guest this is how you set a table for lunch this is how you set a table for breakfast this is how to behave in the presence of men who don't know you very well and this way they won't recognize immediately the slut I have warned you against becoming be sure to wash every day even if it is with your own spit don't squat down to play marbles you are not a boy you know don't pick people's flowers you might catch something don't throw stones at blackbirds because it might not be a blackbird at all this is how to make a bread pudding this is how to make doukona this is how to make pepper pot this is how to make a good medicine for a cold this is how to make a good medicine to throw away a child before it even becomes a child this is how to catch a fish this is how to throw back a fish you don't like and that way something bad won't fall on you this is how to bully a man this is how a man bullies you this is how to love a man and if this doesn't work there are other ways and if they don't work don't feel too bad about giving up this is how to spit up in the air if you feel like it and this is how to move quick so that it

doesn't fall on you this is how to make ends meet always squeeze bread to make sure it's fresh *but what if the baker won't let me feel the bread* you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread

Week 2 Assignment: Writing Back

Your group will complete this for each member's contributed writing. Remember to provide specific, useful feedback – a generic “good job” isn't very helpful for revision. Feel free to ask the author any clarifying questions you may have. You may complete this electronically. Please submit this once your writing group has completed it for each member.

Reviewer's name	Initial response	Effective attributes	Suggestions for revision	Check if applies: author effectively uses...	As a reader, I think/feel...
				Repetition Parallel structure Non-traditional grammar patterns	
				Repetition Parallel structure Non-traditional grammar patterns	
				Repetition Parallel structure Non-traditional grammar patterns	
				Repetition Parallel structure Non-traditional grammar patterns	
				Repetition Parallel structure Non-traditional grammar patterns	

Questions for Mrs. Goodman:

Writer's Memo: Week 2 Assignment

Although the product of our writing is important, the process of our writing is equally as valuable, and I am interested in hearing how this went for you. Please answer the following questions and be prepared to submit them when you turn in your assignment.

- Identify the audience of your writing. Who are you writing to/for?
- If you had to identify *one* thing that you want your audience to understand about or because of your writing, what would it be?
- Describe the revision process. What was difficult? What was easy?
- We looked at parallel structure and some non-traditional grammar choices in Jamaica Kincaid's "Girl" and focused on including these in our own work. How do you think your piece effectively incorporates these?
- What type of feedback from me would be helpful? List any specific questions you have for me about your work.

Sample Partner Poem

A Woman of Color

by Shwayla James and Heidi Tolentino

I am a woman of color.
I am a woman of color.

I am the rich color of rice paper, swirling taupe, yellow and cream.
I am caramel-colored latte with a drop of Hershey's special dark chocolate.

The slant of my almond eyes denotes honor.
The deep brown specks in mine line the Nile River.

My highlighted curls defy the tradition of straight, long, and black.
Remnants of pin curls, hot pressing combs, and ragtag scarves proudly lie on each strand of my head.

I am proud to be half Barbie's height, twice her weight, and capable of kickin' her butt.
I got your back, girl!

Don't call me Chinese, call me Asian, or call me nothing at all.
African American—a name I grew to love, and I now embrace.

I am from generations of proud Samurai and religious European peasants.
I am from slaves who were whipped and beaten, but who left a strong-willed people.

I am a bamboo cane that bends, but will not break.
I am sugarcane, whose ancestors knew bamboo canes on their backs, who have defied the odds.

The native tongue of my family is not one to be mocked or imitated, but whispered quietly, poetically.
The rhythms of Ebonics call and answer when chosen in the right company.

Sushi glistens, the work of my tireless fanning, my job, and my heritage.
The scraps given to my people by their master which have become a specialty, made with seasoned soul.

Raised by two parents, four grandparents, and eight great-grandparents, generations of people pleasers.
Daughter, granddaughter, and great-granddaughter, who's been passed the torch of our Matriarch.

I am not yet a mother.
I am a single mother who is not a statistic; I am focused, determined, and a homeowner, too!

No, I'm not a genius, I can't do math, and I drive faster than you do. Don't box me in!
*Are you surprised I can read, write, and spell, too? I'm educated and have never been in a jail with jumpsuit blues.
 Don't box me in.*

I am a loud-talkin', gum-snappin', name-callin', in your face kind of Asian woman.
I am a soft-spoken, leg-crossin', passive don't mess with me Black woman.

We are women of color.
We are powerful, strong, and whole.

Source: Shwayla James & Heidi Tolentino, from "Brown Doll, White Doll" published in *Rethinking Schools*.

Partner Poem Organizer

Use this organizer to help you get started on your own version of the partner poem. You may choose to address different topics/categories as you see fit.

Topic/category addressed	Vivid, detailed description
Skin color	
Eyes	
Hair	
Physical stature	
Ethnicity	
Lineage	
Cultural symbol	
Language	
Food	
Immediate family	
Relationship status	
Intellect	
Personality/demeanor	

They Say, I Say

Complete the chart based on the video “A System Not Made For Me”. Your observations may be ones that are explicitly stated in the video or ones that are suggested/ implied. There are more than 5 examples in his speech, but focus on 5 observations. We will eventually share our responses as a group to come up with a master list.

They say (What did others say about Jonathan – either through their words or actions?)	I say How did Jonathan respond?

CCSS alignment

CCSS.ELA-LITERACY.RL.11-12.6 [weeks 1,4]

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement)

CCSS.ELA-LITERACY.W.11-12.3 [weeks 2,3,4]

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.11-12.4 [weeks 2,3,4]

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.W.11-12.5 [weeks 2,3,4]

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

CCSS.ELA-LITERACY.W.11-12.10 [weeks 1,2,3,4]

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

CCSS.ELA-LITERACY.SL.11-12.1 [weeks 1,2,3]

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.

CCSS.ELA-LITERACY.SL.11-12.1.B [weeks 1,2,3]

Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

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Project 3 revised

Empowering Literacy: Incorporating Active, Questioning, and Student-Centered Classroom Contexts

In a best attempt to capture the meaning of literacy within the constraints of a short definition, I define literacy as being able to navigate sign systems for understanding, applying, and expressing meaning within a particular context. To be literate is to make meaning of and engage with the world around us. Literacy can be (and frequently is) multi-modal, meaning that we navigate sign systems beyond written text. Literacy is also practiced and performed in community, meaning that there are social ramifications tied to literacy proficiencies.

In his discussion of the social implications of literacy in America, Finn (1999) observes two types of education: domesticating and empowering. He describes domesticating education as leading to “functional literacy, literacy that makes a person productive and dependable, but not troublesome” (p. x). This stems out of what Paulo Freire (2005) calls the “banking” concept of education, one which “turns students into receptacles to be filled by the teacher” and makes education “an act of depositing, in which students are the depositories and the teacher is the depositor” (p. 72). Banking education is passive, reliant on complicity and obedience, and produces students who exit with domesticating literacy – functional, but not transformational. Alternatively, what Finn (1999) calls empowering education “leads to powerful literacy, the kind of literacy that leads to positions of power and authority” (p. x). This literacy grows out of what Freire (2005) calls “liberating” or “problem-posing” education, a system intentional in combatting oppression (p. 83). Empowering literacy, in order to lead to sociocultural mobility and autonomy rather than compliance, should be multifaceted in nature. Although I cannot encompass all facets of empowering literacy, my focus is on three main qualities which I believe to be transferrable in many contexts: active, questioning, and individual-centered.

Empowering literacy seems best described by what it *does* rather than what it *is* because it involves action. It is not merely the completion of a transactional input or withdrawal of information; rather, it is dynamic and adaptive to new contexts, situations, or problems. The International Reading Association (2012) adds that literacy “refers both to students’ capacity to apply knowledge and skills in key subject areas and to their ability to analyze, reason, and communicate effectively as they pose, interpret, and solve problems in a variety of situations” (p. 3). This definition alone involves students performing seven actions, many simultaneously, in order to display literacy. Because new literacies are emerging alongside new technologies, empowering literacy involves an active pursuit of progress and new applications of knowledge and understanding. “Apart from inquiry,” notes Freire (2005), “apart from praxis, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other” (p. 72). Individuals displaying empowering literacy are not content with a stagnation of growth and learning – they are consciously seeking new ways in which to navigate and potentially contribute to the sign systems around them.

Just as empowering literacy is not passive, it does not passively accept all interpretation as authoritative or all-encompassing. Empowering literacy seeks not only to identify what is known, but also what is not yet known and why it is not yet known. Perspective and position awareness are crucial in order for questioning to take place. An individual demonstrating empowering literacy asks whose voices have been included and whose voices have been excluded within a particular context. They can orient themselves within the conversation and recognize how their position has been influenced as well as how it aligns with the rest of the conversation. Empowering literacy allows individuals to critically examine their own way of

knowing and to acknowledge that it may not be representative of or superior to all other ways of knowing. It allows for multiple ways of making meaning, multiple ways of knowing and solving a problem, and multiple alternatives to standard practices and expectations.

Empowering literacy is individual-centered. It acknowledges that without the individual, knowledge is powerless and meaning cannot be contextualized. It is not demanding of a standardized, pre-determined product as the only proof of knowledge and understanding. An individual who displays empowering literacy will be able to see their own experiences as meaningful and contributive rather than an obstacle to be diverted in pursuit of success. Empowering literacy recognizes the uniqueness of the individual rather than assuming they fit a stereotype or single story; it requires the individual's experiences to be valued alongside those of different experiences. Williams (2008) notes that literacy "is not a stand alone set of skills but social practices influenced by context and culture" (p. 683). This implies that empowering literacy involves individuals engaging in community with and for each other. Because it is an active social practice, it recognizes its valuable sociocultural capital and it seeks to assist other individuals and community members in accessing such capital. If this practice is active, critical, and individual-centered, it is likely to be empowering and disruptive to the domestication of stagnant compliance.

As an educator, then, the daily design of instruction should be centered around empowering literacy. My goal is to support students in encountering various sign systems and navigating their way through the nuances of a specific context; they should be able to actively pursue making meaning through questioning as well as analyze the role of and effect on the community. But practically, when it comes to classroom culture and lesson design, what does this look like? Again, I cannot condense the concept of empowering literacy into a neat bulleted

list because it is fluid and contextualized – what I observe with my students is not a template that can be seamlessly copied in another classroom. More generally, I believe empowering literacy in practice involves student self-awareness of literacy, incorporation of multiple dialogues, and student choice.

Across the board, I believe that students know much more than they think they know; they have more literacies than they are able to articulate. Because empowering literacy is questioning and individual-focused, the classroom should be a place where students are shown and reminded of their literacies. By developing a practice of recognizing their contributions and abilities rather than exclusively recognizing their deficiencies, students can see that literacy is not simply a finish line to cross. For example, written feedback on an assignment should acknowledge what the writer does effectively as well as provide clear suggestions for what the writer can do to clarify their work for the reader. This acknowledges the position of the teacher as reader rather than single authoritative voice while also helping the student identify their strengths and weaknesses in a particular context. Because empowering literacy is active, growth needs to be honored as integral to the learning process. Students should also be introduced to and assessed through multiple modalities. This challenges the way students receive and express information, encouraging them to make and express meaning in the ways they see most effective for any given context and rhetorical audience. As students become more aware of their developing literacies, they are more empowered to continue to pursue them actively and meaningfully.

In pursuit of empowering literacy, multiple dialogues should be included in the classroom context. This includes, but is not limited to, reading outside of the traditional literary canon and writing outside of the five-paragraph essay. Students need to see and hear different perspectives,

writing styles, experiences, and voices in order to truly value multiple perspectives, writing styles, experiences, and voices; students can learn that success does not mean filling in a template. Exposure to diverse texts and multiple dialogues honors the individual-centered aspect of empowering literacy – it encourages students to avoid the reductive vision of others and instead adopt an outlook of respect and value. “Banking education resists dialogue,” observes Freire (2005), “while problem-posing education regards dialogue as indispensable to the act of cognition which unveils reality” (p. 83). A classroom embracing multiple dialogues does not allow fear to smother the rich, nuanced realities of diversity. Employing frequent and low-stakes peer review can be an effective way of adopting multiple dialogues into the classroom. Here, the banking notion of teacher as authoritative possessor of knowledge is replaced with a student-centered classroom that honors student knowledge as valuable and significant. These roles remove the unspoken power structure: teachers “exchange the role of depositor, prescriber, domesticator, for the role of student among students” and “the students – no longer docile listeners – are now critical co-investigators in dialogue with the teacher” (Freire, 2005, pp. 75, 81). Students are able to contribute to their classmates’ literacies as well as developing in their own skills of communication, assessment, positioning, and interpretation.

Giving students voice and choice regarding the classroom context is worth the risk if it is done in pursuit of empowering literacy for each student. Students should have a choice in what, why, and for whom they write. Allowing students choice in what they read and how they respond gives them the authority to define what is relevant to their lives; it asks them to make meaning of their contexts and to navigate the sign systems through which they experience everyday life. Giving students choice in how they express the requested application of knowledge empowers them to actively evaluate their knowledge and make thoughtful choices

about communicating that knowledge; it calls upon rather than silences the individual experiences and strengths of each student. Instead of assigning random topics for student research reports, why not have them generate topics they want to investigate? Instead of giving students issues to research and debate, why not ask them to identify the most significant issues in their communities and discuss multiple positions and consequences of those issues? Instead of naming ourselves as the only readers of our students' work, why not challenge them to choose a specific audience and explain how their writing choices effectively engage that audience? Tatum (2009) describes this as the need for students to "continue to tell their stories and write their own lives" (p. 31). This employment of meaningful student voice honors an active, authentic questioning and shows students that they are capable of having significant, powerful conversations and solving problems that exist in their everyday world.

Employing student voice, as well as multiple dialogues and student self-awareness, in pursuit of developing empowering literacies breaks down the school world/"real" world divide, making learning meaningful and applicable to multiple contexts. Bridging this gap and striving for active, questioning, and student-centered classrooms are two significant steps toward putting empowering literacy into practice for and alongside our students.

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Empowering Literacy: Resource for the Classroom

Use these questions to help you identify ways to begin implementing empowering literacy theory in your classroom. Try focusing on one question per week; you cannot make all of these changes at once, but returning to this resource as you plan your lessons and assess your praxis will help you take steps toward cultivating empowering literacy.

Literacy: being able to navigate sign systems for understanding, applying, and expressing meaning within a particular context; to make meaning of and engage with the world around us.

Empowering literacy is active, questioning, and individual-centered.

Empowering literacy in practice involves student self-awareness of literacy, incorporation of multiple dialogues, and student choice.

Student self-awareness of literacy

- How do I recognize student contributions (both publicly and privately) and explicitly identify and acknowledge their literacies?
- In what ways does my feedback acknowledge and affirm what my students do well?
- How do I emphasize and value multiple literacies? Does my gradebook agree with this answer?
- Can my students identify and articulate their literacies?
- How do I discuss the importance of empowering literacy with my students?

Multiple dialogues

- How and where do I include diverse texts and authors in my curriculum?
- How do students hear multiple perspectives and viewpoints on classroom topics?
- How do I challenge students to engage with and analyze perspectives that differ from their own?
- How do students see value in feedback from their peers?
- How do I take the role of “student among students” and encourage my students to be “co-investigators of dialogue” with me?

Student choice

- Where are students offered choice in my curriculum and in my classroom?
- How do I offer opportunities for students to choose an authentic audience for their writing?
- How do I offer students options for demonstrating their literacies in various ways?
- Where do I ask students to generate the topics for their own writing or choose the texts that most interests them?
- How do I encourage students to “tell their own stories and write their own lives?”

Project 4 revised

Query Letter

Ms. Gonzales,

I am Jessica Goodman, a secondary English Language Arts teacher currently living in Ohio. I am writing to inquire if you are interested in publishing a curriculum piece for a high school English course. I am proposing an essay that explores how to teach Richard Wright's *Native Son* within the current sociopolitical climate. The essay will:

1. Discuss the role of identity and identity formation
2. Link the content to social justice education
3. Provide alignment with Common Core Standards

I believe this essay fits within Rethinking Schools' focus on social justice and educational equity; it juxtaposes literary features and character development with conversations about identity, race, and the daily lives our students live. Students will see the rhetorical choices Wright makes and explore ways to use writing as an agent of self-expression and empowerment. A look into Wright's narrative will encourage students to look at the narratives of their own lives and the lives of those around them.

I am happy to discuss this essay further. Thank you for your consideration.

Submission

Living in the time of Trump has spurred my 11th and 12th grade students to ask many questions about race, justice, equality, and equity – practically on a daily basis. Students are feeling the threat of deportation, displacement, and complete upheaval in a very public way, all while trying to navigate their uncertain futures one step at a time. Many, myself included, struggle for words other than *how could this happen?* and *how did we get here?* Part of my job is to walk with my students in figuring out the histories of these complex issues. Richard Wright’s *Native Son* is one of the ways I do just that in my English classroom.

There are many opportunities for meaningful study and discussions in *Native Son*, but my predominant focus is on identity and identity formation. We look at issues such as gentrification and fair housing, racial discrimination, hypocrisy, and oppression, but our main focus is on identity and identity formation. Two main areas of exploration – the narrative setting and Wright’s use of indirect and free indirect discourse – foster this focus.

Using Setting and Narrative Style to Discuss Identity Formation

To get students thinking about identity, I usually ask students questions such as the ones below. We often re-visit these throughout and after reading the novel to see if/how our perspectives have changed.

- What is identity?
- How would you describe your identity?
- Who decides identity? Can you decide your own or do other people have a say?
- Is identity fixed (never changing) or fluid (adaptable, flexible)?
- Whose voice is most important in how you see your own identity?

Nature, Nurture, or Both?

The presence of snow in *Native Son* plays much more than an aesthetic role. When examining the setting and landscape of the narrative, I try to help go beyond simply seeing the weather as a coincidence or natural part of Chicago’s climate. If the snow serves as a representation of the dominance of white supremacy, how can this change the way we read it in the text? Consider the following analysis:

Wright again weaves paradox into Book Two with the use of snow. Bigger is consistently aware of and affected by the snow and the weather, often deterred and slowed down by its cold and unrelenting nature. Bigger is usually on the inside looking out at the snow, deciding how he is to navigate entering into the environment with the least possible consequences to himself. Multiple times, he is restricted and trapped; when he decides to enter the snow, he stumbles and struggles in an attempt to “push it away from himself” (221). Syntagmatically, the snow can serve as a simple part of the setting and another obstacle which Bigger has to overcome. Paradigmatically, though, the snow serves as a representation of the white supremacy dominant in society. The white voice is so pervasive that it seems, to the dominant society, a naturally occurring part of the world, much like the snow. To Bigger, though, it is necessary to enter for his survival and participation in

life. The paradox takes form when this snow, an organic force of nature, creates the circumstances which define Bigger's situations. Bigger is a victim of nature *and* nurture, both necessary, unavoidable, and out of his control in his daily experience. This paradox consequently forces the reader to pick a side: who should receive the blame?

I ask students to analyze how nature and nurture affect Bigger's circumstances and ultimately his identity; I also ask students to do the same for themselves, deciding which is more significant. Students will raise issues of race, gender, and often personal experiences they find influential in their lives. I allow students a lot of time to write and the freedom to do so in more informal structures. Students are navigating these issues daily but are not often asked to articulate their experiences or describe what makes them who they are. I write alongside my students and volunteer to share my response first – but students only share on a volunteer basis.

Whose Voice Matters Most?

The narrator's use of indirect and free indirect discourse provides a great opportunity to discuss the role of multiple voices in identity formation. I've found that a short lesson on the differences of indirect and free indirect discourse is necessary for this claim to make sense in the context of a classroom. Most students have never heard these terms before and truly need to see the difference in order to make the connection to identity. This is a great opportunity to show how a rhetorical style choice is significant and powerful. Consider the following analysis:

Wright's strategic use of indirect and free indirect discourse also serves his purpose of exposing the truth behind social and racial expectations. The use of indirect discourse, employed by a limited omniscient narrator, gives the reader a more authoritative account; Bigger's thoughts are communicated through an outsider rather than through Bigger himself. More effectively, though, is Wright's use of free indirect discourse. By employing this strategy, Wright blurs the lines between the narrator's thoughts and Bigger's thoughts – it is unclear as to whose opinion is being stated. For example, when Bigger is interrogated by the investigators and newspaper reporters, the narrator explains that "Bigger felt this time he had to say something more" (212). A few statements later, though, it is stated that "He was just another black ignorant Negro to them" (212). Is this the narrator's comment on the situation or is it Bigger's opinion of what the reporters think of him? This reflects a larger message within the text: it reveals the blurred lines of the dominant society's voice in the formation of black identity. Is Bigger forming his own thoughts or is he thinking what society tells him to think? Is he viewing his situation through his own lens or through the lens which society tells him he is allowed to use? The reader is also confronted with this question: are judgments based on expectations of the dominant, racist society or are they critical of such hegemony and intentional in deconstructing such expectations?

I ask students these questions in reference to Bigger's identity and then again in the context of our own identities:

- What role does society play in how we see ourselves?
- Can we change the way others see us?

- Do we construct our identity only from our own thoughts, or does society’s voice have a say in how we see ourselves, too?

Again, I ask students to write first before we discuss as a class. I find it helps students organize their responses and consider their experiences before giving a quick, distanced answer. Their paradigms of identity will ideally be complicated through this lesson, and too much too soon can push some students to completely rejecting the connections I’m asking them to attempt.

Post-reading: Bringing it Back to Social Justice

In his book “Against Common Sense: Teaching and Learning Toward Social Justice,” Kevin Kumashiro lists several questions to guide discussion throughout the novel. I attempt to address some of these questions explicitly and connect their implications to my students’ lives and expressed identities.

- What stereotypes did the students believe before reading the novel, and how did those stereotypes influence the ways that they read it?
- Were some stereotypes challenged, and were new ones created?
- Did the students pay attention to some things more than others?
- When were their expectations met or not met, and how did that make them feel about what they were reading?
- Why did they find certain characters or events more likable or believable than others?
- How do they understand the main points of the novel, and why?
- How does the novel complicate the ways they think about racial identity, discrimination, and race relations?
- What does the novel suggest that they themselves need to work on if they are to work toward social justice in their own lives? (80).

There is plenty of opportunity to incorporate accompanying writing tasks which explore in depth some of the issues raised in this lesson. The more I include my students in choosing these type of tasks, the more powerful they seem to be.

CCSS Alignment: Grades 11-12

CCSS.ELA-LITERACY.RL.11-12.1

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.

CCSS.ELA-LITERACY.RL.11-12.3

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.L.11-12.3

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.

Resources:

“English Language Arts Standards.” Common Core State Standards Initiative, 2017. Web. 1 November 2017.

Kumashiro, Kevin K. *Against Common Sense: Teaching and Learning toward Social Justice*. New York: RoutledgeFalmer, 2004. Print.