

12.1.1**Lesson 5****Introduction**

In this lesson, students continue their analysis of *The Autobiography of Malcolm X* and continue to explore techniques of narrative writing. Students read the opening section of chapter 4, pages 59–62 (from “Shorty would take me to groovy, frantic scenes” to “I never missed a Roseland lindy-hop as long as I stayed in Boston”), in which Malcolm X describes how he learned to dance and adjusted to life in Boston. Student groups answer questions focused on determining the author’s purpose and how style and content contribute to the power or beauty of the text. Students also begin working with standard W.11-12.3.a, which asks them to focus on using narrative techniques in their own writing. Student learning in this lesson is assessed via a Quick Write at the end of the lesson: Analyze how style and content contribute to the power or beauty of the text in chapter 4.

At the end of the lesson, students are introduced to the Performance Assessment task, a practice college interview at the end of the module. Students discuss the task, purpose, and audience for a college interview. For homework, students write a list of ideas about how they would respond to the following college interview question: What three adjectives best describe you?

Also for homework, students review the first paragraph of chapter 1 and respond briefly in writing to the following prompt: In chapter 1, how does the author of *The Autobiography of Malcolm X* engage and orient the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters? Also for homework, students reread their personal narratives from 12.1.1 Lesson 2 and consider whether they would like to expand those personal narratives into longer compositions or try a different Common Application prompt in 12.1.1 Lesson 6.

Standards

Assessed Standard	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Addressed Standard(s)	
W.11-12.3.a	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. a. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. b. Apply <i>grades 11–12 Reading standards</i> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i> , presidential addresses]”).
SL.11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how style and content contribute to the power or beauty of the text in chapter 4.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify examples of effective style (e.g., use of slang, metaphors, and imagery). Identify examples of content (e.g., the idea that Malcolm gained a better sense of his identity through learning to dance).

- Analyze how style contributes to the power or beauty of the text in chapter 4 (e.g., The author opens the chapter with a paragraph written completely in slang to show how Malcolm used to talk when he lived in Boston: “Shorty would take me to groovy, frantic scenes in different chicks’ and cats’ pads, where with the lights and juke down mellow” (p. 59). This sentence is an example of how style contributes to the power of a text because the use of slang is a surprising or unexpected beginning to the chapter and shows the reader how Malcolm spoke instead of describing the way he spoke.).
- Analyze how content contributes to the power or beauty of the text in chapter 4 (e.g., The author describes how learning to dance was a way for him to better understand his identity. He states that learning to dance made him feel “as though somebody had clicked on a light” (p. 60). This insight contributes to the beauty of the text by showing how natural dancing felt to Malcolm. He states that he could feel his “long-suppressed African instincts” (p. 60) breaking through. This content demonstrates how Malcolm becomes more aware of his own identity in Boston, among his “own less inhibited people,” an awareness he could not attain in “Mason’s white environment” (p. 60).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- red-letter day (n.) – a memorably important or happy occasion
- sauntered (v.) – walked in a casual manner, strolled

Vocabulary to teach (may include direct word work and/or questions)

- inhibited (adj.) – overly restrained

Additional vocabulary to support English Language Learners (to provide directly)

- adornments (n.) – things added to make a person or thing more attractive
- initiative (n.) – the power or opportunity to do something before others do
- harbored (v.) – had (something, such as a thought or feeling) in your mind for a long time
- prestige (n.) – the respect and admiration that someone or something gets for being successful or important

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.6, W.11-12.3.a, W.11-12.9.b, SL.11-12.4, L.11-12.4.a Text: <i>The Autobiography of Malcolm X</i> as told to Alex Haley, Chapter 4, pages 59–62 Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 15% 15% 40% 15% 15%

Materials

- Student copies of the 12.1 Common Core Learning Standards Tool (refer to 12.1.1 Lesson 1) (optional)
- Copies of the Style and Content Tool for each student (optional)

Learning Sequence

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
►	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
❗	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

15%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students continue to analyze *The Autobiography of Malcolm X*, reading the first section of chapter 4 in order to determine the author's purpose as well as how style and content contribute to the power or beauty of the text.

- ▶ Students look at the agenda.

① **Differentiation Consideration:** If students are using the 12.1 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard RI.11-12.6. Explain to students that *rhetoric* refers to the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a speech, and, often, persuade readers or listeners.

Explain to students that *style* and *content*, two of the other key terms in this standard, are both related to *rhetoric*. Inform students that *style* refers to how the author expresses content, which frequently includes the use of figurative language or rhetorical devices. *Content* refers to what the author writes, including events, ideas, and details the author chooses to include. Both style and content may have rhetorical effects on a text, which is to say that an author's choices around style and content may advance his or her point of view and purpose in the text, or contribute to the power, persuasiveness, or beauty of the text.

In this unit, students consider how the use of rhetoric affects the power and beauty of *The Autobiography of Malcolm X*. By discussing rhetoric in terms of how the author uses style and content, students' narrative writing is supported as they learn that stylistic choices are distinct from—but not unrelated to—content choices.

Provide students with the following definitions: *point of view* is “an author's opinion, attitude, or judgment” and *purpose* is “an author's reason for writing.”

① **Differentiation Consideration:** Students may use the Style and Content Tool to track the author's stylistic and content choices and determine how these choices contribute to the author's point of view and purpose as well as to the power or beauty of the text. Students may record the definitions of *rhetoric*, *style*, *content*, *point of view*, and *purpose* on their tools.

Instruct students to talk in pairs about what they think RI.11-12.6 means. Lead a brief discussion about the standard.

💬 Student responses should include:

- The standard asks students to figure out an author's point of view or purpose.
- The standard asks students to analyze how the author uses rhetoric in the text.

- The standard asks students to analyze how the style of the text (i.e., how it is written) and the content (i.e., the material the author includes) help to make the text more powerful, persuasive, or beautiful.

Post or project standard W.11-12.3.a. Instruct students to talk in pairs about how the standard applies to their writing. Lead a brief discussion about the standard.

🗣 Student responses should include:

- The standard requires students to get the reader's attention at the beginning of the story, creating a setting and identifying a situation or problem to be discussed.
- The standard requires students to introduce a narrator and/or other characters at the beginning of the story.
- The standard requires students to clearly establish one or more points of view (i.e., that of the narrator and other characters).
- The standard requires students to write about the events at the beginning of the story in a smooth and clear way.

Inform students that for homework they should consider how the author engages and orients the reader in the introduction of *The Autobiography of Malcolm X*, and they will continue to explore standard more deeply in the next lesson.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate chapter 4 of *The Autobiography of Malcolm X* and develop 2–3 discussion questions focused on how central ideas develop, interact, or build on one another in the text (RI.11-12.2). Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about the discussion questions they developed for homework, specifically analyzing central ideas that emerged in earlier chapters and further develop in this section of the text (RI.11-12.2).

🗣 Student questions may include:

How do Malcolm Little's reactions to the customers in the drug store develop a central idea in the text?

- 🗣 Malcolm X states, "They soon had me ready to quit, with their accents so phonied up that if you just heard them and didn't see them, you wouldn't even know they were Negroes" (p.

63). This description demonstrates that Malcolm X thinks the African Americans on the Hill are trying to adopt the behaviors of white people. This example develops the central idea of “racial identity” by showing how Malcolm X is uncomfortable among African Americans whom he sees as acting phony.

How do the reactions in Roxbury to Malcolm Little’s relationship with Sophia develop a central idea in the text?

Malcolm X states that since he was “with the best-looking white woman who ever walked in those bars and clubs ... even the big, important black hustlers and ‘smart boys’ ... were clapping me on the back, setting us up to drinks at special tables” (p. 71). This description shows how the people in Roxbury treated him better once he had a white girlfriend. He goes on to explain, “In the ghetto, as in suburbia, it’s the same status struggle to stand out in some envied way from the rest ... she had her own fine ‘rubber’ as we called a car in those days. And I had her, which was even better” (p. 71). Having a white girlfriend increased Malcolm’s status in the African American community of Roxbury and develops the ideas of racial identity and systemic oppression, because his friends are impressed with Sophia because she is white.

- ① If student discussion is rich, text-dependent, and building toward the assessment prompt, consider extending the discussions beyond the allotted time. Then lead a brief, whole-class discussion using any additional Reading and Discussion questions necessary to ensure students are prepared for the assessment. (Key questions are marked with an asterisk*.)

Activity 3: Reading and Discussion

40%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read pages 59–62 (from “Shorty would take me to groovy, frantic scenes” to “After that, I never missed a Roseland lindy-hop as long as I stayed in Boston”).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does the author make this part of the text powerful or beautiful?

Instruct students to Think, Pair, Share on the following question:

***What is the author's purpose in this excerpt?**

💬 Student responses may include:

- The author's purpose is to show how Malcolm Little adjusts to life in Boston by describing how he started to talk like the people with whom he spent time and started to go to the dances that were popular at the time.
- This excerpt shows how Malcolm Little has changed since his arrival in the city.
- The excerpt demonstrates that Malcolm Little is now comfortable with city life and has adapted to the culture of "hipsters" and the big dances at the ballroom.

Instruct students to read page 59 from "Shorty would take me to groovy, frantic scenes" to "I was talking the slang like a lifelong hipster" and answer the following questions before sharing out with the class.

Instruct students to annotate for rhetorical devices, using the code RD throughout the reading and discussion. Remind students that annotating helps them to keep track of evidence they will use later in lesson assessments and the Mid-Unit Assessment, which focus on rhetoric.

① This focused annotation supports students' engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

*** How does the author's use of slang advance his purpose and contribute to the power of this excerpt?**

💬 The use of slang in the first paragraph contributes to the author's purpose of showing what Malcolm X's life was like in the past and how he has changed. By stating that the slang "was used by everyone I respected as 'hip' in those days" (p. 59), Malcolm X implies that he no longer uses the same kinds of words. The paragraph has words like "chicks," "cats," "groovy," and "hip" as examples of the kind of slang he used to use. The effect of this style is to show the reader how Malcolm X used to talk rather than just describing his speech; this use of language makes Malcolm X's character come alive.

① **Differentiation Consideration:** Consider asking the following optional extension question to deepen students' understanding of style in the text:

How does Malcolm X use slang rhetorically to develop his point of view in this chapter?

💬 Malcolm X uses the slang to describe how he used to speak, but it is clear from the rest of the chapter that he no longer speaks with slang. By inserting the paragraph of slang, Malcolm X is

distinguishing between the person he was, who respected people as “hip,” and the new values of the person he has become.

Lead a brief whole-class discussion of student responses.

Instruct students to read pages 59–60 from “Like hundreds of thousands of country-bred Negroes” to “he said he’d known I’d soon outgrow it anyway” and answer the following questions before sharing out with the class.

Why is Malcolm Little humiliated that he cannot dance?

🗣 Student responses may include:

- Malcolm is humiliated that he cannot dance because dancing is an important part of the social life in Boston. Malcolm X explains that he had “acquired all the other fashionable ghetto adornments” in order to “erase [his] embarrassing [country] background” (p. 59). Malcolm viewed the fact that he could not dance as another part of his “embarrassing background” (p. 59).
- Malcolm is also “humiliated” that he cannot dance because he views dancing as an important part of his racial identity. Malcolm describes how growing up in Mason made him think dancing was “a certain order or pattern of specific steps” (p. 60) but learns in Boston that dancing is different among his “own less inhibited people” (p. 60). Here Malcolm X draws a distinction between the way African American people and white people danced at the time and shows that he is trying to identify more with African Americans.

How does the style and content of Malcolm X’s description of learning to dance contribute to the power or beauty of the text?

🗣 Student responses may include:

- Malcolm X states that learning to dance was “as though somebody had clicked on a light” (p. 60). This insight contributes to the beauty of the text by showing how natural dancing felt to Malcolm. He states that he could feel his “long-suppressed African instincts” (p. 60) breaking through. This content demonstrates how Malcolm is becoming more aware of his own identity in Boston, among his “own less inhibited people,” an awareness he could not attain in “Mason’s white environment” (p. 60).
- Malcolm X also uses figurative language when he compares himself to a “‘dancing jigaboo’ toy[.]” (p. 60). He states, “I was like a live [toy]—music just wound me up” (p. 60). This simile contributes to the power of the text by creating an image of the energy that Malcolm felt when he started dancing.

How do these descriptions of learning to dance impact the development of Malcolm X's character?

These descriptions develop Malcolm X's character by demonstrating how in Boston he began to view dancing as a natural and essential part of his African-American identity. Malcolm X discusses the difference he sees between white and African-American styles of dancing and states that dancing done by whites "involved a certain order or pattern of specific steps" (p. 60), but that "here among [his] own less inhibited people" (p. 60) he discovered a more "natural" way of dancing (p. 60). In this way, Malcolm X is better able to connect with his own identity and distinguish the person he was becoming in Boston from the person he was growing up in "Mason's white environment" (p. 60).

① If necessary, remind students that the use of figurative language such as metaphor and simile is a stylistic choice.

① **Differentiation Consideration:** If students struggle, consider asking the following questions:

What contrast does Malcolm X draw between the way white people in Mason danced and the way African Americans in Boston danced?

Malcolm X states that "[his] people" were "less inhibited" (p. 60) than whites who danced according to specific steps and patterns, while he describes dancing among his people as "letting your feet, hands, and body simultaneously act out whatever impulses were stirred" (p. 60).

How does this contrast help you determine the meaning of *inhibited* as used in the text?

In this context, *inhibited* means the opposite of spontaneous or free, so *inhibited* means "restrained" or "following a set of rules."

① Consider drawing students' attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through context.

① **Differentiation Consideration:** Consider asking the following optional extension question to deepen students' understanding of style in the text.

How is the language Malcolm X uses to contrast what he considers "white" dancing and African American dancing an example of using rhetoric to advance a purpose? How does this stylistic choice contribute to the power in the text?

Malcolm X uses language like "order" and "pattern" to describe the way white people dance, which suggests that there is one correct way of dancing in the "white environment" in which he was raised (p. 60). Malcolm X describes his own experience of learning to dance, on the other hand, as having his "long-suppressed African instincts [break] through" (p. 60). He associates words like *spontaneously* and *impulse* and *natural* with the African American way of dancing

while stating that those African Americans who cannot dance are “inhibited” because they are “integrated” (p. 60). Malcolm X’s purpose in this example is to suggest that white society keeps African Americans from being themselves and dancing, which in Malcolm X’s experience, is a symbol of how this denial of identity works. Malcolm X advances his purpose of showing how dancing is related to identity by creating associations in the readers’ minds for each kind of dancing, which adds power to the text by sharply distinguishing each form of dancing in the reader’s mind and thus helping Malcolm X to make his larger point about racial oppression in America.

What is Ella’s reaction to Malcolm Little quitting his job? How does Ella’s reaction develop her character?

- Malcolm X states that when he told her why he quit, Ella “laughed aloud” (p. 60). He explains that “[s]he was glad, because she had never liked the idea of [his] working at that no-prestige job” (p. 60). The reason she is glad he quit is different from his own reasons. Ella wants him to get a more respectable job while Malcolm wants to make more time to go out dancing. This example develops her character by demonstrating how she is protective of Malcolm and is more concerned with his social status and the “prestige” of his job than he is.

Lead a brief whole-class discussion of student responses.

- ① **Differentiation Consideration:** Students may use their Style and Content Tools to record stylistic or content choices they identified and discussed.

Instruct students to read pages 60–62 (from “Shorty could dance all right himself, but for his own reasons” to “After that, I never missed a Roseland lindy-hop as long as I stayed in Boston”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *red-letter day* means “a memorably important or happy occasion” and *sauntered* means “walked in a casual manner, strolled.”

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *red-letter day* and *sauntered* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *adornments* means “something added to make a person or thing more attractive,” *initiative* means “the power or opportunity to do something before others do,” *harbored* means “had (something,

such as a thought or feeling) in your mind for a long time,” and *prestige* means “the respect and admiration that someone or something gets for being successful or important.”

- ▶ Students write the definitions of *adornments*, *initiative*, *harbored*, and *prestige* on their copies of the text or in a vocabulary journal.

***How does Malcolm X’s description of his purchase of his second zoot suit advance his purpose in this excerpt?**

☞ Student responses may include:

- He describes the color as “shark-skin gray” and the pants “ballooning out at the knees and then tapering down to cuffs so narrow that I had to take off my shoes to get them on and off” (p. 61), to create a vivid picture of how he looked.
- The descriptions of this suit further develop how Malcolm was adopting the style of the “hipsters” in Boston.
- The description of the zoot suit purchase also develops Malcolm’s character by showing how important he thought the selection of the right suit was. Malcolm X states that he went to the clothing shop “the morning after I quit Roseland” (p. 61), which shows that even though he no longer had a job he was willing to spend money on a new suit.

How does Malcolm X’s mention of his “first barbershop conk” (p. 61) develop his character?

☞ Student responses may include:

- Previously, Malcolm had got his conk done with Shorty using a homemade formula. Having his first barbershop conk meant that he spent more money on doing it.
- Malcolm’s “first barbershop conk” (p. 61) demonstrates how he was adapting to the lifestyle of African Americans in the city as opposed to where he came from.

***Who is Malcolm Little’s “replacement” (p. 61)? How does Malcolm X use imagery to describe their interaction?**

☞ Student responses may include:

- Malcolm X states that his replacement is “a scared, narrow-faced, hungry-looking, little brown-skinned fellow just in town from Kansas City” (p. 61). He uses the word “replacement” figuratively to say that this young man was just like Malcolm when he first came to the city: he “couldn’t keep down his admiration and wonder” (p. 61).
- Malcolm demonstrates how much he has adapted to his new life when he advises his replacement to “keep cool” and “that he’d soon catch on to the happenings” (p. 61).
- The description of his replacement suggests that Malcolm was similar to the young man when he first arrived in Boston, but that Malcolm had successfully adopted the dress and

style of the city well enough to cause “admiration and wonder” (p. 61) in someone who was just coming from the country.

How does the author vary sentence length and syntax to contribute to the power or beauty of the text in the paragraph beginning “I’d been lindyng previously only in cramped little apartment”?

☛ The author switches between short and long sentences that describe what Malcolm experienced while dancing in the ballroom. The variety of sentences creates a sense of movement and conveys the fast pace of the dance, where Malcolm is “snatching partners” and going “wild” (p. 63). Then the author uses a short sentence such as “Hamp’s band wailing” (p. 63) to emphasize a description and keep up the fast pace of the paragraph. The author alternates between starting sentences with “I” and starting sentences with verbs like “boosting” and “whirling,” which avoids repetition and creates interest in the text. These varied sentences make the text interesting and create a fast pace that mimics the pace of the scene being described.

- ① **Differentiation Consideration:** Consider providing students with the definition of *syntax*: “the way in which words are put together to form phrases, clauses, or sentences.” Explain to students that *syntax* is the order of the words in a sentence (e.g., noun, verb, object).
- ① Inform students that authors vary sentence length and syntax to avoid repetition and add emphasis. This variation is a rhetorical device or stylistic choice called *variations in syntax*. Define *variations in syntax* as “changes in sentence length, style, or complexity for stylistic effect.”

How does the content of this paragraph contribute to the power of the text?

☛ Malcolm X lists descriptions of all the types of people at the dance: “Black girls, brownskins, high yellows, even a couple of the white girls” (p. 62) to show the variety of people who came to the dance and how he danced with all kinds of women. Malcolm X informs the reader that he “wasn’t quite sixteen” but “looked like twenty one” which gives the reader a clear sense of what Malcolm looked like at the time (p. 63). This description creates power in the text by creating strong visual images of the scene Malcolm experienced.

Lead a brief whole-class discussion of student responses.

- ① **Differentiation Consideration:** Students may use their Style and Content Tools to record stylistic or content choices they identified and discussed.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Analyze how style and content contribute to the power or beauty of the text in chapter 4.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students independently answer the prompt using evidence from the text.

💬 See the High Performance Response at the beginning of this lesson.

Activity 5: Closing**15%**

Explain to students that for the Performance Assessment at the end of the module they will practice a college interview, which many colleges and universities require as part of the application process. Inform students that they will prepare for this college interview throughout the module.

- ① The questions that students will practice are also suitable for career interviews. Teachers may adapt any of the language of instruction and the language of the college interview preparation to address career interviews as well.
- ① If students are using the 12.1 Common Core Learning Standards Tool, instruct them to take it out and refer to it for this portion of the lesson closing.

Post or project standard SL.11-12.4. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses should include:

- The standard requires students to orally share information demonstrating a clear opinion.
- The standard requires students to choose a structure, topic, and way of speaking that demonstrate an awareness of purpose, audience, and task.

Instruct students to take out and review their statements of purpose for their college application essays. Ask students to Think, Pair, Share about the following questions:

What is the purpose of a college interview? What makes the college interview similar to and different from the college essay?

💬 Student responses may include:

- The purpose of a college interview is to allow the interviewer to get to know the applicant and make a recommendation to the school about whether or not the applicant should be accepted.
- The purpose is to give the applicant the opportunity to demonstrate his/her speaking abilities.
- The purpose is to give the applicant the opportunity to present him/herself as interesting and memorable to the admission board.
- The purpose of an interview is basically the same as the purpose of a college essay, but the skills an applicant demonstrates in the interview are verbal and not written.

Who is the audience of a college interview? How is this audience similar to and different from a college essay?

💬 Student responses may include:

- The audience is either an admissions board member or a graduate representing and reporting to the admissions board.
- Although the people reading the essay or conducting the interview may be different, they have the same goal in mind, which is to determine whether or not the applicant should be accepted by the school.

What is the task of a college interview? How is this task similar to and different from a college essay?

💬 Student responses may include:

- The task of a college interview is to answer questions that the interviewer poses.
- This task is similar to a college essay in that the applicant is relating information about him/herself.
- The task differs from a college essay in that it is a speaking task without strict word-limits.
- In an interview, the applicant generally answers many questions, not just one as in a college essay.

Lead a brief, whole-class discussion of student responses. Then allow time for students to add to their statements of purpose a few sentences about their purpose, audience, and task for a college interview.

① Remind students to keep their statements of purpose in a writing journal or folder as a portfolio of their narrative writing throughout the module.

Display or distribute the homework assignment. For homework, instruct students to write a list of ideas about how they would respond to the following college interview question. Remind students to keep in mind their task, purpose, and audience as they consider their response. Inform students that they will practice responding to this interview question in the following lesson.

What three adjectives best describe you?

Also for homework, instruct students to reread pages 1–4 of *The Autobiography of Malcolm X* and then respond briefly in writing to the following prompt about W.11-12.3.a:

In chapter 1, how does the author of *The Autobiography of Malcolm X* engage and orient the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters?

Additionally, instruct students to reread their statements of purpose from 12.1.1 Lesson 2 and consider if the Common Application prompt they have chosen still seems to achieve their statements of purpose. If not, students should choose a new prompt to respond to in 12.1.1 Lesson 6.

① Students who have been completing their Accountable Independent Writing each night should gather their brainstorm and finalize their outlines and/or story maps to bring to class for their work in 12.1.1 Lesson 6. Students who have access to the Internet at home should post their outlines and/or story maps to the online writing community for peer review in subsequent lessons.

► Students follow along.

Homework

Write a list of ideas about how you would respond to the following college interview question. Remember to keep in mind your task, purpose, and audience as you consider your response. You will practice responding to this interview question in the following lesson.

What three adjectives best describe you?

Also, reread pages 1–4 of *The Autobiography of Malcolm X* and then respond briefly in writing to the following prompt:

In chapter 1, how does the author of *The Autobiography of Malcolm X* engage and orient the reader by setting out a problem, situation, or observation and its significance; establishing one or multiple point(s) of view; and introducing a narrator and/or characters?

Additionally, reread your statements of purpose from 12.1.1 Lesson 2 and consider if the Common Application prompt you have chosen still seems to fulfill your statement of purpose. If not, choose a new prompt to respond to in 12.1.1 Lesson 6.

Style and Content Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: _____

Style: _____

Content: _____

Point of View: _____

Purpose: _____

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical effect (power, beauty, point of view, purpose)

Model Style and Content Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Use this tool to track the stylistic or content choices you encounter in the text, as well as examples and explanations of these choices. Be sure to note the rhetorical effect of each choice on the text.

RI.11-12.6: Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Rhetoric: the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a lecture, and often, persuade readers or listeners

Style: how the author expresses content, which frequently includes the use of figurative language or rhetorical devices

Content: what the author writes, including events, ideas, and details the author chooses to include

Point of View: an author's opinion, attitude, or judgment

Purpose: an author's reason for writing

Example of style (figurative language or rhetorical device) or content (events, ideas, details) (with page reference)	Rhetorical effect (power, beauty, point of view, purpose)
Malcolm X uses slang to open the chapter and states, "[I]n no time at all, I was talking the slang like a lifelong hipster" (p. 59), to show how he adapted to his new circumstances in Boston and began talking like the people around him.	Malcolm X uses the slang to describe how he used to speak, but it is clear from the rest of the book that he no longer talks that way. By inserting the paragraph of slang, Malcolm X is distinguishing between the person he was (who respected people as "hip") to the person who he has become, a person with different values.
Malcolm X uses figurative language when he states that it was "as though somebody had clicked on a light" (p. 60) when he first learned to dance.	This metaphor contributes to the power of the text by describing how natural dancing felt to Malcolm once he began dancing. This realization and the way Malcolm X describes it contributes to the power of the text by demonstrating how dancing helped him to understand himself and his identity.

Malcolm X also uses figurative language when he compares himself to a “‘dancing jigaboo’ toy[]” (p. 60). He states, “I was like a live [toy]—music just wound me up” (p. 60).	This simile contributes to the power of the text by creating an image of the energy that Malcolm felt when he started dancing.
Malcolm X describes how while he was working, he could not help but react to the music. He writes, “My shine rag popped with the rhythm of those great bands rocking the ballroom” (p. 60).	Malcolm X uses interesting verbs like “popped” and “rocking” to describe his experience in a powerful way. These words also sound like the slang Malcolm X uses at the beginning of the chapter. By using these kinds of words, the author creates a powerful experience by showing, through specific language, how Malcolm felt during the time he was describing.
Malcolm X uses language like “order” and “pattern” to describe the way white people dance, which suggests that there is one correct way of dancing in the “white environment” in which he was raised (p. 60). Malcolm X describes his own experience of learning to dance, on the other hand, as having his “long-suppressed African instincts [break] through” (p. 60). He associates words like “spontaneously” and “impulse[]” and <i>natural</i> with the African-American way of dancing while stating that those African Americans who cannot dance are “inhibited” because they are “integrated” (p. 60).	Malcolm X’s purpose in this example is to suggest that white society keeps African Americans from being themselves and dancing, which in Malcolm’s experience is a symbol of how this denial of identity works. Growing up, Malcolm thought there was only one correct way of dancing, which he did not know how to do, but he learns in Boston that there is another way of dancing, and he can dance in this other way. Malcolm X advances his purpose of showing how dancing is related to identity by creating associations in the readers’ minds for each kind of dancing, which adds power to the text by sharply distinguishing each form of dancing in the reader’s mind and thus helping Malcolm X to make his larger point about racial oppression in America.
The author uses variations in syntax in the paragraph beginning “I’d been lindyng previously only in cramped little apartment living rooms” (p. 62).	Varying syntax makes the text interesting and powerful. Short sentences also create a fast pace that mimics the pace of the dancing scene the author describes.

<p>Malcolm X lists descriptions of all the types of people at the dance: “Black girls, brownskins, high yellows, even a couple of the white girls” (p. 62) to show the variety of people who came to the dance and how he danced with all kinds of women. Malcolm X informs the reader that he “wasn’t quite sixteen” but “looked like twenty one,” which gives the reader a clear sense of what Malcolm looked like at the time. (p. 63)</p>	<p>This description of the types of people at the dance, including Malcolm X, creates power in the text by creating strong visual images of the scene Malcolm experienced.</p>
---	--