

12.1.2**Unit Overview****“Remember the stories, the stories will help you be strong”**

Text	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko
Number of Lessons in Unit	6

Introduction

In the second unit of Module 12.1, students continue to refine the skills, practices, and routines of close reading, evidence-based discussion, and evidence-based writing introduced in 12.1.1. This unit also continues the module’s focus on personal narratives.

Students read and analyze Leslie Marmon Silko’s personal narrative essay “Yellow Woman and a Beauty of the Spirit,” examining how Silko develops and weaves together ideas, events, and individuals as she reflects on her childhood and explores the influences of family and culture on the formation of her identity. Additionally, students analyze how structural and narrative techniques function in the essay, preparing students for both the End-of-Unit Assessment and the third unit in Module 12.1. Throughout the unit, students continue to prepare for the Performance Assessment by brainstorming and discussing possible responses for sample college interview questions.

There is one formal assessment in this unit. For the End-of-Unit Assessment, students write a multi-paragraph response analyzing the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about the text
- Collect and organize evidence from texts to support analysis in writing

- Make claims about texts using specific textual evidence
- Use vocabulary strategies to define unknown words
- Trace the development of ideas over the course of the text
- Examine the use and refinement of a key term over the course of the text
- Practice speaking and listening skills in preparation for a college interview

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
None.	
CCS Standards: Reading — Literature	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
CCS Standards: Writing	
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>

	<p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.3.a-f	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>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.</p> <p>b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.</p> <p>c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).</p> <p>d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.</p> <p>e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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]”).</p>
CCS Standards: Speaking & Listening	
None.	

CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. b. Spell correctly.
L.11-12.4.a, b	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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i> , <i>conception</i> , <i>conceivable</i>).

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RI.11-12.2, RI.11-12.3, RI.11-12.4, RI.11-12.5
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, present information in an organized and logical manner, and participate effectively in evidence-based collaborative discussion.

End-of-Unit Assessment	
Standards Assessed	RI.11-12.5, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b
Description of Assessment	Students write a multi-paragraph response to the following prompt: Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 1–3	In this first lesson of the unit, students listen to a masterful reading of Leslie Marmon Silko’s personal narrative essay “Yellow Woman and a Beauty of the Spirit” in its entirety before reading and analyzing paragraphs 1–3 of the essay. Students explore how Silko structures the beginning of her text, analyzing how she engages and orients the reader.
2	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 4–10	In this lesson, students read and analyze paragraphs 4–10 of the essay, exploring central ideas that emerge through Silko’s description of significant people, stories, and memories from her childhood. Students also discuss how Silko creates a smooth progression of events at the beginning of her text.
3	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 11–16	In this lesson, students read and analyze paragraphs 11–16, identifying the emerging central ideas and tracing their development in the text. Students also discuss how Silko uses narrative techniques to develop experiences, events, and/or characters.
4	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 17–24	In this lesson, students read and analyze paragraphs 17–24, continuing their examination of how central ideas interact and build on one another throughout the text by making connections between ideas in this lesson’s text and the ideas discussed in the previous lesson. Students also discuss how Silko uses a variety of techniques to sequence events.
5	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 25–32	In this lesson, students read and analyze the end of the essay, focusing on how Silko uses and refines the term <i>beauty</i> over the course of the text. Students also discuss how Silko conveys a vivid picture of the experiences, events, setting, and/or characters.

Lesson	Text	Learning Outcomes/Goals
6	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko	In this final lesson of the unit, students complete the End-of-Unit-Assessment, writing a multi-paragraph response to the following prompt: Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging. Students also discuss how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Preparation, Materials, and Resources

Preparation

- Read and annotate “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko.
- Review the Short Response Rubric and Checklist.
- Review the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.

Materials and Resources

- Copies of the text “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Self-stick notes for students
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist
- Copies of the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist
- Copies of the Central Ideas Tracking Tool (optional)
- Copies of 12.1 Common Core Learning Standards Tool (optional)

12.1.2

Lesson 1

Introduction

In this first lesson of the unit, students begin analysis of Leslie Marmon Silko’s personal narrative essay, “Yellow Woman and a Beauty of the Spirit.” Students listen to a masterful reading of the full text before analyzing the first three paragraphs of the essay (from “From the time I was a small child” through “Many worlds may coexist here”), in which Silko introduces the reader to her family history and Laguna Pueblo heritage. Students explore how Silko structures the beginning of her text, analyzing how she engages and orients the reader. Student learning is assessed via a Quick Write at the end of the lesson: Analyze the effectiveness of the way Silko begins the text.

For homework, students continue to practice for the Performance Assessment task, a practice college interview at the end of the module. Students write a list of ideas about how they would respond to the following college interview question: What do you want to do after graduating from college? Also for homework, students respond briefly in writing to the following prompt: Analyze how Silko creates a smooth progression of events at the beginning of her text. Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text.

- ① This unit focuses on the text of “Yellow Woman and a Beauty of the Spirit,” not the other essays in Silko’s collection by the same name, nor the notes that follow this essay. Students may read the other essays or notes as part of their AIR.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
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.
L.11-12.4.a, b	<p>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.</p> <p>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.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).</p>

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Analyze the effectiveness of the way Silko begins the text.

 Throughout this unit, Quick Writes will be evaluated using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Describe an aspect of the way Silko begins the text (e.g., In her first sentence, Silko observes that “[f]rom the time [she] was a small child, [she] was aware that [she] was different” (par. 1).).
- Explain whether or not and why the way Silko begins the text is effective (e.g., Because this observation indicates that Silko has struggled with this awareness of difference “[f]rom the time [she] was a small child” (par. 1), the reader instantly understands its importance to Silko. By setting out such a personal and significant observation in the very first sentence, Silko immediately engages the reader by making him or her curious about why Silko “was different” (par. 1) and how she has experienced it over the course of her life. Directly following the observation of her difference, Silko reaches further back in time before her childhood and explains that her great-grandfather was white and “married [a] full-blood Laguna Pueblo wom[a]n” (par. 1). Through sharing her family history, Silko clarifies why she and her sisters “didn’t look quite like the other Laguna Pueblo children, but [they] didn’t look quite white either” (par. 1). Including this information helps clarify why Silko’s appearance as both white and Indian is a significant issue for Silko to discuss. Though the reader understands by the end of the first paragraph why Silko “was different” (par. 1), the reader remains curious about why this difference is significant to Silko.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> survey (v.) – to look at and examine all parts of something reservation (n.) – an area of public land set apart for a special purpose, as for the use of an Indian tribe
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> coexist (v.) – to be or live together at the same time
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> full-blood (adj.) – having parents who are of the same race or origin strain (n.) – something that is very difficult to deal with and that causes harm or trouble anxiety (n.) – fear or nervousness about what might happen damnation (n.) – the state of being in hell as punishment after death

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.5, W.11-12.3.a, L.11-12.4.a, b Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 1–3 (http://www.uidaho.edu/; for search terms, use the title) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 5% 45% 25% 15% 5%

Materials

- Copies of “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko for each student

- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)
- ① Consider numbering the paragraphs of “Yellow Woman and a Beauty of the Spirit” before the lesson.

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.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.5. In this lesson, students read and discuss paragraphs 1–3 of “Yellow Woman and a Beauty of the Spirit.” Students explore how Silko structures the beginning of her text, analyzing how she engages and orients the reader.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

5%

Instruct students to form pairs to discuss their homework from the previous lesson. (Look for an appropriate text for your Accountable Independent Reading.)

- ▶ Students discuss the progress they have made in searching for an appropriate AIR text.

Activity 3: Masterful Reading

45%

Have students listen to a masterful reading of “Yellow Woman and a Beauty of the Spirit” in its entirety. Explain that students will follow along and pause twice during the essay (after paragraph 10 and paragraph 24) to write down their initial questions and reactions.

- ▶ Students follow along, reading silently, then write initial reactions and questions.
- ① **Differentiation Consideration:** Consider pausing more frequently during the masterful reading to support students' comprehension and understanding.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout this lesson:

How does Silko begin her essay? What information does she give the reader?

Lead a brief whole-class discussion of students' initial reactions and questions. Remind students that as they analyze the text throughout the unit, they will answer many of these initial questions.

- ① Throughout the text, Silko uses the words “Laguna” and “Laguna Pueblo” to describe her family’s cultural background. Students should use Silko’s language when reading or citing textual evidence and when discussing the text.

Activity 4: Reading and Discussion

25%

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

Instruct student groups to reread paragraphs 1–3 (from “From the time I was a small child” to “Many worlds may coexist here”), and answer the following questions before sharing out with the class.

Provide students with the following definitions: *survey* means “to look at and examine all parts of something” and *reservation* means “an area of public land set apart for a special purpose, as for the use of an Indian tribe.”

- 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 *survey* and *reservation* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *full-blood* means “having parents who are of the same race or origin,” *strain* means “something that is very difficult to deal with and that causes harm or trouble,” *anxiety* means “fear or nervousness about what might happen,” and *damnation* means “the state of being in hell as punishment after death.”
 - ▶ Students write the definitions of *full-blood*, *strain*, *anxiety*, and *damnation* on their copies of the text or in a vocabulary journal.

What observation does Silko make in the first sentence? What does the reader learn about Silko from this observation?

- ☛ Silko makes the observation that since she was very young she “was aware that [she] was different” (par. 1), which suggests that this awareness of difference has been present throughout her life and has had a powerful effect on her.

How does the observation in the first sentence engage the reader?

- ☛ By sharing a personally significant observation at the very beginning of her essay, Silko makes the reader immediately curious about why she felt “different” (par. 1) and how she experienced this difference “[f]rom the time [she] was a small child” (par. 1).

How does Silko’s explanation of what happened “[i]n the 1880s” (par. 1) orient the reader?

- ☛ Student responses may include:
 - Silko orients the reader by going back to a time before she was born to explain the reason for her difference, why she and her sisters “didn’t look quite like the other Laguna Pueblo children, but [they] didn’t look quite white either” (par. 1). Her great-grandfather was white and “married [a] full-blood Laguna Pueblo wom[a]n” (par. 1).
 - Silko explains that the white side of her family originally came to where the Laguna Pueblo lived to “survey the land for the U.S. government” and “send[] Indian children thousands of miles away from their families” (par. 1). Including this information orients the reader by helping clarify why Silko’s appearance as both white and Indian is a significant issue for Silko to discuss.

What details in the second paragraph develop Silko’s observation from the first sentence of the essay?

- ☛ Student responses may include:
 - Silko begins the essay by observing only that she “looked different” (par. 1) without stating whether her experience of difference was positive or negative. In paragraph 2, she develops this observation by sharing that she “sensed immediately that something about [her] appearance was not acceptable to some people, white and Indian” (par. 2).
 - In contrast to “some people” (par. 2), Silko’s Grandma A’mooh does not seem to care about Silko’s “appearance” (par. 2), because Silko never saw Grandma A’mooh express “any signs of that strain or anxiety” (par. 2) that Silko saw in other people who judged her for the way she looked.

- ① Consider clarifying that the woman Silko calls “Grandma A’mooh” (par. 2) is Silko’s “great-grandmother” (par. 1). Throughout the essay, Silko uses “Grandma A’mooh” and “great-grandmother” interchangeably.

How does Silko’s description of the views of the “[y]ounger people” and “the old-time people” (par. 3) further develop the situation she describes in paragraph 2?

- 💡 Silko’s description of the views of the “[y]ounger people” and “the old-time people” (par. 3) clarifies the difference she experiences in paragraph 2 based on how people view her. By highlighting the differences in the two worldviews—the “[y]ounger people” value “a person’s appearance” while “the old-time people” value “a person’s behavior” (par. 3)—Silko clarifies why her “appearance was not acceptable to some people” (par. 2), but her appearance did not matter to Grandma A’mooh.

- ① **Differentiation Consideration:** If students struggle to make the connection between paragraphs 2 and 3, consider posing the following scaffolding questions:

What is important to the “[y]ounger people” (par. 3)?

- 💡 According to Silko, the “[y]ounger people” view the world in a “way” that “included racism” (par. 3). They value a person’s “physical appearance” (par. 3).

What is important to “the old-time people” (par. 3)?

- 💡 “[T]he old-time people” are not interested in the way someone looks or how much they own, “[f]or them, a person’s value lies in how that person interacts with other people, how that person behaves toward the animals and the earth” (par. 3).

What does Silko mean when she writes “[m]any worlds may coexist here” (par. 3)?

- 💡 Although Silko identifies differences between the “modern way” and “[t]he old-time beliefs” (par. 3), Silko means that both ways of seeing the world exist in the present moment. The phrase “[m]any worlds may coexist here” explains why Silko plans to “refer to the old-time people in the present tense as well as the past” (par. 3).

- ① **Differentiation Consideration:** If students struggle to understand the phrase “[m]any worlds may coexist here” (par. 3), consider asking the following scaffolding questions:

What familiar word is in *coexist*?

- 💡 The familiar word *exist* is in the word *coexist*.

Using the context and word parts, what does the word *coexist* mean?

Even though “[t]he old-time beliefs” (par. 3) are from an earlier time than the “more modern way” (par. 3), these “beliefs persist today” (par. 3), indicating that they exist in the present at the same time as the “modern way” (par. 3) beliefs. *Coexist* means “being found or occurring together at the same time.”

- ① Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of using context and word parts to make meaning of a word.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

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

Analyze the effectiveness of the way Silko begins the text.

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 6: Closing

5%

Display and 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 do you want to do after graduating from college?

Also for homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko creates a smooth progression of events at the beginning of her text.

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ① Consider drawing students' attention to their work with W.11-12.3.a as they analyze the way Silko structures the events in her introduction.

Additionally, remind students to continue to look for an appropriate text for their AIR, which they will begin reading in 12.1.3.

- ▶ 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 do you want to do after graduating from college?

Also, respond briefly in writing to the following prompt:

Analyze how Silko creates a smooth progression of events at the beginning of her text.

Use this lesson's vocabulary wherever possible in your written responses.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in 12.1.3.

12.1.2

Lesson 2

Introduction

In this lesson, students analyze paragraphs 4–10 of Silko’s “Yellow Woman and a Beauty of the Spirit” (from “I spent a great deal of time” to “The rain is simply itself”), in which Silko describes significant people, stories, and memories from her childhood. Students explore central ideas that emerge through Silko’s description of her childhood. Student learning is assessed via a Quick Write at the end of the lesson: How do the author’s interactions with other individuals develop an idea in paragraphs 4–10?

For homework, students write a list of ideas about how they would respond to the following college interview question: What do you expect to be doing ten years from now? Also for homework, students respond briefly in writing to the following prompt: Analyze how Silko uses one of the following narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters. Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text.

Standards

Assessed Standard(s)	
RI.11-12.3	Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.
Addressed Standard(s)	
W.11-12.3.b	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
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 respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do the author's interactions with other individuals develop an idea in paragraphs 4–10?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify the interactions the author has with other individuals (e.g., Silko interacts with her Grandma A'mooh and her aunts.). Identify an idea that these interactions develop (e.g., cultural inheritance, cultural heritage). Explain how the interactions develop the idea (e.g., Silko's Grandma A'mooh passed down both "family stories about relatives who had been killed by Apache raiders" and "Bible stories" (par. 6) to Silko, giving her an understanding of her family history and cultural heritage. Just like "in the old days," Silko's aunts "took time out to talk to and teach" her (par. 7), even though she was a child always asking them questions when "[t]hey were usually busy chopping wood or cooking" (par. 7). Silko's aunts "answer[ed] [her] questions" and "told [her] the hummah-hah stories" (par. 7), passing on to Silko what they knew because "[e]veryone was a teacher" (par. 7) with something to offer to the younger generation. Through their interactions, the generations older than Silko—her Grandma A'mooh and her aunts—pass down their knowledge and values to her as someone of the younger generation.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> kindling (n.) – dry twigs, pieces of paper, etc. that burn easily and are used to start a fire vigorous (adj.) – healthy and strong
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> ebb and flow (idiom) – a decline and increase, constant fluctuations
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> haul (v.) – to move or carry (something) with effort puzzled (adj.) – confused bear (v.) – to produce (something)

- abundant (adj.) – existing or occurring in large amounts

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.3, W.11-12.3.b, L.11-12.4.a • Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 4–10 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Copies of the Central Ideas Tracking Tool for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students read and discuss paragraphs 4–10 of “Yellow Woman and a Beauty of the Spirit.” Students explore central ideas that emerge through Silko’s description of her childhood.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (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. What do you want to do after graduating from college?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on speaking clearly and audibly and using formal English.

- ▶ Students practice asking and answering the college interview question.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko creates a smooth progression of events at the beginning of her text.)

Instruct students to discuss their responses in pairs.

💬 Student responses may include:

- In the first sentence of her essay, Silko observes that “[f]rom the time [she] was a small child, [she] was aware that [she] was different” (par. 1). Silko creates a smooth progression by immediately following this observation with an explanation of why she “was different” (par. 1). Silko clarifies that her difference is racial: her great-grandfather was white and “married [a] full-blood Laguna Pueblo wom[a]n” (par. 1).
- The contrasts Silko uses in paragraph 3 to describe the differences between the views of the “[y]ounger people” and “the old-time people” (par. 3) follows directly from the experience in paragraph 2 that her “appearance was not acceptable to some people, white and Indian” (par. 2). At the same time, Silko’s Grandma A’mooh does not seem to care about Silko’s “appearance” (par. 2), because Silko never saw Grandma A’mooh express “any signs of that strain or anxiety” (par. 2).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

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 for central ideas, using the code CI, as they read and discuss.

- ① This annotation exercise supports students' engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.
- ① **Differentiation Consideration:** Students may use their Central Ideas Tracking Tools to record the ideas they identify and discuss.
- 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 throughout this lesson:

What ideas does Silko develop in paragraphs 4–10?

Instruct student groups to reread paragraphs 4–7 (from “I spent a great deal of time with my great-grandmother” to “every activity had the potential to teach the child”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *kindling* means “dry twigs, pieces of paper, etc. that burn easily and are used to start a fire,” and *vigorous* means “healthy and strong.”

- 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 *kindling* and *vigorous* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definition: *haul* means “to move or carry (something) with effort.”
 - ▶ Students write the definition of *haul* on their copies of the text or in a vocabulary journal.

What do the details in paragraphs 4–5 suggest about Silko’s relationship with her great-grandmother?

💬 Student responses may include:

- By describing how she would “wake up at dawn” (par. 4) earlier than anyone else in her family to “go wait on the porch swing or on the back steps” (par. 4) for her great-grandmother, Silko emphasizes how much she wanted to spend time with her great-grandmother and how important her great-grandmother was in her life.

- Silko explains that she arrived early at her great-grandmother's house everyday "to help Grandma water the plants before the heat of the day arrived" (par. 5). Silko's dedication to helping her great-grandmother suggests that Silko respects her and desires to help her in whatever way she can.

How does Grandma A'mooh influence Silko?

☞ Student responses may include:

- Silko's Grandma A'mooh passed down both "family stories about relatives who had been killed by Apache raiders" and "Bible stories" (par. 6) to Silko, giving her an understanding of her family history and cultural heritage.
- Silko's great-grandmother acted as a role model, because even though she was elderly, she "water[ed] the plants," "haul[ed] in firewood," and "still chopped her own kindling" (par. 6). Seeing her great-grandmother this way encouraged Silko to "carr[y] armloads of kindling too, and ... learn[] to be proud of [her] strength" (par. 6).

What does Silko suggest that "the Pueblo people" valued "[i]n the old days" (par. 7)?

☞ Student responses may include:

- Because "adults took time out to talk to and teach young people," the Pueblo culture "[i]n the old days" (par. 7) seemed to value passing down knowledge from the older people to the "young[er] people" (par. 7).
- Since "[e]veryone was a teacher, and every activity had the potential to teach the child," the Pueblo culture "[i]n the old days" (par. 7) seemed to believe that everyone has something worthwhile to share with "young people" (par. 7).

How does Silko's experience with her aunts connect to "the old days" (par. 7)?

☞ Just like "[i]n the old days," Silko's aunts "took time out to talk to and teach" (par. 7) her even though she was a child always asking them questions when "[t]hey were usually busy chopping wood or cooking" (par. 7). Silko's aunts "answer[ed] her questions" and "told [her] the hummah-hah stories" (par. 7), passing on to Silko what they knew, because "[e]veryone was a teacher" (par. 7) with something to offer to the younger generation.

① **Differentiation Consideration:** If students struggle to make the connection between Silko's experience with her aunts and "the old days" (par. 7), consider asking the following scaffolding question:

What happens when Silko visits her aunts "almost daily" (par. 7)?

- Silko explains that although her aunts typically had many things to do, they “never hesitated to take time to answer [Silko’s] questions” (par. 7). Silko also loved that her aunts spent time sharing “the hummah-hah stories” (par. 7) with her.

What idea does Silko introduce through the descriptions of her experiences with her family?

- Silko’s experiences of hearing her great-grandmother’s and aunts’ stories, seeing how her great-grandmother “still chopped her own kindling” (par. 6) and knowing that her aunts “were vigorous women who valued books and writing” (par. 7) all develop the idea of cultural inheritance. Through their interactions, the generations older than Silko pass down their knowledge and values to her as someone of the younger generation.

Lead a brief whole-class discussion of student responses.

Instruct students to reread paragraphs 8–10 (from “But as soon as I started kindergarten” to “The rain is simply itself”) and answer the following questions before sharing out with the class.

- ① **Differentiation Consideration:** Consider providing students with the following definitions: *puzzled* means “confused,” *bear* means “to produce (something),” and *abundant* means “existing or occurring in large amounts.”

- ▶ Students write the definitions of *puzzled*, *bear*, and *abundant* on their copies of the text or in a vocabulary journal.

Based on the incident with “the tourist man,” what might the values of “the outside world” (par. 8) include?

- “[T]he tourist man” says “[n]ot you” (par. 8) to Silko and waves her away, because he does not want Silko in the picture based on her skin color. This incident demonstrates how he and “the outside world” he represents (par. 8) look at the world in a way that “include[s] racism” (par. 3), therefore valuing appearances over a person’s character or feelings.

What effect does “the tourist man[’s]” (par. 8) actions have on Silko?

- Silko expresses that she “felt so embarrassed that [she] wanted to disappear” (par. 8). By telling her to get out of the picture, “the tourist man” makes Silko feel bad for “look[ing] different,” for being “part white” (par. 8).

How does the incident with “the tourist man” (par. 8) refine an idea introduced earlier in the text?

- “[T]he tourist man” cared only that Silko “looked different, because [she] was part white” (par. 8), and he wanted to take a picture of children who were not white. Silko’s experience with “the tourist man” (par. 8) emphasizes “the differences between the Laguna Pueblo world and the outside world” (par. 8), thereby refining the idea of difference to that of cultural identity—Silko’s cultural identity is both white and Laguna Pueblo, something that many people cannot accept.

According to “the view of the old-time people” (par. 9), how should one behave toward others?

- According to “the old-time people,” everyone is “sisters and brothers,” and even “[t]he plants, the birds, fish, clouds, water, even the clay—they are all related to us” (par. 9). Because “all things ... have spirit and being” and “want only to continue being as they are” (par. 9), then one should not “disturb the earth unnecessarily” (par. 9). Everyone should treat each other, each object, and each part of the earth with respect.

How does the advice from the “old folks” develop the idea of “harmony” (par. 9)?

- Because “[a]ll things as they were created exist already in harmony” (par. 9), then any disturbance of other people, animals, or the earth would throw off the original balance. This sentence develops the idea that “harmony” is the natural state of things and maintaining harmony requires that people understand that everything—“[t]he plants, the birds, fish, clouds, water, even the clay” (par. 9)—is interconnected.

How does the story of “Thought Woman” (par. 10) develop Silko’s observation of her difference?

- The story of “Thought Woman” (par. 10) explains that Silko’s appearance is natural. Because “the whole universe came into being” (par. 10) based on what Thought Woman and her sisters imagined, Silko exists as Thought Woman intended. If “there is no absolute good or absolute bad” (par. 10), then Silko’s appearance cannot be “good” or “bad” like “the tourist man” (par. 8) and “some people” (par. 2) made her feel.

How is the rain an example of something that “ebb[s] and flow[s]” (par. 10)? What might the phrase *ebb and flow* mean?

- The amount of rain varies from season to season, from “abundant rain” to “too little rain” to “so much rain” (par. 10), so the phrase *ebb and flow* might describe something that changes by declining and increasing.

① Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context as a clue to determine the meaning of a phrase.

How does Silko further develop the idea of harmony in paragraph 10?

- ☛ Silko further develops the idea of harmony by explaining that sometimes there is “abundant rain,” sometimes “there is too little rain,” and at other times “there is so much rain that floods cause destruction” (par. 10). Harmony is about “balance” as the rains “ebb and flow” across the seasons, but harmony is also about accepting natural forces like rain as neither an “absolute good or absolute bad” (par. 10) because “rain itself is neither innocent nor guilty. The rain is simply itself” (par. 10).

Lead a brief whole-class discussion of student responses.

① Students may use their Ideas Tracking Tools to record the ideas they identified and discussed.

Activity 4: Quick Write

15%

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

How do the author’s interactions with other individuals develop an idea in paragraphs 4–10?

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

5%

Display and 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 do you expect to be doing ten years from now?

Also for homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses one of the following narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

① Consider drawing students' attention to their work with W.11-12.3.b as they analyze how Silko uses structural techniques.

① If necessary, remind students of the following definitions taught in 12.1.1 Lesson 11.

Pacing: how the author handles the passage of time in a narrative, moving through events either more quickly or slowly to serve the purpose of the text

Dialogue: refers to the lines spoken by characters in drama or fiction; conversation between two or more characters

Description: details about a person, place, or thing in order to create an image in the reader's mind

Reflection: refers to consideration of a subject, idea, or past event

Multiple plot lines: refers to the different plots of a literary text

Ask students to use this lesson's vocabulary wherever possible in their written responses.

Additionally, remind students to continue to look for an appropriate text for their Accountable Independent Reading, which they will begin reading in 12.1.3.

► 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 do you expect to be doing ten years from now?

Also, respond briefly in writing to the following prompt:

Analyze how Silko uses one of the following narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

Use this lesson's vocabulary wherever possible in your written responses.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in 12.1.3.

Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	
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Paragraph #	Central Idea	Notes and Connections

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	“Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko
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Paragraph #	Central Idea	Notes and Connections
Paragraphs 4–7	Cultural inheritance	Silko’s experiences of hearing her great-grandmother’s and aunts’ stories, seeing how her great-grandmother “still chopped her own kindling” (par. 6), and knowing that her aunts “were vigorous women who valued books and writing” (par. 7) all develop the idea of cultural inheritance. Through their interactions, the generations older than Silko pass down their knowledge and values to her as someone of the younger generation.
Paragraph 8	Cultural identity	“[T]he tourist man” cared only that Silko “looked different, because [she] was part white” (par. 8), and he wanted to take a picture of children who were not white. Silko’s experience with “the tourist man” (par. 8) emphasizes “the differences between the Laguna Pueblo world and the outside world” (par. 8), thereby developing the idea of cultural identity—Silko’s cultural identity is both white and Laguna Pueblo, something that many people cannot accept.
Paragraphs 9–10	Harmony	Because “[a]ll things as they were created exist already in harmony” (par. 9), any disturbance of other people, animals, or the earth would throw off the original balance. This sentence develops the idea that “harmony” is the natural state of things and maintaining harmony requires that people understand that everything—“[t]he plants, the birds, fish, clouds, water, even the clay” (par. 9)—is interconnected. By explaining that sometimes there is “abundant rain,”

		sometimes “there is too little rain,” and at other times “there is so much rain that floods cause destruction” (par. 10), Silko further develops the idea of harmony. Harmony is about “balance” and not about one object or entity being an “absolute good or absolute bad” (par. 10). Conditions change, like the amount of rain every season, but these changes are the “ebb and flow” that create the “balances and harmonies” (par. 10).
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12.1.2

Lesson 3

Introduction

In this lesson, students read and analyze paragraphs 11–16 (from “My great-grandmother was dark and handsome” to “she is a sprightly grandmother walking down the road”). In this section of text, Silko describes the ways of the old-time Pueblo people in greater detail. Students identify emerging central ideas and trace their development in the text. Student learning is assessed via a Quick Write at the end the lesson: Determine two central ideas in paragraphs 11–16 and analyze how they interact and build on one another.

For homework, students write a list of ideas about how they would respond to the following college interview question: Why do you want to attend our college? Also for homework, students briefly analyze in writing how Silko uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution). Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.3.c	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
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]”).
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"> Determine two central ideas in paragraphs 11–16 and analyze how they interact and build on one another.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas in paragraphs 11–16 (e.g., harmony, beauty, cultural inheritance). Analyze how these two central ideas interact and build on one another (e.g., In this excerpt, beauty and harmony are deeply connected. Silko writes that in the Laguna culture, physical appearance is not related to beauty as in white Western culture, where “definitions of beauty ... are really codes for determining social status” (par. 12). Comparing appearance to determine beauty was “silly because each being or thing is unique and therefore incomparably valuable” (par. 11). All living things are all unique and special. In the egalitarian Pueblo society, there is “no social ladder to fall from” (par. 12) and people may live in harmony, accepted for who they are. Beauty is “manifested in behavior and in one’s relationships with other living beings” (par. 13), so someone who is “unhappy” (par. 13) and seeks cosmetic surgery to change his or her appearance “would not be considered beautiful” (par. 13). Silko indicates that for a person to be beautiful, it is important to be “in harmony with the world around” (par. 13) and “at peace with [oneself] too” (par. 13).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> communal (adj.) – used or shared in common by everyone in a group manifested (v.) – showed plainly; revealed or displayed aural (adj.) – of or pertaining to the ear or to the sense of hearing stigma (n.) – a mark of disgrace or infamy; a stain or reproach, as on one's reputation sprightly (adj.) – full of life and energy
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> egalitarian (adj.) – asserting, resulting from, or characterized by belief in the equality of all people, especially in political, economic, or social life flux (n.) – continuous change, passage, or movement
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> liposuction (n.) – a kind of surgery that removes fat from a person's body cosmetic (adj.) – used or done in order to improve a person's appearance

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.3.c, W.11-12.9.b, L.11-12.4.a Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 11–16 	
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"> 5% 20% 55% 15% 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.1.2 Lesson 2) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students continue to read “Yellow Woman and a Beauty of the Spirit,” paragraphs 11–16, and determine central ideas. Then students analyze how two central ideas interact and build on one another.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (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. What do you expect to be doing ten years from now?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on making eye contact and giving examples to support the statements they make about themselves.

- Students practice asking and answering the college interview question.

- ① Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.
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Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko uses narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.)

Instruct students to talk in pairs about their responses to the prompt.

💬 Student responses may include:

- Silko uses reflection in her essay to look back at her experiences as a child within the Pueblo society. She describes how her appearance affected others because she was half white and half Laguna, but that she found no “signs of that strain or anxiety” (par. 2) in her Grandmother’s face.
- Silko builds her relationship with her Grandmother A’mooh in the text as she describes how her identity is constructed not by how she looks, but by what she does: “a person’s appearance and possessions did not matter nearly as much as a person’s behavior” (par. 3).
- Silko introduces multiple events and recollections that build an understanding of the Pueblo culture’s values as compared to those commonly held in contemporary American society. These events include stories, descriptions of norms in society, and specific memories that align to the idea of a more accepting culture that allowed for greater difference and respect for women.
- Silko introduces the time with her great-grandmother as a time before she understood her own identity, and then contrasts that with her time at the Bureau of Indian Affairs day school, where she “learned just how different [she] looked from [her] classmates” (par. 8). From here, she begins to reflect on the overall differences between the white world and the Laguna world.

Activity 3: Reading and Discussion

55%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to annotate their texts for central ideas, using the code CI. Remind students that annotating helps them keep track of evidence they use later in this lesson assessment, which focuses on the development of central ideas.

- ① Consider drawing students’ attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.

- ① **Differentiation Consideration:** Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.
- 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 statement to support students throughout the lesson:

Find two central ideas in this passage and explain how they are related.

Instruct student pairs to reread paragraphs 11–13 (from “My great-grandmother was dark and handsome” to “an unhappy or spiteful person would not be considered beautiful”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *communal* means “used or shared in common by everyone in a group,” *manifested* means “showed plainly; revealed or displayed,” and *aural* means “of or pertaining to the ear or to the sense of hearing.”

- ① Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.
 - ▶ Students write the definition of *communal*, *manifested*, and *aural* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *liposuction* means “a kind of surgery that removes fat from a person’s body” and *cosmetic* means “used or done in order to improve a person’s appearance.”
 - ▶ Students write the definitions of *liposuction* and *cosmetic* on their copies of the text or in a vocabulary journal.

Why is Silko unsure whether her grandmother would be considered beautiful?

- ☞ Silko writes that she does not know whether white people would consider her grandmother beautiful because she was “dark and handsome” (par. 11), which may not fit the white culture’s view of beauty, rooted in physical appearance. However, she is also unsure whether the Pueblo considered her beautiful because she is not sure they “thought in those terms” (par. 11).

Compare “the white people’s way” and the “Laguna way” (par. 11).

- ☞ Student responses may include:
 - In the “Laguna way, it was bad manners to make comparisons that might hurt another’s feelings” (par. 11), or to suggest that one person was more beautiful than another.

However, Silko describes how in the white people's way, improvements to physical beauty were used as "codes for determining social status" (par. 12) and to demonstrate wealth relative to others.

- The Laguna way values every living thing as unique and "therefore incomparably valuable" (par. 11). In the white people's way, the act of comparing one living thing to another is normal and expected.
- In the Laguna way, attaching importance to people's appearances was "crazy" (par. 11) because there was no "social ladder" (par. 12) to climb or from which to fall. Whereas, in the white people's way, people have *cosmetic* surgery to change their appearances, and then they brag about it for social status.

How did the Pueblo keep their society "strictly *egalitarian*" (par. 12)? Based on the context, what does *egalitarian* mean?

💬 Student responses may include:

- Silko writes, "no matter how well or poorly one might have dressed, there was no social ladder to fall from" (par. 12). That means no one would judge him or her for dressing that way, so no one was better or worse than anyone else. Everyone was treated equally.
- The Pueblo "strictly shared" (par. 12) food and paid no attention to appearances except on special days, so everyone felt equal.

💬 Student responses should include:

- *Egalitarian* means equal or fair.

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 contexts.

How do the references to cosmetic surgery develop a central idea in this section?

💬 Student responses may include:

- Silko develops the idea of beauty in this section. The white people's cosmetic surgery and comparisons of physical beauty is "crazy" (par. 11) to the Laguna. The Laguna see every living thing as unique and therefore beautiful.
- Silko writes that the "point of the [cosmetic surgery] procedures isn't just cosmetic, it is social" (par. 12). This sentence suggests that the *egalitarian* society does not value these alterations in appearance because there is "no social ladder to fall from" (par. 12), and all people may live in harmony and be accepted for who they are and what they look like.

How was "beauty ... manifested" (par. 13) in the old-time Pueblo world?

☛ Student responses may include:

- Silko writes, “beauty was manifested in behavior and in one’s relationships with other living beings” (par. 13). Beauty is *manifested* in one’s relationships, so a “spiteful person would not be considered beautiful” (par. 13).
- Beauty is *manifested* in health. Unhealthy people “inspired feelings of worry and anxiety” (par. 13). Silko indicates that both physical and spiritual health is part of beauty: “a healthy person ... is in harmony with the world around her; she is at peace with herself too” (par. 13). A beautiful person is healthy and at peace in both her body and her spirit.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to reread paragraphs 14–16 (from “In the old days, strong, sturdy women were most admired” to “a sprightly grandmother walking down the road”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: *stigma* means “a mark of disgrace or infamy; a stain or reproach, as on one’s reputation” and *sprightly* means “full of life and energy.”

① Students may be familiar with these words. Consider asking students to volunteer the definitions before providing them to the class.

- ▶ Students write the definitions of *stigma* and *sprightly* on their copies of the text or in a vocabulary journal.

What does Silko imply about white American culture in the statement “gender is not used to control behavior” (par. 14)? How does this implication develop a central idea?

- ☛ Silko implies that gender is used to control behavior outside of the Laguna society (i.e., white American culture), and that describing “a man’s job or a woman’s job” (par. 14) creates artificial separation, which contradicts the *egalitarian* spirit. Therefore, gender-specific roles compromise harmony.

How does the description of Grandma Lily relate to the idea of “women’s work” in paragraph 16?

☛ Student responses may include:

- Grandma Lily is “small and wiry” (par. 15), which would suggest that she would be more suited to what people in white culture call “women’s work” (par. 15). She did not appear to be strong or tall. However, she “could lift her weight in rolled roofing” (par. 15), which suggests that the idea of separating work for women and men is used more to “control behavior” (par. 14) than for physical reasons.

- When Grandma Lily was 75, she was “still repairing washing machines in my uncle’s coin-operated laundry” (par. 15). The word “still” suggests that according to white American society, the work would be considered too hard for a woman of her age.

How does the lack of “social boundaries” (par. 16) affect the way people work and live in the old-time Pueblo culture?

💬 Student responses may include:

- Without artificial social boundaries, such as gender and age, work was “there to be done by any able-bodied person who wanted to do it” (par. 16). People could know their own limits and did not have to apply age or gender restrictions, such as retirement age or gender-specific work.
- The lack of artificial social boundaries makes it appropriate for “young men to marry women as old as their mothers” (par. 16). Although this age difference in marriage relationships is unacceptable in white American culture, it was appropriate for the Pueblo because “there were no social boundaries drawn by the passage of years” (par. 16).

How does the story of Spider Woman explain how identity can be “in a flux” (par. 16)? What does “in a flux” mean?

- 💬 Silko describes identity “in a flux” using the story of how Spider Woman was at once a spider and “a sprightly grandmother” (par. 16). This description shows that identity is changing constantly and not a fixed thing, so *flux* must mean in a changing state.

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.

How does the story of Spider Woman develop a central idea in the passage?

- 💬 The story of Spider Woman relates to the idea of harmony because people and animals are not separated based on their appearance. Spider Woman is at the same time “a little spider under a yucca plant” and “a sprightly grandmother” (par. 16). Because Spider Woman is both an animal (“a little spider under a yucca plant”) and a person (“a sprightly grandmother”), her story develops the idea of interconnectedness of all living things and then necessity for harmony between them. In Spider Woman’s being, both animal and human live in harmony.

Lead a brief whole-class discussion of student responses.

① **Differentiation Consideration:** Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Activity 4: Quick Write

15%

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

Determine two central ideas in paragraphs 11–16 and analyze how they interact and build on one another.

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

5%

Display and 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. Explain to students that to respond to the interview question, they should conduct brief online searches for information about a college that interests them. Inform students that they will practice responding to this interview question in the following lesson.

Why do you want to attend our college?

Also for homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone or outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Consider drawing students' attention to their work with W.11-12.3.c as they analyze how Silko uses structural techniques.

① If necessary, remind students of the following definitions taught in 12.1.1 Lesson 17.

foreshadowing: device in which a writer gives a hint of what is to come later in the story

reflection: refers to consideration of a subject, idea, or past event

summarizing: briefly expressing the main and supporting ideas of a text

turning point: a point at which a decisive or important change takes place

flashback: a transition in a narrative to an earlier scene or event

circular narration: a narrative that ends in the same place it began; a narrative that has certain plot points repeated

juxtaposition: an act or instance of placing close together or side by side, especially for comparison or contrast

Ask students to use this lesson's vocabulary wherever possible in their written responses.

Additionally, remind students to continue to look for an appropriate text for their Accountable Independent Reading, which they will begin reading in 12.1.3.

- ▶ 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. To respond to the interview question, you should conduct brief online searches for information about a college that interests you. You will practice responding to this interview question in the following lesson.

Why do you want to attend our college?

Also, respond briefly in writing to the following prompt:

Analyze how Silko uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone or outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Use this lesson's vocabulary wherever possible in your written responses.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in 12.1.3.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	"Yellow Woman and a Beauty of the Spirit" by Leslie Marmon Silko
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Paragraph #	Central Ideas	Notes and Connections
Paragraph 11	Beauty	The Laguna people believed that comparing appearance to determine beauty was "silly because each being or thing is unique and therefore incomparably valuable" (par. 11).
Paragraph 11	Cultural inheritance	Silko describes "two distinct ways of interpreting the world" (par. 11): the Laguna way and the white people's way. This difference between the ways of interpreting the world supports the idea of cultural inheritance because each way of interpretation is passed down through culture.
Paragraph 12	Beauty	Physical appearance is not related to beauty, as in Western culture, where "definitions of beauty ... are really codes for determining social status" (par. 12).
Paragraphs 13–14	Harmony	It is important to be "in harmony with the world around" (par. 13) and "at peace with [oneself] too" (par. 13). The description of the Laguna women working together to build the roof also shows harmony.

Paragraph 13	Beauty	Beauty cannot be achieved by cosmetic surgery because “beauty was manifested in behavior and in one’s relationships with other living beings” (par. 13).
Paragraphs 15–16	Identity	Silko writes, “[W]hen a person was ready to do something, she did it” (par. 15). This quote suggests that people were aware of their own abilities and did not rely on others or external factors to determine that for them.
Paragraph 16	Beauty	People did not worry about looking old because “there were no social boundaries drawn by the passage of years” (par. 16). Women might marry men much younger than they were, so the idea of beauty in white culture as youthful did not apply.

12.1.2

Lesson 4

Introduction

In this lesson, students continue to read and analyze “Yellow Woman and Beauty of the Spirit,” paragraphs 17–24 (from ““When I was growing up, there was a young man” to “To show their gratitude, the old folks refused to kill any flies”). In this section of the text, Silko continues to describe the ways of the old-time Pueblo people, specifically focusing on gender identity and femininity in Pueblo society. Student learning is assessed via a Quick Write at the end the lesson: Analyze how a central idea in paragraphs 17–24 interacts with and builds on a central idea from paragraphs 11–16.

For homework, students write a list of ideas about how they would respond to the following college interview question: Why do you want to attend our college? Also for homework, students briefly analyze in writing how Silko uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters. Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text.

Standards

Assessed Standard(s)	
RI.11-12.2	Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.3.d	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
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]").
L.11-12.4.a, b	<p>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.</p> <p>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.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how a central idea in paragraphs 17–24 interacts with and builds on a central idea from paragraphs 11–16.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in paragraphs 17–24 that is also developed in paragraphs 11–16 (e.g., beauty, harmony, cultural inheritance). Analyze how a central idea from paragraphs 17–24 interacts with and builds on the central idea from paragraphs 11–16 (e.g., Silko develops the central idea of cultural inheritance in paragraphs 11–16. The central idea of cultural inheritance helps to explain how the Laguna people came to value the harmony of all living things through stories, such as the story of Spider Woman, and practices that communicate belief in harmonious relationships. In paragraph 17, Silko further develops the idea of cultural inheritance by describing the “interdependent” nature of the communities. Because “survival of the group means everyone has to cooperate,” the idea of harmony is transferred from the elders to the youth through their actions and “tolerant” behavior (par. 17). Silko demonstrates how the idea of cultural inheritance is related to harmony when traditions are transferred to the youth in ceremonies, in which the Pueblo “reaffirm the urgent relationships that people have with the plant and animal world” (par. 22). For example, the sacred ceremonies performed for the community “demonstrate sisterhood and brotherhood with the plants and animals” through dance (par. 22). The viewer sees a human being “gradually changing into a woman/buffalo or a man/deer,” suggesting interconnectedness of all life and developing

the idea of harmony between human, animal, and plant worlds (par. 22). Finally, Silko builds upon these examples of harmony and cultural inheritance by relating the stories told by the Pueblo, including the story of Green Bottle Fly in paragraph 24. Silko writes, “tribal cultures devised the stories about humans and animals intermarrying, and the clans that bind humans to animals and plants” (par. 23), which shows how the cultural stories the Pueblo people inherit and pass on teach about harmony among all creatures.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- missionaries (n.) – people sent by a church into an area to carry on evangelism or other activities, as educational or hospital work
- inhibition (n.) – an inner impediment to free activity, expression, or functioning
- bequeathed (v.) – handed down; passed on
- staunchly (adv.) – in a firm, steadfast, or loyal way

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

- interdependent (adj.) – relying on each other for aid, support, etc.
- eccentricities (n.) – unconventional or irregular behaviors
- reaffirm (v.) – to state or assert positively; maintain as true

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

- fanfare (n.) – a lot of talk or activity showing that people are excited about something
- Puritans (n.) – a member of a Protestant group in England and New England in the 16th and 17th centuries that opposed many customs of the Church of England
- paternity (n.) – the state of being a father
- pay homage (v.) – to do something to honor someone or something
- urgent (adj.) – very important and needing immediate attention

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.3.d, W.11-12.9.b, L.11-12.4.a, b Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 17–24 	
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"> 5% 20% 50% 20% 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.1.2 Lesson 2) (optional)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students continue to read “Yellow Woman and the Beauty of Spirit,” paragraphs 17–24, and analyze how a central idea in paragraphs 17–24 interacts with and builds on a central idea from paragraphs 11–16.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (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. To respond to the interview question, you should conduct brief online searches for information about a college that interests you. Why do you want to attend our college?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on giving reasons to support their statements.

- ▶ Students practice asking and answering the college interview question.

① Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko uses a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).)

Instruct students to talk in pairs about their responses to the homework.

💬 Student responses may include:

- Throughout the text, Silko uses flashback to reflect on different times in her own life and in the life of the Laguna Pueblo people. She begins the text with a flashback to her childhood: “From the time I was a small child” (par. 1). Then she moves even further back in time to when her great-grandfather came to Laguna: “In the 1880s, my great-grandfather ...” (par. 1). Silko then jumps forward to the time of her childhood again and narrates fairly linearly for several chapters: “I spent a great deal of time with my great-grandmother” (par. 4). Silko continues to use flashback throughout the text, narrating parts of her childhood that illustrate her points: “In the old days, strong, sturdy women were most admired. One of my

- most vivid preschool memories is of the crew of Laguna women ..." (par. 14). This continual flashing back serves not only to illustrate points and offer reflections on her life, but to emphasize how connected she is to her personal history and that of her people by explaining her own personal differences through the lens of the more accepting culture of the Pueblo.
- Silko uses a circular narrative structure, opening the text with a statement of her difference: "I was aware that I was different. I looked different from my playmates" (par. 1). She continues to circle back to this concept of difference through the text in her experiences, interactions, and cultural stories, trying to explain why the difference in her skin color "was not acceptable to some people, white and Indian" (par. 2). She describes an interaction with a tourist who "motioned for [her] to step away from [her] classmates" because he was trying to photograph children from the Laguna Pueblo, and to him, she did not appear to belong because of her light skin (par. 8). At the end of the text, she returns again to her own difference and the "camera-toting tourist in the schoolyard" (par. 31) to demonstrate that her appearance, like Yellow Woman's, makes her unique and "beautiful" (par. 32).

Activity 3: Reading and Discussion

50%

Instruct students to form pairs. Post or project the questions below for students to discuss. Instruct students to annotate their texts for central ideas, using the code CI. Remind students that annotating helps them keep track of evidence they use later in this lesson assessment, which focuses on the development of central ideas.

- ① Consider instructing students to review central ideas that emerged in paragraphs 11–16. Students may use their Quick Writes or their Central Ideas Tracking Tools from 12.1.2 Lesson 3 to review the central ideas they identified in paragraphs 11–16.
- ① Consider drawing students' attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.
- 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 throughout the lesson:

How does a central idea from paragraphs 11–16 change in paragraphs 17–24?

Instruct student pairs to read paragraphs 17–19 (from "When I was growing up, there was a young man from a nearby village" to "Women were just as likely as men to have a *si-ash*, or lover") and answer the following questions before sharing out with the class.

Provide students with the following definitions: *missionaries* means “people sent by a church into an area to carry on evangelism or other activities, as educational or hospital work” and *inhibition* means “an inner impediment to free activity, expression, or functioning.”

① Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.

- ▶ Students write the definitions of *missionaries* and *inhibition* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the following definitions: *fanfare* means “a lot of talk or activity showing that people are excited about something” and *Puritans* means “a member of a Protestant group in England and New England in the 16th and 17th centuries that opposed many customs of the Church of England.”

- ▶ Students write the definitions of *fanfare* and *Puritans* on their copies of the text or in a vocabulary journal.

To what *eccentricities* did the Pueblo people pay “little attention” (par. 17)? What does *eccentricities* mean in this context?

- 💬 The text states that the Pueblo people were “tolerant” of “a young man from a nearby village who wore nail polish and women’s blouses and permed his hair” (par. 17). Because it is uncommon within contemporary American culture for a man to wear women’s blouses and nail polish and add curl to his hair, *eccentricities* means “unconventional or unusual behaviors.”

How does the *interdependent* nature of the Pueblo communities affect how they behave toward others’ *eccentricities*? What does *interdependent* mean in this context?

- 💬 The villages were *interdependent* and the text states that “survival of the group means that everyone has to cooperate” (par. 17). *Interdependent* means relying on each other to survive. Even if one village disagrees with the eccentricities of individuals in another village, they still get along. They need the other villages in order to survive because they had to share resources and get along with one another.
- 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 contexts.
- ① **Differentiation Consideration:** If students struggle to make meaning of the word *interdependent*, consider asking them the following questions.

What is the meaning of the prefix *inter-* in other familiar words, such as *interact* and *international*? How does the prefix *inter* help you to make meaning of the word *interdependent*?

💬 *Inter* has to do with a connection between two things. When two things *interact*, they each affect the other. An *international* treaty affects two nations. When two things are *interdependent*, they depend upon one another.

- ① Consider drawing students' attention to their application of standard L.11-12.4.b through the process of determining the meaning of words through patterns of word changes.

How do the descriptions of “eccentricities” (par. 17) support an idea that emerged earlier in the text?

💬 Student responses may include:

- The young man who wore nail polish and women's clothing was both masculine and feminine at the same time. Despite his fluid gender identity, “[n]o one ever made fun of him” (par. 17) in Pueblo culture because they believe “we are all a mixture of male and female” (par. 19). This example supports the idea of cultural inheritance because people in the culture inherited this perspective on gender.
- Silko writes that people with physical differences had “special positions as mediators between this world and the spirit world” (par. 18). Therefore a person could be both a human being and part of the spirit world at once, which supports the central idea of harmony from paragraphs 11–16.

How did Christian *missionaries* impact the Pueblo culture? How does this impact relate to a central idea introduced earlier in the text?

💬 Student responses may include:

- Puritan values imposed a new understanding of marriage that meant “an end to sex with people other than your spouse” and Christian *missionaries* introduced “[s]exual inhibition” (par. 19). The author has described “two distinct ways of interpreting the world”—the white way and the Pueblo way—earlier in the text, and these Puritan values represented a disruption to cultural inheritance of the Laguna way (par. 12).
- Christian missionaries also imposed gender roles. Once they arrived, it also was no longer true that a man could “marry a man without any fanfare” or that women could marry women (par. 19). These Christian gender roles challenged the idea of harmony that flows from the “communal and strictly egalitarian”) values of Pueblo society (par. 13). These gender roles also introduced the idea of “a man's job or a woman's job,” which challenged the Laguna way (par. 14).

How do the ideas about “differences” (par. 18) in this section refine the central idea of beauty?

💬 Physical “differences” provided individuals “special positions as mediators between this world and the spirit world” and these individuals were “highly respected and honored” (par. 18). In

paragraphs 11–16, beauty “was manifested in behavior” and in health (par. 13). Although each person has different and unique physical differences, the person can be beautiful to the Laguna even if contemporary American society would not consider him or her attractive.

Lead a brief whole-class discussion of student responses.

- ① **Differentiation Consideration:** Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.
-

Instruct student pairs to read paragraphs 20–22 (from “New life was so precious that pregnancy was always appropriate” to “urgent relationships that human beings have with the plant and animal world”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *bequeathed* means “handed down; passed on.”

- ① Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.
- ▶ Students write the definition of *bequeathed* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the following definitions: *paternity* means “proof that a man is the father of a particular child,” *pay homage* means “to do something to honor someone or something,” and *urgent* means “very important and needing immediate attention.”
- ▶ Students write the definitions of *paternity*, *pay homage*, and *urgent* on their copies of the text or in a vocabulary journal.

Explain marriage and family relationships within the Pueblo culture. How do these ideas support an idea introduced earlier in the text?

- ☞ Student responses may include:
- In marriages, men could marry men and women could marry women before the Christian missionaries arrived because Pueblo people believed that “we are all a mixture of male and female and this sexual identity is changing constantly” (par. 19). A mixture of gender identities supports the idea of harmony because within each person the two gender identities are connected or mixed and both are celebrated.
 - Children in families were the responsibility of the larger group and not just part of a family unit: “children belonged to the mother and her clan” (par. 20). “Children called their mother’s sisters ‘mother’ as well” (par. 20). Extending family connections beyond the small

family unit demonstrates the idea of harmony because the Pueblo people considered many people as close, connected family members.

- Pregnancy was “always appropriate” because of the inherited cultural value that the Laguna placed on new life, but a determination of the identity of the father was not “critical” (par. 20). When women had unwanted pregnancies, they gave their babies away in open adoptions within the clan. Children were not owned or possessed by the parents, but they belong to the “mother and her clan,” and this group ownership supports the idea of harmony (par. 20).

How are women valued in the Pueblo culture?

- 💬 Women are valued for their ability to generate “[n]ew life” (par. 20) and for their relationship to “the female energies of the spirit beings” (par. 21). Therefore, women are very valuable to the Pueblo culture.

How does the white culture’s practice of cosmetic surgery relate to an idea introduced earlier in the text?

- 💬 Cosmetic surgery, or “surgery to change one’s face and body to resemble a model’s face and body” (par.21), is a permanent change that rejects the “Mother Creator’s grace” (par. 18). Cosmetic surgery rejects the natural course of life, and rejects inner beauty and beauty that arises from the person’s actions and harmony with other living things.

What “urgent relationships” do human beings have with the plant and animal world? (par. 22)

- 💬 The “urgent relationships” are those that involve resources that lead to life and death: people eat animals, use animals for farming and clothing, and share resources with the animals (par. 22). These relationships are urgent because without them, people and animals will suffer and may die.

How do the Pueblo reaffirm these relationships?

- 💬 The Pueblo people reaffirm these relationships by doing dances and dressing up like the animals, demonstrating through movement how people “gradually chang[e] into a woman/buffalo or a man/deer” (par. 22). These demonstrations reaffirm the relationships because they reaffirm the interconnected nature of people and animals.

① **Differentiation Consideration:** If students struggle with the symbolism of the dances, ask the following questions:

What does it mean to “reaffirm” a relationship? (par. 22)

- 💬 *Affirm* means to agree or to say yes. The prefix *re-* means “again,” so *reaffirming* is affirming again, or agreeing again, more strongly. To *reaffirm* a relationship would be to insist that it exists.

What do the Pueblo believe about the human, plant, and animal worlds?

- 💬 They believe they are all connected.

How does the dance “reaffirm” or affirm what the Pueblo believe?

- 💬 It shows that the animals can change into people, which symbolizes the connection or interconnectedness of the two worlds.

Lead a brief whole-class discussion of student responses.

- ① **Differentiation Consideration:** Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.
-

Instruct student pairs to reread paragraphs 23–24 (from “In the high desert plateau country, all vegetation, even weeds and thorns, becomes special” to “To show their gratitude, the old folks refused to kill any flies”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *staunchly* means “in a firm, steadfast, or loyal way.”

- ① Students may be familiar with this word. Consider asking students to volunteer the definition before providing it to the class.
 - ▶ Students write the definition of *staunchly* on their copies of the text or in a vocabulary journal.

What does Silko suggest is the purpose of stories of humans and animals intermarrying in Pueblo culture?

- 💬 Silko supposes that tribal cultures may have created stories about people marrying with animal species to reinforce the idea of “the devastating impact human activity can have on the plants and animals” (par. 23). These stories also “reaffirm the urgent relationships” (par. 22) between people and the plant and animal worlds.

How does the story of Green Bottle Fly in paragraph 24 develop a central idea?

- 💬 Student responses may include:
 - Green Bottle Fly is the hero in the story. He was the only one who could carry the “desperate messages” (par. 24) of people starving to Mother Creator in the Fourth World.

This story supports the idea of harmony because people had “neglect[ed] the Mother Corn altar” (par. 24) and offended Mother Creator, so they had to rely on an animal they usually killed to save them.

- In the story, people learned to respect all creatures because they could not reach Mother Creator in the Fourth World to ask for forgiveness. They needed Green Bottle Fly, so as repayment they refused to kill the fly. This story is used to teach respect for all living things, even pests, developing an inherited cultural perspective about harmony in the younger generations.

Lead a brief whole-class discussion of student responses.

- ① **Differentiation Consideration:** Students may use their Central Ideas Tracking Tools to record central ideas they identify and discuss.

Activity 4: Quick Write

20%

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

Analyze how a central idea in paragraphs 17–24 interacts with and builds on a central idea from paragraphs 11–16.

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

5%

Display and 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. Explain to students that to respond to the interview question, they should conduct brief online searches for information about a

college that interests them. Inform students that they will practice responding to this interview question in the following lesson.

What can you contribute to our college campus?

Also for homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

① Consider drawing students' attention to their work with W.11-12.3.d as they analyze how Silko uses precise words and phrases, telling details, and sensory language.

Additionally, remind students to continue to look for an appropriate text for their AIR, which they will begin reading in 12.1.3.

- ▶ 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. To respond to the interview question, you should conduct brief online searches for information about a college that interests you. You will practice responding to this interview question in the following lesson.

What can you contribute to our college campus?

Also, respond briefly in writing to the following prompt:

Analyze how Silko uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in 12.1.3.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
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Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	"Yellow Woman and a Beauty of the Spirit" by Leslie Marmon Silko
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Paragraph #	Central Ideas	Notes and Connections
Paragraph 17	Harmony	Silko writes, "survival of the group means everyone has to cooperate." When people cooperate, they work in harmony.
Paragraph 18	Cultural inheritance and harmony	"Persons born with exceptional physical or sexual differences were highly respected and honored because their physical differences gave them special positions as mediators between this world and the spirit world." This quote shows that people in the Pueblo culture learned to value differences so they could preserve harmony, and this value was inherited across generations.
Paragraph 19	Harmony and cultural inheritance	Silko describes how the clash of cultures showed the differences between them: "Before the arrival of Christian missionaries, a man could dress as a woman and work with the women and even marry a man without fanfare. Likewise, a woman was free to dress like a man, to hunt and go to war with the men, and to marry a woman." The Pueblo inherited the value of harmony through their culture, while the Christian missionaries inherited the values about gender roles through their culture.
Paragraph 20	Harmony and cultural inheritance	Silko describes how the group worked together to raise the children: "It was not important to know the paternity of a father because "children belonged to the mother and her clan. She also explains the culturally

		inherited value about life and harmony: because new life was always valuable, “pregnancy was always appropriate.”
Paragraph 21	Harmony	In sacred kiva ceremonies, “men mask and dress as women to pay homage” to female energies. These ceremonies show harmony between the genders in Pueblo society.
Paragraph 22	Harmony and cultural inheritance	The sacred ceremonies are supposed to “demonstrate sisterhood and brotherhood with the plants and animals” through dance. The audience of the dance sees a human being “gradually changing into a woman/buffalo or a man/deer,” suggesting that identity is fluid. The old-time people created “masks and costumes that transform the human figures into the animal beings they portray.” These performances teach children about the interconnectedness of all life and the harmony of the human, animal, and plant worlds.
Paragraph 23	Cultural inheritance	The author writes, “[T]ribal cultures devised the stories about humans and animals intermarrying, and the clans that bind humans to animals and plants through a whole complex of duties” to teach their children about the values important to the Pueblo, including harmony.
Paragraph 24	Harmony and cultural inheritance	The story of Green Bottle Fly teaches children about the harmony that the Pueblo culture believes in.

12.1.2

Lesson 5

Introduction

In this lesson, students conclude their reading of “Yellow Woman and a Beauty of the Spirit.” Students read paragraphs 25–32 (from “The old stories demonstrate the interrelationships that the Pueblo people have maintained” to “Yellow Woman and all women are beautiful”), in which Silko discusses Kochininako, Yellow Woman, and how her beauty and courage saved her people in the old-time stories. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how Silko uses and refines the meaning of the term *beauty* over the course of the text.

For homework, students respond briefly in writing to the following prompt: Analyze how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative. In addition, students look over their notes and annotations in preparation for the End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
Addressed Standard(s)	
W.11-12.3.e	Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
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]”).
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 respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how Silko uses and refines the meaning of the term <i>beauty</i> over the course of the text.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify how Silko defines beauty in this excerpt (e.g., Silko writes, “the old-time people were not so much thinking about physical appearances. In each story, the beauty that Yellow Woman possesses is the beauty of her passion, her daring, and her sheer strength to act when catastrophe is imminent” (par. 26).). Discuss how the meaning of this term is used, refined, and reinforced throughout the essay (e.g., This definition of beauty, as well as its portrayal in <i>Yellow Woman</i>, finally explains the title of the essay. It also reinforces what Silko asserts earlier in the text, when she writes, “Beauty was as much a feeling of harmony as it was a visual, aural, or sensual effect” (par. 13). In other words, beauty is not limited to physical beauty; it also includes inner beauty. Silko relates this definition of internal beauty to herself, and claims that it helped her “[learn] to be comfortable with [her] differences” (par. 30), which were largely physical.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> cosmology (n.) – a particular account of the origin or structure of the universe uninhibited (adj.) – not restrained by social convention or usage; unconstrained

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

- spectrum (n.) – complete range of things
- sensuality (n.) – the enjoyment, expression, or pursuit of physical, esp. sexual, pleasure

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

- deeds (n. pl.) – something that is done; an act or action
- courage (n.) – the ability to do something that you know is difficult or dangerous
- famine (n.) – a situation in which many people do not have enough food to eat
- drought (n.) – a long period of time during which there is very little or no rain

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.4, W.11-12.3.e, W.11-12.9.b, L.11-12.4.a • Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko, paragraphs 25–32 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.1.1 Lesson 1)

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.4. Inform students that in this lesson, they read the end of “Yellow Woman and a Beauty of the Spirit,” paragraphs 25–32, and focus on how Silko uses and refines the term beauty over the course of the text.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (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. To respond to the interview question, you should conduct brief online searches for information about a college that interests you. What can you contribute to our college campus?)

Instruct students to form pairs to ask and answer the college interview question. For this practice session, students should focus on giving examples to support their statements about themselves.

- ▶ Students practice asking and answering the college interview question.

❗ Instruct students to keep their interview preparation notes in a writing journal or folder as a portfolio of their interview preparation throughout the module.

Instruct students to take out their responses to the second homework assignment. (Respond briefly in writing to the following prompt: Analyze how Silko uses precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.)

Instruct students to talk in pairs about their responses to the prompt.

💬 Student responses may include:

- Silko writes, “But I did not see any signs of that strain or anxiety in the face of my beloved Grandma A’mooh” (par. 2). Hearing that there are no “signs of that strain or anxiety in the

- face” helps to create a vivid picture of a child looking at her “beloved Grandma A’mooh” (par. 2).
- Silko writes, “They handled the ladders with great ease, and while two women ground the adobe mud on stones and added straw, another woman loaded the hod with mud and passed it up to the two women on ladders, who were smoothing the plaster on the wall with their hands” (par. 13). Here, we can see that the memory is “vivid,” as Silko states, because she remembers even the smallest details and conveys them in precise words and phrases, such as the “stones” and “straw,” and how the “two women ... smooth[ed] the plaster on the wall with their hands” (par. 13).

Activity 3: Reading and Discussion

55%

Instruct students to form pairs and review the entire text, identifying and annotating Silko’s references to *beauty* throughout the text. Remind students that annotating helps them keep track of evidence they use later in this lesson assessment, which focuses on the use and refinement of a term.

- ① Consider drawing students’ attention to their application of standard W.11-12.9.b through the process of drawing evidence from the text to support reflection and analysis.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students throughout the lesson:

What does Silko write about beauty?

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Lead a brief whole-class discussion about the ways Silko defines *beauty* and the examples she uses to support her definition.

Post or project the following questions for students to discuss. Remind students to continue to annotate their texts as they read.

Instruct students to read paragraphs 25–32 (from “The old stories demonstrate the interrelationships” to “Yellow Woman and all women are beautiful”).

Provide students with the following definitions: *cosmology* means “a particular account of the origin or structure of the universe” and *uninhibited* means “not restrained by social convention or usage; unconstrained.”

- ① Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the class.
- ▶ Students write the definitions of *cosmology* and *uninhibited* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing the following definitions for students: *deeds* means “something that is done; an act or action,” *courage* means “the ability to do something that you know is difficult or dangerous,” *famine* means “a situation in which many people do not have enough food to eat,” and *drought* means “a long period of time during which there is very little or no rain.”
- ▶ Students write the definition of *deeds*, *courage*, *famine*, and *drought* on their copies of the text or in a vocabulary journal.

What does the fact that “women appear as often as men in the old stories as hero figures” suggest about Pueblo culture (par. 25)?

- 💬 It is important that “women appear as often as men ... as hero figures” because in the old stories, “the status of women is equal with the status of men” (par. 25). Their equality in the stories represents their equality in reality.

In what way do Yellow Woman’s deeds “span the spectrum of human behavior” (par. 25)? What is the meaning of *spectrum* in this context?

- 💬 Yellow Woman’s deeds are “mostly heroic acts,” but in one story, “she chooses to join the secret Destroyer Clan,” which is not heroic (par. 25); it is destructive and irresponsible. Because these two things are so different, and because “span” means to extend across, *spectrum* means the entire range of something.
- ① Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of using context to make meaning of a word.

Why do the old-time stories “celebrate” “uninhibited sexuality” (par. 25)?

- 💬 The old-time stories celebrate Yellow Woman’s “courage” and her “uninhibited sexuality” because “fertility was so highly valued” (par. 25). Sexual freedom and fertility are important to the Pueblo people because they believe that “[n]ew life [is] so precious” (par. 20).

How is Yellow Woman “beautiful” (par. 26)? How does the example of Yellow Woman refine what Silko means by beauty?

- According to Silko, “the old-time people” considered Yellow Woman beautiful, but they “were not so much thinking about physical appearances” (par. 26). Instead, they were thinking of “the beauty of her passion, her daring, and her sheer strength to act when catastrophe is imminent” (par. 26). In this way, Yellow Woman is beautiful because of her spirit, not her physical appearance. By telling this story, Silko further refines the meaning of *beauty* by emphasizing once again that beauty, for the Pueblo people, is an inner beauty, not an external appearance.

In the story Silko recounts in paragraph 27, how does beauty influence Yellow Woman? What is the outcome of her actions?

- Student responses should include:
 - In this story, Yellow Woman’s people are suffering from “drought and accompanying famine,” so she is out to “find fresh water for her husband and children” when she encounters “a strong, sexy man in buffalo-skin leggings” (par. 27).
 - She is taken by his physical beauty, and when she acts on this attraction, it ultimately saves her people because the Buffalo People “agree to give their bodies to the hunters to feed the starving Pueblo” (par. 27).

How does the story of Yellow Woman and Buffalo Man exemplify Yellow Woman’s beauty?

- Yellow Woman is taken by Buffalo Man and “falls in love with [him]” (par. 27) even though she has a husband. The relationship she has with him helps her provide meat for her family and the “starving Pueblo” (par. 27). This example shows that sensuality is also an important part of her internal beauty: “the beauty of [Yellow Woman’s] passion, her daring” can save people when “catastrophe is imminent” (par. 26).

① Differentiation Consideration: If students struggle with this question, consider asking the following questions:

How does Yellow Woman’s “fearless sensuality result[] in the salvation of the people of her village” (par. 27)?

- Yellow Woman’s “fearless sensuality” is the reason she unites with Buffalo Man, which in turn leads to the “Buffalo People agree[] to give their bodies to the hunters to feed the starving Pueblo” (par. 27). Had she not been fearlessly sensual, the Pueblo would have starved.

What is the meaning of *sensuality* in this context?

- Because Silko is referring to Yellow Woman’s union with Buffalo Man, *sensuality* means the pursuit of sexual pleasure.

- ① Consider drawing students' attention to their application of standard L.11-12.4.a through the process of using context and word parts to make meaning of a word.

How does the story of Yellow Woman's "fling" with "Whirlwind Man" relate to the story of her interaction with "Buffalo Man" (par. 27–29)?

- 💬 In both these stories, Yellow Woman's "vibrant sexuality benefits her people" (par. 29). Her relationship with Buffalo Man allows her to provide food for her starving people. Similarly, her relationship with Whirlwind Man produces twin boys who become "great heroes of the people" (par. 29).

How does Silko relate Yellow Woman's adventures to her own story (par. 30)?

- 💬 Silko writes that "sometimes an individual must act despite disapproval, or concern for appearances or what others may say" (par. 30). The stories of Yellow Woman helped Silko become comfortable with herself and her own strength and beauty.

How does Yellow Woman's beauty relate to the beauty of "all women" (par. 32)?

- 💬 Yellow Woman "is beautiful because she has the courage to act in times of great peril, and her triumph is achieved by her sensuality" (par. 32). Silko states that courage, harmony, and sensuality are beautiful qualities "of the spirit," and implies that all women have them, and are all therefore beautiful (par 32).

How does the title of this essay relate to paragraphs 26–32?

- 💬 The title of this essay, "Yellow Woman and a Beauty of the Spirit," is given complete meaning in the final paragraphs. Silko states that beauty has to do with internal qualities as well as the actions one takes. She uses Yellow Woman as an example of how this beauty looks in the world and, therefore, completes her definition of beauty: a beauty "of passion" and "strength" (par. 26), as well as "fearless sensuality" (par. 27) and "courage" (par. 32). In the end, Silko is primarily concerned not with physical beauty but with "a beauty of the spirit": passion, strength, courage, and sensuality.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

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

Analyze how Silko uses and refines the meaning of the term *beauty* over the course of the text.

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

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

① Consider drawing students' attention to their work with W.11-12.3.e as they analyze Silko's conclusion.

In addition, instruct students to look over their notes and annotations in preparation for the End-of-Unit Assessment.

- ▶ Students follow along.

Homework

For homework, respond briefly in writing to the following prompt:

Analyze how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

In addition, look over your notes and annotations in preparation for the End-of-Unit Assessment.

12.1.2

Lesson 6

Introduction

In this final lesson of the unit, the End-of-Unit Assessment, students compose a multi-paragraph response to the following prompt: Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

For homework, students respond briefly in writing to the following prompt: Analyze how Silko uses voice, awareness of audience, and use of language to accommodate a variety of cultural contexts. Additionally, students continue searching for an appropriate Accountable Independent Reading (AIR) text. Students will begin reading their AIR text in the following lessons homework.

Standards

Assessed Standard(s)	
RI.11-12.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

	<p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>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]”).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.b	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>b. Spell correctly.</p>
Addressed Standard(s)	
W.11-12.3.f	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</p> <p>f. Adapt voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging. <p>① Student responses will be evaluated using the 12.1.2 End-of-Unit Text Analysis Rubric.</p>
High Performance Response(s)
A High Performance Response should:

- Identify 3–5 structural elements of “Yellow Woman and a Beauty of the Spirit” (e.g., The essay is written in first person, and is reflective. The essay relies heavily on memory and flashbacks, and continually contrasts “old-time” stories and people with dominant contemporary American values. Silko does not directly address the title of her essay until the final paragraphs, which creates a circular structure.).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- The essay is written in the first person and uses flashbacks to relate personal experiences (e.g., “One day, when I was in the first grade, we all crowded around the smiling white tourists” (par. 8)). Silko’s use of first person and flashbacks is engaging because it feels as if Silko is speaking directly to the reader, engaging with her past in an inviting way.
- Silko titles her essay “Yellow Woman and a Beauty of the Spirit,” but does not reference “Yellow Woman,” or Kochininako, until the final paragraphs of her essay, creating a circular structure. Silko begins focusing on herself with the statement “From the time I was a small child, I was aware that I was different” (par. 1). She recalls how her racial differences made her stand out, but how the “old-time people” never saw her as worth less than anyone else (par. 3). She then recounts several “old stories,” some of them personal and some of them mythical, ending finally with stories about “Yellow Woman.” She clarifies for the reader that in these stories, beauty is seen as an inward manifestation more so than an outward one: “remember that the old-time people were not so much thinking about physical appearances. In each story, the beauty that Yellow Woman possesses is the beauty of her passion, her daring, and her sheer strength to act when catastrophe is imminent” (par. 26). After describing Yellow Woman, Silko writes that she “even imagined that Yellow Woman had yellow skin, brown hair, and green eyes like mine” (par. 30). Here, she conflates Yellow Woman’s beauty and her own, giving the title of the essay more than one meaning. “Yellow Woman” refers both to Kochininako and Silko herself, and the “beauty of the spirit” belongs to both of them—indeed, to “all women” (par. 32). The circular structure makes her claims about inner beauty more clear because the reader can trace the idea consistently through all the stories of the text. The circular structure also makes Silko’s claims about beauty more engaging because the stories of beauty vary from personal family experiences to interesting mythical stories, ultimately including all women in the definition of beauty.
- Silko relies heavily on reflection, often referencing her Grandma A’mooh, and the “old-time people.” Like memory, her account is very fluid, often moving onto a new story or claim by simple association. However, at times, Silko’s memory shifts are jarring in their juxtaposition. For example, she discusses “Tse’itsi’nako” and then abruptly shifts to discussing the appearance of her great-grandmother (par. 10–11). Also, when she is recounting stories of Yellow Woman, she inserts a jarring memory: At first Silko writes, “Thus Kochininako’s fearless sensuality results in the

salvation of the people of her village, who are saved by the meat the Buffalo People ‘give’ to them” (par. 27). Silko then immediately follows this story with the following sentences: “My father taught me and my sisters to shoot .22 rifles when we were seven; I went hunting with my father when I was eight, and I killed my first mule deer buck when I was thirteen. The Kochininako stories were always my favorite because Yellow Woman had so many adventures” (par. 28). This memory is relevant, but Silko makes no effort to transition in or out of it; it simply appears. Silko uses juxtaposition to imitate how memory works in people’s minds—seemingly unconnected scenes appear one after the other. This structural choice engages the reader because it feels as if the reader is invited into Silko’s memory. The juxtaposition of stories also engages the reader because it is jarring, and the reader must make sense of how the two stories fit together.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1E of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.5, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b, W.11-12.3.f Text: “Yellow Woman and a Beauty of the Spirit” by Leslie Marmon Silko 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 	<ol style="list-style-type: none"> 5% 15%

3. 12.1.2 End-of-Unit Assessment	3. 75%
4. Closing	4. 5%

Materials

- Copies of the 12.1.2 End-of-Unit Assessment for each student
- Copies of 12.1.2 End-of-Unit Text Analysis Rubric and Checklist for each student

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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RI.11-12.5, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, and L.11-12.2.b. Inform students that in this lesson, students complete the End-of-Unit Assessment in which they write a multi-paragraph response analyzing the effectiveness of the structure Silko uses in her exposition.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out the previous lesson's homework. (Respond briefly in writing to the following prompt: Analyze how Silko provides a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.)

Instruct students to form pairs and discuss their responses to the homework prompt.

- 💬 Student responses may include:

- Silko concludes her essay by telling a story about “Kochininako,” or “Yellow Woman” (par. 25–32). She explains that Yellow Woman’s “fearless sensuality results in the salvation of the people of her village” (par. 27). She also explains that “Kochininako is beautiful because she has the courage to act in times of great peril, and her triumph is achieved by her sensuality” (par. 32). By discussing Kochininako, Silko concludes what she has been discussing over the course of the text—that beauty is not limited to physical appearance, and that white cultural gender categories do not apply to “the old-time people” (par. 31).
- Silko begins her essay: “I was aware that I was different” (par. 1). She experiences the effects of this difference over the course of her life. At the end of this essay, Silko concludes that the old-time stories provide an inner strength and resolve, and that inner strength and resolve is true beauty: “Kochininako is beautiful because she has the courage to act in times of great peril, and her triumph is achieved by her sensuality ... For these qualities of the spirit, Yellow Woman and all women are beautiful” (par. 32). Even though Silko is physically different than the peers of her youth, she is beautiful, just as all women are beautiful.

Activity 3: 12.1.2 End-of-Unit Assessment

75%

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement, well-organized ideas supported by the most significant and relevant textual evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas, and use precise language and domain-specific vocabulary. Remind students to use this unit’s vocabulary, as well as proper grammar, capitalization, punctuation, and spelling in their responses to establish a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

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

Ask students if they have remaining questions about the assessment prompt.

Distribute and review the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist to guide their written responses, and to revisit the rubric once they are finished to ensure they have fulfilled all the criteria.

- ▶ Students review the 12.1.2 End-of-Unit Text Analysis Rubric and Checklist.

Instruct students to use the remaining class period to write their End-of-Unit Assessment. Remind students as they write to refer to their notes, tools, and annotated text from previous lessons.

- ▶ Students independently craft a multi-paragraph essay in response to the prompt, using evidence from the text.
- 🗣 See the High Performance response at the beginning of this lesson.

Activity 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

Analyze how Silko uses voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

Also, instruct students to review their statements of purpose and narrative writing from 12.1.1 and identify ideas, phrases, or passages they would like to include in their final narrative essays. Also, instruct students to determine which Common Application prompt they think best allows them to fulfill their statements of purpose.

- ▶ Students follow along.

Additionally, remind students to continue to look for an appropriate text for their AIR, which they will begin reading in the following lesson.

Homework

Respond briefly in writing to the following prompt:

Analyze how Silko uses voice, awareness of audience, and use of language to accommodate a variety of cultural contexts.

Also, review your statement of purpose and narrative writing from 12.1.1 and identify ideas, phrases, or passages you would like to include in your final narrative essay. Determine which Common Application prompt you think best allows you to fulfill your statement of purpose.

Additionally, continue to look for an appropriate text for your Accountable Independent Reading, which you will begin reading in the following lesson.

12.1.2 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your close reading of “Yellow Woman and a Beauty of the Spirit” to write a well-crafted multi-paragraph response to the following prompt.

Analyze the effectiveness of the structure Silko uses in her exposition, including whether the structure makes points clear, convincing, and engaging.

Your writing will be assessed using the 12.1.2 End-of-Unit Text Analysis Rubric.

Guidelines:

Be sure to:

- Closely read the prompt
- Respond directly to all parts of the prompt
- Paraphrase, quote, and reference relevant evidence to support your analysis
- Organize your ideas in a cohesive and coherent manner
- Use precise language appropriate for your task
- Follow the conventions of standard written English

CCSS: RI.11-12.5, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, L.11-12.2.b

Commentary on the Task:

This task measures RI.11-12.5 because it demands that students:

- Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

This task measures W.11-12.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy

to manage the complexity of the topic.

- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.b because it demands that students:

- Draw evidence from informational texts to support analysis, reflection, and research.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2.b because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

12.1.2 End-of-Unit Text Analysis Rubric

____/____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes and evaluates the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging. CCSS.ELA-Literacy.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	Skillfully analyze and thoroughly evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	Accurately analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	With partial accuracy, analyze and partially evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.	Inaccurately analyze and minimally evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.
Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and	Thoroughly and skillfully develop the analysis with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Develop the analysis with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Partially develop the analysis with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Minimally develop the analysis, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response draws evidence from informational texts to support analysis, reflection, or research.</p> <p>CCSS.ELA-Literacy.W.11-12.9.b</p> <p>Draw evidence from informational texts to support analysis, reflection, and research; apply <i>grades 11-12 Reading standards</i> to literary nonfiction.</p>	<p>Skillfully utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Accurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Somewhat effectively or with partial accuracy utilize textual evidence from informational texts to support analysis, reflection, or research.</p>	<p>Ineffectively or inaccurately utilize textual evidence from informational texts to support analysis, reflection, or research.</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>formatting, graphics, and multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p>	<p>major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or</p>				

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).				
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.
Control of Conventions The extent to which the response is spelled correctly. CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing or speaking. CCSS.ELA-Literacy.L.11-12.2.b Spell correctly.	Spell correctly with no errors. (L.11-12.2.b)	Often spell correctly with occasional errors that do not hinder comprehension. (L.11-12.2.b)	Occasionally spell correctly with several errors that hinder comprehension. (L.11-12.2.b)	Rarely spell correctly with frequent errors that make comprehension difficult. (L.11-12.2.b)

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.1.2 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging? (RI.11-12.5)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the response with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Utilize textual evidence to support analysis, reflection, or research? (W.11-12.9.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.11-12.2.b)	<input type="checkbox"/>