

Literacy

GRADE 11 ELA:

WHAT DID I DO TO BE SO BLACK AND BLUE: HOW DID JAZZ INFLUENCE RALPH ELLISON'S *INVISIBLE MAN*?

UNIT OVERVIEW

This resource contains a two-part culminating performance task aligned to the Common Core. The task is embedded in a nine week unit that outlines a course of study in which students analyze the motif of Jazz in Ralph Ellison's *The Invisible Man*.

TASK DETAILS:

Grade: 11

Subject: Literacy

Depth of Knowledge: DOK level 4

Task Description: This two-part task asks students to:

1. Write an informative essay analyzing how Ellison uses the motif of Jazz to develop his theme of invisibility in the novel *The Invisible Man*. Prior to writing the essay, students will study the elements of jazz and analyze how Ellison interprets these elements through the use of parallel literary devices.
2. Additionally, students will summarize the most important points in their paper and will produce an informational podcast that serves as a guide to how jazz is used in the novel.

Standards Assessed:

W.11-12.2 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.

SL.11-12.4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Materials Needed:

Invisible Man, Ralph Ellison. Vintage International. 1995. New York, NY

The Art is in the Cooking, essay by Duke Ellington in Tucker, Mark, ed. *The Duke Ellington Reader*. Oxford University Press. 1993. New York, NY

Living with Music, essay by Ralph Ellison

What Did I Do to Be so Black and Blue Louis Armstrong, song

Critical Readings on Invisible Man, Harold Bloom

Eric J. Sundquist on Ralph Ellison, Jazz, and Louis Armstrong

GRADE 11 ENGLISH LANGUAGE ARTS

TABLE OF CONTENTS

Culminating Performance-Based Assessment	03
Rubrics	07
Suggested Learning Plan	11
Additional Resources	34
Close Reading	35
Vocabulary	35
Student Centered Discussions	39
Text Dependent Questions	41

GRADE 11 ENGLISH LANGUAGE ARTS

Culminating Performance Based Assessment

Culminating Performance Based Assessment (PBA)

Context

By the end of this unit, students will engage in a Performance Based Assessment (PBA) to demonstrate their understanding of the skills and content addressed in this module. For this PBA, students will produce two documents of publishable quality: an informative essay that explains how Ellison develops the theme of invisibility through jazz music, and a 5-10 minute podcast that turns the content of the paper into a presentation about how jazz music is used as a motif in the novel. To complete this PBA, students must first learn about the development of jazz in America and its connection to certain ideologies about identity and liberation, identify the elements that set this music genre apart from others, and then dissect how Ellison recreates those musical elements in written form in order to develop his theme of invisibility.

Implementation Guidance for Teachers:

Guidance for adapting the task

This performance-based assessment (PBA) was designed to be embedded within a progression of learning that ensures that all students have had the opportunity to develop and practice many of the concepts and skills required for successful completion. Students will need several class periods as well as independent time outside of class to complete all aspects of this project.

Teachers may wish to adapt this PBA or implement only a portion of it in order to better suit the needs of their students. This may be due to unforeseen time constraints, the diverse needs of the students in their classrooms, or any number of other priorities. By adapting this PBA, teachers should be aware that they will inevitably change what they are assessing (therefore no longer aligning to the targeted standards for this PBA) and possibly decrease the level of rigor of this assessment as it is currently written. While this may be appropriate, we recommend using [the Literacy Alignment Protocol](#) to support analyzing the expectations outlined in the task and how these expectations are aligned to the target standards. Armed with this understanding, teachers can more meaningfully adapt the task to meet their needs and understand what they are assessing versus not assessing in relation to the CCLS.

Guidance for Part II – The podcast

Students should listen to sample podcasts such as *Sound Check* or *This American Life* to become familiar with different models of how texts read aloud, commentary, and musical excerpts are combined to explore an idea. Students may also need to be explicitly taught how to use the technology necessary for creating podcasts, such as Audacity. (A simple Google search will produce step-by-step directions for creating podcasts, e.g. <http://www.wikihow.com/Record-a-Podcast-with-Audacity>.)

Additionally, teachers may want to limit the time period for other Jazz artists that the students will be researching to within Ralph Ellison's contemporaries or earlier. For example, he was likely not inspired by Winton Marsalis who was born in 1961, nine years after *Invisible Man* was published.

Depending on students' needs, the following is a sample graphic organizer that teachers could adapt to support students with planning prior to writing the podcast script.

Planning Your Podcast Script

<p>Introduce your topic and ideas</p> <p>(2 minutes)</p>	
<p>Select and copy your first quotation that supports Idea #1.</p> <p>(30 seconds)</p>	
<p>Select the Jazz sample that connects to idea #1. Cite the artist, song title, and portion of the song you will excerpt (e.g. minute 0.50-1.20)</p> <p>(30 seconds)</p>	
<p>Explain how the quotation and music excerpt are connected.</p> <p>(2 minutes)</p>	
<p>Select your first quotation that supports Idea #2.</p> <p>(30 seconds)</p>	
<p>Select the jazz sample that connects to idea #2. Cite the artist, song title, and portion of the song you will excerpt (e.g. minute 0.50-1.20)</p> <p>(30 seconds)</p>	
<p>Explain how the quotation and music excerpt are connected.</p> <p>(2 minutes)</p>	
<p>Conclude your podcast by explaining the importance of your topic as it relates to Ralph Ellison, <i>Invisible Man</i>, and Jazz.</p> <p>(2 minutes)</p>	

Instructions for Students:

Your final deliverable includes both an informative essay and a podcast. This two-part project is an opportunity for you to demonstrate the knowledge and skills you have mastered over the course of this unit.

Part 1: Informative Essay

Ralph Ellison's novel, *Invisible Man*, was deeply influenced by jazz music. Ellison's narrator states in the Prologue to the novel, "**Perhaps I like Louis Armstrong because he's made poetry out of being invisible...my own grasp of invisibility aids me to understand his music.**" Write an informative paper that analyzes how Ellison develops the theme of invisibility across the course of the text, and how he uses the motif of jazz music to develop this theme.

In your essay be sure to:

- Introduce your topic
- Select the most significant passages, quotations, characters, and/or events to explain how Ellison develops the theme of invisibility throughout the novel
- Discuss the relationship between the jazz motif and the theme of invisibility by analyzing key quotations and literary devices
- Use appropriate transitions to effectively link major sections of the text and clarify relationships between your ideas
- Use precise language and appropriate vocabulary to analyze the theme of invisibility, literary techniques used by the author, and jazz elements as a motif in the novel

Part 2: Podcast

After completing the final draft of your paper, you will create a 5-10 minute podcast where you use the two most important points from your essay to guide readers through Ellison's use of Jazz in the novel.

In your podcast, be sure to:

- Collect one 30-second excerpt from a sample of jazz music for each of the key quotations from the novel that you have identified
- Write the SCRIPT for your podcast, using the ideas in your essay as a springboard. In your script:
 - Introduce your topic
 - Identify where the samples of the jazz music will be incorporated, citing both song titles and artist names. Remember, you can legally only use a musical sample of 30 seconds or less in a podcast
 - Explain how the music samples connect to an idea that appears in one of Ellison's quotations and/or how the music reflects a literary device from the novel
- Record your podcast
- Edit your podcast, incorporating the music samples you have collected at the appropriate moments

NB: For more information on how your essay and podcast will be graded, please refer to the informational writing rubric. Your essay and podcast will receive separate scores and feedback.

GRADE 11 ENGLISH LANGUAGE ARTS

Rubrics

Guidance for scoring the culminating Performance Task

Both the essay and the podcast are informational products and therefore can be scored using the informational rubric. However, given that the podcast includes technical multi-media elements, teachers could choose to adapt the informational rubric to include criteria for those elements. A sample additional rubric category is provided after the informational writing rubric.

Common Core Informative Writing Rubric

Dimensions	Basic (1)	Developing (2)	Proficient (3)	College & Career Ready (4)
Topic Introduce a topic(s), organize complex ideas, and information to make connections	Does not state a clear topic or may be unclear or off topic; only writes generally on the topic.	States a topic that is clear and present for much of the text, with some irrelevant points that distract from the topic.	Introduces a topic that remains consistent throughout the text that is organized effectively.	Introduces a topic, and creates an organization that establishes important connections.
Evidence Develop the topic with well-chosen, relevant, and sufficient facts extended definitions, concrete details, quotations, or other information appropriate to the audience's knowledge of the topic.	Develops the topic with little to no textual evidence. May include personal opinions without relevant textual support.	Develops the topic using evidence that may be irrelevant, insufficient, or not appropriate to the audience's knowledge of the topic.	Develops the topic with relevant and sufficient facts, details, and quotations.	Develops the topic with well-chosen, relevant, and sufficient facts extended definitions, concrete details, quotations, or other information appropriate to the audience's knowledge of the topic.
Organization Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify relationships among complex ideas and concepts.	Produces writing that is on topic, but information is presented without overarching organization. Ideas are linked with simplistic transition phrases (also, and, etc.)	Presents the topic as a sequence of points and evidence, linked using more explicit words and phrases (because, finally, further, etc.).	Presents the topic as a coherent and logical sequence of points and evidence using words and phrases that describe mostly immediate connections (thus, therefore, etc.).	Uses appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify relationships among complex ideas and concepts.
Language Use, Style, and Conventions Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.	Writes in language that is informal and / or choppy, using incomplete sentences; the tone is inappropriate for the audience or the subject. Grammatical errors impede comprehension.	Sometimes writes in a formal style and sometimes maintains an objective tone; Grammatical errors may, at times, impede comprehension.	Writes in a formal style and maintains an objective tone. Employs a full range of English conventions so that broad meaning and finer points are clear, with only occasional errors that do not detract from clarity.	Writes in a formal style and maintains an objective tone. Employs a full range of English conventions so that broad meaning and finer points are clear. Errors are minor and rare.
Conclusion Provide a concluding statement or section that follows from and supports the information presented.	Provides no conclusion or provides conclusion that does not follow from or support the topic.	Provides an explicit conclusion that summarizes several of the major ideas relating to the topic.	Provides an explicit conclusion that summarizes all the major ideas and concepts that have been developed.	Provides an explicit conclusion that summarizes all major ideas and concepts that have been developed and articulates implications or significance of the topic
Holistic Score Consider the paper as a whole (NOT an average of dimension scores).	Student shows <u>insufficient</u> writing abilities in this paper.	Student shows <u>uneven</u> writing abilities in this paper.	Student shows <u>competent</u> writing abilities in this paper.	Student shows <u>skillful</u> writing abilities in this paper.

Sample additional rubric category for scoring the podcast:

Dimension	Basic (1)	Developing (2)	Proficient (3)	College and Career Ready (4)
Use technology to produce an informational product that includes multi-media elements.	Uses multi-media elements but has not yet mastered technology in order to produce information about a topic.	Uses multi-media elements to express information on a topic. Transitions may be rough or choppy. Author may over-rely on one media element.	Uses multi-media elements to express information about a topic clearly. Transitions may be rough or choppy.	Uses multi-media elements effectively, capitalizing on the strengths of each medium to seamlessly express information about a topic clearly and coherently.

The following rubric can be used to assess student discussions during the unit lessons.

Common Core Speaking and Listening Rubric

Dimensions	Basic (1)	Developing (2)	Proficient (3)	Advanced (4)
Preparedness Come to collaborative work sessions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from the text to stimulate a thoughtful, well-reasoned exchange of ideas.	Does not appear to have come prepared or having fully read and researched the topic or may be unclear or off topic; only speaks generally on the topic without referring to evidence from texts or evidence from the text is inaccurate or misunderstood.	Comes to work sessions somewhat prepared; sometimes refers to evidence and research on the topic; speaks with some contradictions or irrelevant points that distract from the discussion.	Comes to work sessions prepared, having read and researched the topic; refers to this evidence and research multiple times; some parts of information and research presented may be inaccurate or misunderstood.	Comes to work sessions prepared by having read and researched extensively; refers to the evidence and research multiple times, indicating and documenting where the evidence has come from, i.e. "In the article ___ by ___ it states..." information and research presented is accurate and appropriate.
Collaboration Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarifies, verifies or challenges ideas or conclusions.	Stays quiet through most of the discussion; does not respond to or pose question; or speaks to the extent that other students are excluded from the discussion.	Only speaks once or twice; poses questions but does not respond to others' questions. Or others are included in discussion, but their voice is still predominant.	Speaks multiple times; responds to and poses questions; actively includes others into the discussion, so that there is an equal balance of student speaking and listening to others.	Speaks multiple times; responds to and poses questions; actively includes others into the discussion, so that there is an equal balance of student speaking and listening to others by agreeing, disagreeing or verifying each other's views in a thoughtful and respectful manner.
Response Respond thoughtfully to different perspectives, summarize points of agreement and disagreement and, when necessary, qualify or justify your views and understanding; make new connections in light of new evidence and reasoning presented.	Response does not acknowledge different perspectives and does not justify or qualify claims with evidence.	Response occasionally acknowledges different perspectives and summarizes points of agreement and disagreement; attempts to justify claims with useful evidence, sometimes unsuccessfully.	Response acknowledges different perspectives and effectively summarizes points of agreement and disagreement. ; Justifies own claims with a thorough amount of relevant evidence. Makes new connections in light of new evidence and reasoning presented.	Responds thoughtfully to different perspectives, summarizing points of agreement and disagreement; justifies claims with a substantive amount of relevant evidence. Makes new connections in light of new evidence and reasoning presented.
Presentation Present information, findings, and evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance and style are appropriate to task, audience and purpose.	Presentation of ideas and information is unclear to the point that listeners often cannot follow the line of reasoning. Information is presented in illogical order. Style is not appropriate to task, audience, or purpose.	Presentation of ideas and information is sometimes clear, though listeners may struggle at times to follow the line of reasoning. Organization, development, substance, and style are sometimes appropriate to task, audience, or purpose.	Presents information, findings and evidence concisely and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are mostly appropriate to task, audience, and purpose.	Presents information, findings, and evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance and style are appropriate to task, audience and purpose.

GRADE 11 ENGLISH LANGUAGE ARTS

Suggested Learning Plan

GRADE 11: ENGLISH LANGUAGE ARTS: HOW DID JAZZ INFLUENCE RALPH ELLISON'S *INVISIBLE MAN*?**INTRODUCTION**

The overall aim of this unit is for students to understand how Ralph Ellison develops the theme of invisibility in *Invisible Man* through his use of jazz. By the end of this unit, each student will engage in a Performance Based Assessment (PBA) to demonstrate their understanding of the skills and content addressed in this module. For this PBA, students will produce two documents of publishable quality: an informative essay that explains how Ellison develops the theme of invisibility through jazz music, and a 5-10 minute podcast that turns the content of the paper into a presentation about how jazz music is used as a motif in the novel. To complete this PBA, students must first learn about the development of jazz in America and its connection to certain ideologies about identity and liberation, identify the elements that set this music genre apart from others, and then dissect how Ellison recreates those musical elements in written form in order to develop his theme of invisibility. The suggested learning plan outlines lesson objectives for approximately 9 weeks of study.

COMMON CORE STANDARDS

(Note: When a standard is not addressed in its entirety, portions of that standard are underlined to indicate which of the skills are addressed.)

Grade 11-12 standards taught, practiced, and assessed within the progression of learning in the bundle

**COMMON CORE LEARNING STANDARDS
ADDRESSED**

READING LITERATURE

RL.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. (PBA, Formative 1)

RL.11-12.2. Determine two or more themes or 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 produce a complex account; provide an objective summary of the text. (PBA)

RL.11-12.3. Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). (PBA, Formative 2)

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (PBA)

RL.11-12.5. Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution)

contribute to its overall structure and meaning as well as its aesthetic impact. (PBA, Formative 2)

READING INFORMATIVE TEXTS

RI.11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. (PBA, Formative 1)

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.

RI.11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

WRITING

W.11-12.2. 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. (PBA, formative 1, 2)

W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

SPEAKING AND LISTENING

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.2. Integrate multiple sources of information presented in diverse formats and media (e.g.,

visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.11-12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.11-12.4. Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. (PBA)

SL.11-12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

LANGUAGE

L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. ◦ Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested. ◦ Resolve issues of complex or contested usage, consulting references (e.g., Merriam-Webster's Dictionary of English Usage, Garner's Modern American Usage) as needed.

L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. ◦ Observe hyphenation conventions. ◦ Spell correctly.

ESSENTIAL QUESTIONS

These questions are discussed throughout the unit and ultimately provide a preliminary set of inquiry questions needed to gather information and complete the Performance Task.

- How does the narrator's notion of invisibility relate to his search for identity?
- Is invisibility empowering or disempowering?
- How do the ideologies of jazz support Ellison's discussion of identity in *Invisible Man*?
- How does conducting research deepen an understanding of a topic?
- How do different mediums, such as a podcast or a written essay, provide different opportunities and challenges for organizing ideas to explain a topic?

BIG IDEA

Identity and Invisibility

ENDURING UNDERSTANDINGS

- The narrator's perception of invisibility changes from the beginning of the novel to the end.
- Different characters represent different ideological struggles that the narrator faces in developing his identity.
- Ralph Ellison uses symbolism, juxtaposition, asyndeton, polysyndeton, syntax, and alliteration to develop the jazz motif in *Invisible Man*.
- Ralph Ellison draws on ideologies of jazz to develop key ideas about liberation, improvisation, freedom and mobility.
- Developing strong inquiry questions makes researching a topic more efficient and focused.
- The medium (e.g. podcast vs. written paper) affects the details and information a writer chooses to present in order to effectively explain a topic.

VOCABULARY/KEY TERMS

As noted in Appendix A of the Common Core Learning Standards, research suggests there are implications connected to vocabulary acquisition which warrant serious attention and consideration to the type of vocabulary instruction students receive, particularly in relation to college and career-readiness. Written texts provide readers with exposure to as many as 2-10 million more words than they would normally encounter through oral language alone. Furthermore, starting in about 4th grade, students essentially “tap out” of acquiring vocabulary through oral acquisition and require written language for further vocabulary development. As a result, vocabulary is one of the primary causes of the achievement gap. Word knowledge ultimately results in world knowledge, which will more fully prepare students for college and career readiness and provide students with access to more options for their future. As students' vocabularies grow, their knowledge and conceptual understanding also expands, enabling them to more independently access and comprehend new ideas and information.

Direct instruction cannot possibly address all of the words a student needs to acquire. Therefore, teachers need to carefully consider which words they will spend time teaching—i.e. the question becomes, what words are key to understanding the main ideas in the text and the unit of study? To address this question, teachers should consider:

1. What are the words in the text that are key to understanding the main ideas in the text and the unit of study? (i.e. words that warrant close attention and repeated instruction.)
2. What are the words that students need to know because they present a barrier to understanding the text but are not key to understanding the main ideas of the text? (i.e. words that don't require a lot of instructional time and can be quickly glossed at the point of contact.)

3. How do the key words of a text connect schematically so that students build word “families” that will support retention, learning a larger number of words, the independent acquisition of related words, and later application in multiple contexts?
4. How do word families function differently in literary text vs. informational text?

While most teachers spend time teaching academic vocabulary specific to their subject domain (e.g. literary terms) or the domain of the text (tier 3 words), it is more challenging to identify what general academic words (tier 2) are the most high leverage since complex text offers more academic vocabulary than can be efficiently taught in a unit. The following describes how to identify vocabulary families within a text that a teacher could use for selecting tier two words to teach. The strategy is based on the work of Elfrieda H. Hiebert: <http://textproject.org/about/ehh/>.

Informational vs. Literary Texts

In informational texts, vocabulary families tend to be built around concepts or topics that may be new to students. Writers often repeat the key words that are central to the topic they are exploring. These key words often do not have synonyms. Semantic families that unlock meaning in an informational text can therefore be built around topic families, showing all the tier 3 words (e.g. for an article about mountain climbing: crimp, cairn, conifer, insect repellent) and the tier 2 “linking” words (ascend, reveal, respite, hike) that are necessary to successfully discuss or write about a topic.

With literary texts, the primary feature or purpose may not be to expose new content; therefore, the relationships among vocabulary words tend to be focused around semantic categories with which students are already familiar: communication, emotion and attitudes, traits of characters, social relationships, characters (e.g. occupations, people, and groups), actions and motions. Literary writers often try not to repeat the same words; thus, teachers can pull out groups of words that are sophisticated synonym families of these familiar concepts. The list below reflects examples of these semantic groups for the literary texts within this module on *Invisible Man*. The vocabulary listed below is intended to serve as a model for teachers as to how one might create semantic groupings of words for literary text. Teachers can teach these words or create their own groupings. Additionally, this list does not comprise all of the vocabulary a teacher might teach during this unit.

ELA Tier 3 Words

Literary Elements and Devices		Elements of Jazz
motif	alliteration	accent
juxtaposition	symbolism	staccato
asyndeton	metaphor	syncopation
polysyndeton	realism	improvisation (ad lib)
syntax	surrealism	arrhythmic
structure		blue notes
		chase
		inner and outer voice

ELA Tier 2 Words

In informational texts, vocabulary families tend to be built around concepts or topics that may be new to students. Writers often repeat the key words that are central to the topic they are exploring. These key words often do not have synonyms. Semantic families that unlock meaning in an informational text can therefore be built around topic families, showing all the words that are necessary to successfully discuss or write about a topic. With literary texts, the primary feature or purpose may not be to expose new content; therefore, the relationships between vocabulary words tend to be focused around semantic categories with which students are already familiar: communication, emotion and attitudes, traits of characters, social relationships, characters (e.g. occupations, people, groups, actions and motions).. Literary writers often try not to repeat the same words. Thus, teachers can pull out groups of words that are sophisticated synonym families of these familiar concepts. The list below reflects examples of these semantic groups for the literary texts within the module. The vocabulary listed below is an example that is intended to model for teachers how one might create semantic groupings of tier two words for a literary text. Teachers can teach these words or create their own groupings. Additionally, this list does not comprise all of the vocabulary a teacher might teach during this unit.

Text	Words that describe a character and character traits	Words that describe actions and motions	Words that describe emotions and attitudes
<i>Invisible Man</i> *	fastidious (pg. 25) dispossessed (pg. 278) indignant (pg. 293) brooding (pg. 296) automaton (pg. 95)	insolently (pg. 4) staccato (pg. 237) moiling (pg. 107) diminuendo (pg. 127) nonchalance (pg. 286) lethargically (pg. 287) arpeggios (pg. 303) ebbing (pg. 313)	anguish (pg. 4) hysteria (pg. 14) nostalgia (pg. 262) fervor (pg. 30) wary (pg. 270) confounding (pg. 273) malicious (pg. 286) contempt

*Edition Used: *Invisible Man*, Ralph Ellison. Vintage International. 1995. New York, NY

CONTENT

- Elements of jazz music
- Development of jazz in America
- Ideologies within jazz culture
- Important jazz musicians and songs prior to 1952
- Inquiry questions
- Phases of research
- Literary elements and devices that mirror jazz elements and devices

SKILLS

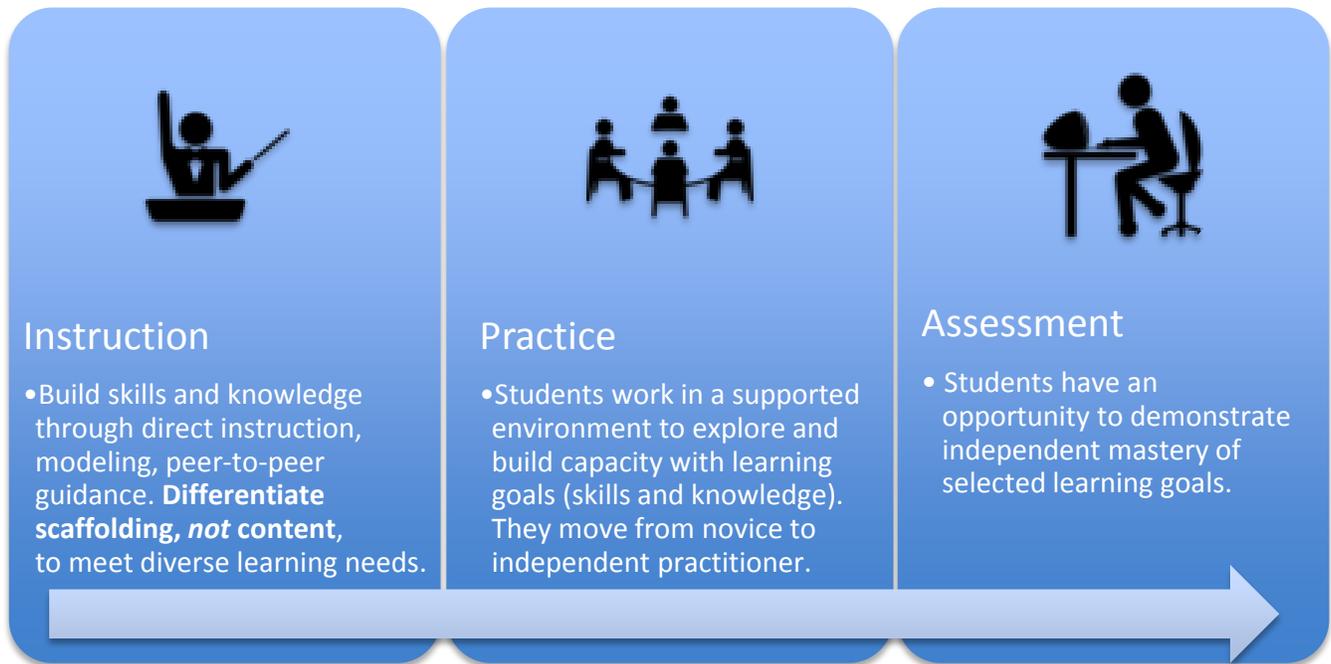
- Develop high-quality inquiry questions
- Conduct phases of research
- Produce a podcast that includes pairing excerpts of music with excerpts of a literary text
- Analyze how an author employs literary elements and devices to develop a theme over the course of a text
- Use precise language and vocabulary when explaining a topic
- Introduce and develop a complex topic in two separate mediums: written form and in the form of a podcast

GUIDANCE FOR IMPLEMENTING THE UNIT

The Progression of Learning

The resources in this module are designed to support teachers in guiding students through a coherent progression of learning, featuring gradual release from supported learning to independent mastery of skills and knowledge. This progression should provide opportunity for students to learn, practice, and build proficiency before being assessed for independent mastery of the unit's target skills and knowledge.

The Common Core Learning Standards expect independent mastery of specific literacy skills at the end of each grade band. To that end, summative assessments should give students an opportunity to demonstrate independent mastery in those targeted skills. Because of this, teachers should be strategic when implementing summative assessment tasks, ensuring that students are truly provided with the opportunity to demonstrate what they know and can do. The use of scaffolding can interfere with gathering information on what skills and content students have acquired or not acquired. Thus the *strategic* use of scaffolding with assessments is encouraged, wherein teachers balance the needs of the student with the opportunity to demonstrate growth and which challenges should be targeted areas of focus. It is also encouraged, when feasible, for teachers to collaboratively analyze the student work from the culminating task in order to determine next instructional steps for their students.



Close Reading Analysis

During Close Reading Analysis, students focus on a specific passage in the text and annotate it for purpose, craft, and meaning. Students can annotate directly on the text or use a teacher provided scaffold (see sample “Close Reading Graphic Organizer” below).

Students may discuss the passage within their groups, ideally identifying the controlling devices of the passage and the message they convey. For each close reading analysis, students will independently write an expository paragraph that explores how a particular device or stylistic choice furthered the ultimate message of the novel. During this unit students will, in particular, look for Ellison’s stylistic choices that can be traced back to his jazz influences.

**For each close reading assignment, encourage students to take notes for the culminating assessments. Consider using the Close Reading Graphic Organizer provided. For each reading, the teacher may require students to write an informative paragraph that explores how a particular device or stylistic choice furthered the ultimate theme of the novel.*

Close Reading Analysis Graphic Organizer

Text	Author	Pgs.
First Reading: Read for the Gist		
<i>In the space below, write a 2-3 sentence summary about what you learned from the passage. What words and phrases are you still figuring out?</i>		
Second Reading: Read for Big ideas		
<i>How does this passage relate to the essential questions we've been discussing? What important ideas is the author discussing in this section? How does it relate to a theme the author is developing in the book?</i>		
Important idea or theme	Words or phrases from the passage	Explanation/analysis
Third Reading: Read for Author Craft		
What patterns do you notice in this passage or across the text as a whole? How does the author use literary elements (plot structure, characters, etc.) to develop the big ideas?		
How does an author use literary devices to mirror the elements of jazz music?		
Literary device	Jazz element	Connection to theme

Research

In order for students to be successful with the culminating PBA, they will need to conduct some research to supplement the information that they are learning in the daily lessons during week three of the unit. These lesson objectives cite specific resources from Odell Education's *Researching to Deepen Understanding, grades 11-12* that teachers can use to develop their lessons for this unit: [HTTP://ODELLEDUCATION.COM/LITERACY-CURRICULUM/RESEARCH/GRADES-11-12](http://odelleducation.com/literacy-curriculum/research/grades-11-12). Based on student skills, access to resources, and pacing needs, teachers can decide whether to assign portions of the research as classroom activities or as homework assignments outside of class.

Student Discussion

To support students with processing information, acquiring academic vocabulary and language, deepening their understanding of the texts under analysis, and organizing ideas prior to writing, teachers should infuse daily student-centered discussions. The additional resources section of this unit includes resources for teachers to support teachers with facilitating student-centered discussion. This section also includes sample text-dependent questions at varying levels of cognitive rigor that teachers can use to facilitate whole-group and small-group discussions. The rubric section of this unit includes a rubric for communicating expectations for and assessing targeted Speaking and Listening standards.

Writing Workshops

Workshops facilitate student inquiry with teacher supports in place. The centerpiece of a workshop session is an activity designed by the teacher to encourage students to collaboratively find the answers they “need to know” for their project. In practice, the teacher may provide readings, websites, graphic organizers, or other supports; ultimately, students lead the inquiry and learning process. Some workshops could be led by “student experts.” For example, a student that has recorded a podcast for another class or for fun may lead the workshop on recording and editing a podcast.

The teacher may choose to limit workshops to peer revision or a more concretely guided inquiry necessary for the project. Teachers should decide how and when to implement workshops based on their students’ needs and readiness for self-led inquiry. There are many resources available that provide more guidance on how to create workshops in your classroom. The following is one potential resource:

Berne, Jennifer. (2009). *The Writing-Rich High School Classroom: Engaging Students in the Writing Workshop*. Guildford Press: New York, NY.

Pacing

The unit outline below currently dedicates weeks 1-2 to introducing the novel, developing background knowledge about jazz, and establishing how the author uses a jazz motif to develop his theme of identity and invisibility. Week three focuses on researching the topic of jazz to find additional information that will support students with acquiring the content needed to succeed with the culminating informational essay and podcast (PBA). During week four, students study mentor informational texts and begin to identify a thesis for their paper. By the end of week four, students have read 50% of the *Invisible Man*. Weeks 5 and 6 are dedicated to writing the first draft of their paper. Week 7 is dedicated to revising their drafts and polishing a final draft. By the end of week 7, students will have finished the entire novel. Week 8 is spent learning how to create a podcast, and week 9 gives students time in class to record and edit their final podcast.

Currently, the unit outline provides time for students to complete their essay and podcast entirely within class periods. Depending on the needs of students and the teachers’ instructional priorities, the unit could be adapted to allow more time for research and less class time for writing by expanding the research lessons and assigning portions of the writing and revision process as homework assignments.

Alternatively, teachers could simply shorten the unit by assigning portions of the writing and revision process as homework assignments.

Technology Requirements

Students will need devices for recording audio, a capability which many smartphones have. Free podcast editing software is available online: *Audacity*: <http://audacity.sourceforge.net>.

SAMPLE CALENDAR OF LESSONS

This resource is a potential calendar of instruction. Teachers should modify or remove elements that do not meet the needs of their student populations.

WEEK ONE					
FOCUS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>Introduce the theme of invisibility and identity; Build background knowledge about jazz</p> <p>Student Reading outside of class: <i>Invisible Man</i> pgs 1-70</p>	<p>Objective: Introduce two-part culminating assessment & core instructional text, <i>Invisible Man</i>.</p> <p>Close reading analysis: Prologue*</p> <p>Student Work Product: Informative Writing paragraph "How does the narrator define "invisibility"?" (<i>Guide students to review Paragraph 2 of the novel</i>)</p> <p>Guiding Questions: How is a traditional narrative structured? How does the Prologue challenge this traditional structure?</p>	<p>Objective: Explore the role that music plays in the opening of <i>Invisible Man</i>.</p> <p>Close reading analysis: "What Did I Do, To Be So Black and Blue" by Louis Armstrong*</p> <p>Student Work Product: Informative Writing paragraph</p> <p>Guiding Questions: What role does this song play in the Prologue of the text? What is the "new analytical way of listening to music" the narrator describes on page 8?</p>	<p>Objective: Track how jazz music developed over the course of the early 1900s.</p> <p>Ken Burns "Jazz" Episode 1 (available on Amazon & Netflix)</p> <p>Guiding Questions: What themes emerge in Ellison's "Battle Royale?"</p> <p>Close Reading Analysis: The Battle Royale (Ch. 1) *</p> <p>Student Work Product: Informative Writing paragraph: What themes are introduced in this passage? How do those themes connect to "What Did I Do?" by Louis Armstrong?</p>	<p>Objective: Identify the elements of jazz and analyze how they connect to certain jazz ideologies</p> <p>(See Resources section for potential texts and music)</p>	<p>Objective: Identify and analyze the techniques that Ellison uses to draw parallels between Norton and Trueblood.</p> <p>Close reading analysis: Trueblood and Norton (Ch. 2)</p> <p>Student Work Product: Informative Writing paragraph</p>

WEEK TWO					
FOCUS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>Digging into Author's craft and tracking the motif of jazz as it relates to the development of the novel's theme of invisibility and identity</p> <p>Student Reading outside of class: <i>Invisible Man</i> pgs 71-195</p>	<p>Objective: Analyze how the setting reveals the theme of invisibility as the narrator returns to campus.</p> <p>Close Reading Analysis: pg. 99 of <i>Invisible Man</i>, the narrator's description of the campus (Ch. 4) *</p>	<p>Objective: Analyze how Ellington uses a metaphor to explain the creation of jazz music.</p> <p>Close Reading Analysis: "The Art is in the Cooking" Duke Ellington*</p> <p>Student Work Product: Informative Writing paragraph</p>	<p>Objective: Define syntax and analyze how Ellison manipulates syntax to create a rhythm.</p> <p>Learning Activity: Analyze the syntax on pg. 99, particularly the use of simple versus compound complex sentence.</p>	<p>Objective: Compare the elements of Ellison's prose to elements of jazz music.</p> <ul style="list-style-type: none"> ➤ Begin brainstorming parallels between jazz and Ellison's prose. ➤ Review excerpts of Ellison's essays on jazz and Blues music (see resources section for suggestions) 	<p>Formative Assessment # 1: Encourage students to review their Close Reading notes.</p>
	<p>Formative Assessment # 1: (use the Informative Writing Rubric for assessment)</p>				
<p><i>Invisible Man</i> explores the inability of an African American man to be recognized in the white society in which he lives. In two to three paragraphs, analyze Ellison's discussion of invisibility, and use two to three quotations from the text as evidence to support your analysis.</p>					

WEEK THREE

Teacher Resource: These lesson objectives for Week 3 cite specific resources from Odell Education's *Researching to Deepen Understanding, grades 11-12* that teachers can use to develop their lessons for this week: [HTTP://ODELLEDUCATION.COM/LITERACY-CURRICULUM/RESEARCH/GRADES-11-12](http://ODELLEDUCATION.COM/LITERACY-CURRICULUM/RESEARCH/GRADES-11-12)

DATES	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>Digging into a mini-research project to develop a deeper understanding of jazz and the historical context for <i>Invisible Man</i>.</p> <p>Reading: Student-researched informational texts about jazz and jazz history</p>	<p>Objective: Research and explore the aspects of jazz in order to create inquiry questions for further research.</p> <ul style="list-style-type: none"> ➤ Students will explore the topic of jazz through activities or research. ➤ Students will choose an area of investigation and generate inquiry questions that they will use to guide their research later in the module. 	<p>Objective: Students will find quality sources to frame their inquiry.</p> <ul style="list-style-type: none"> ➤ Students will find and assess sources. ➤ Students will take relevant notes from sources. ➤ Students will frame their inquiry for the mini-research project through their investigation of sources. 	<p>Objective: Analyze key sources to answer inquiry questions.</p> <ul style="list-style-type: none"> ➤ Students will select key sources. ➤ Students will analyze the information they have researched. ➤ Students will write evidence-based claims. 	<p>Objective: Synthesize information and organize evidence; determine what aspects of the topic need further research.</p> <ul style="list-style-type: none"> ➤ Students will organize evidence. ➤ Students will evaluate research. ➤ Students will refine and extend inquiry. 	<p>Objective: Develop an evidence-based perspective and craft a statement that responds to the inquiry question.</p> <ul style="list-style-type: none"> ➤ Students will review research. ➤ Students will express an evidence-based perspective. ➤ Students will communicate an evidence-based perspective.

WEEK FOUR					
FOCUS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>Looking at models of informational writing and creating a thesis</p> <p>Student Reading outside of class: <i>Invisible Man</i> pgs 196-295</p>	<p>Objective: Develop an evidence-based perspective responding to the inquiry question.</p> <p>➤ Students continue work from previous lesson</p>	<p>Objective: Use critical writings as models for students' own writing.</p> <p>Close Reading Analysis of model text: Eric J. Sundquist on Ralph Ellison, Jazz, and Louis Armstrong*</p> <p>Student Work Product: Informative Writing paragraph Based on the text, with what "side" of Armstrong did Ellison identify?</p>	<p>Objective: Analyze the strategies and structures in the "Optic White" scene that Ellison uses to establish a sense of chaos.</p> <p>Close Reading Analysis: "Optic White", pg 217-218, Ch. 10 *</p> <p>Student Work Product: Informative Writing paragraph</p>	<p>Objective: How do I develop a "Working Thesis"?</p>	<p>Formative Assessment #2 Encourage students to review their Close Reading notes when completing the Formative Assessment (done in class).</p>
Formative Assessment #2: (utilize the Informative Writing Rubric for assessment)					
<p>Ralph Ellison's novel, <i>Invisible Man</i>, was deeply influenced by the structures in jazz music. Throughout the unit so far, you have studied jazz and analyzed how it is used in the novel. Compose a response of 2-3 paragraphs in which you identify one pivotal moment relating to the theme of invisibility in the novel thus far, and describe two elements of jazz Ellison employs in that pivotal moment to develop that theme.</p>					

WEEK FIVE					
FOCUS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>Outlining a first draft of final papers</p> <p>Student Reading outside of class: <i>Invisible Man</i> pgs 296-408</p>	<p>Objective: Construct an outline to use for researching and writing the final paper.</p> <p>➤ Create an outline</p> <p>Close Reading analysis: <i>Sambo dolls & Mary Rambo*</i></p> <p>Student Work Product: Informative Writing paragraph</p> <p>Note to teachers: <i>There are multiple formats for creating an outline. It is recommended that you model a few different formats and allow students to work with the one that best suits their learning and writing style.</i></p>	<p>Objective: Write an introduction that introduces the topic and establishes an organizing structure.</p> <p>Workshop: Writing an Introduction Provide students time in class to write their introduction. Encourage students to look to the critical reading they have encountered in their research as model texts for how to compose effective introductions.</p>	<p>Objective: Create appropriate in-text citations according to MLA format.</p> <p>Workshop: MLA format: Review MLA and provide sample citations of texts utilized during the unit.</p> <p>Work period: Students will begin crafting their papers</p>	<p>Objective: Strengthen writing through revision focusing on crafting a strong introduction that features a clear position.</p> <p>Workshop: Peer Revision of Introduction Work period: Writing our paper.</p> <p>Close Reading Analysis: the death of Todd</p>	<p>Objective: Strengthen writing through revision, focusing on one section the student or the teacher selects.</p> <p>Workshop: Peer Revision of one section</p>

WEEK SIX					
FOCUS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>Strengthening our writing through the use of varied language structures</p> <p>Student Reading outside of class: <i>Invisible Man</i> pgs 409-513</p>	<p>Objective: Interpret the symbol of the Sambo doll, and analyze how it reflects themes in <i>Invisible Man</i>.</p> <p>Close Reading analysis: Sambo dolls (Ch. 20) *</p> <p>Student Work Product: Informative Writing paragraph</p> <p>Work period: Students will continue to write their papers</p>	<p>Objective: Revise diction and sentence styles and types that reflect a more sophisticated style, and clarify relationships between ideas.</p> <p>Workshop on Varying sentence structure: How can varying sentence structure help you develop your writer's "voice"?</p>	<p>Objective: Analyze what the narrator's fascination with Rinehart reveals about his developing identity.</p> <p>Close Reading Analysis: Rinehart (Ch. 23)*</p> <p>Student Work Product: Informative Writing paragraph</p> <p>What role does Rinehart play in the text? Why does Ellison include the character?</p> <p>Students will continue to write their papers.</p>	<p>Objective: Strengthen writing through revision.</p> <p>Workshop on Peer Revision: Roundtable discussion</p>	<p>Objective: Analyze what the conflict with Ras symbolizes for the narrator.</p> <p>Close Reading analysis: Ras the Destroyer (Ch. 25) *</p> <p>Student Work Product: Informative Writing paragraph</p> <p><i>If there is time, provide students with the opportunity to continue writing their paper.</i></p> <p>First Draft Due</p>

PEER REVISION ROUNDTABLE DISCUSSION

Directions for Students:

During the Roundtable Discussion, your group will collectively review each of your essays one-at-a-time. To complete this discussion, you will need five copies of the essay for the members of your group or a digital copy and access to computers.

Preparing for the Discussion: Individual Work

In order to prepare for the discussion, each member of your group will read each group member's paper from a different *lens*, grounded in the rubric:

- 1.) Topic
- 2.) Evidence
- 3.) Organization & Structure
- 4.) Language use, style & conventions
- 5.) Conclusion

You will each use the attached rubric to guide your reading of each essay through your assigned lens. Once you have completed the reading, assign the essay a score and provide evidence from the essay to support your score. Identify two suggestions for improving the essay in the area/lens that you were assigned and write them on the rubric or on your copy of the paper.

During the Discussion:

Once every member of your group has completed their initial assessment, you will begin a discussion where you will all share your scores and your feedback. You should discuss one paper at a time, with each group member taking turns to provide feedback from the lens that they were assigned. Once you have all shared your feedback, the group should determine a holistic or overall score for the essay.

Note to Teachers: This activity can be adapted to:

- Look at a single element of the essay as a group
- Look at a single section of the essay as a group (for example the introduction only). The score should only take into consideration the section under revision.

(Teachers should assess student participation in the Peer Revision Roundtable discussion using the Speaking and Listening rubric included in the unit).

WEEK SEVEN					
FOCUS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
<p>Revising and editing a first draft to create a final draft</p> <p>Student Reading outside of class: <i>Invisible Man</i> pgs 513-581</p>	<p>Objective: Strengthen writing through revision, focusing on qualities that deem a paper “publishable.”</p> <p>Work Period: Revising the paper</p> <p>Workshop: What makes a paper “publishable”?</p>	<p>Objective: Analyze the conclusion (resolution) of the novel and its conflicts, focusing on how the motif of jazz and other symbols resolved conflicts and created a resonant theme.</p> <p>Close Reading Analysis <i>Invisible Man- Epilogue*</i></p> <p>Student Work Product: Informative Writing paragraph</p>	<p>Objective: Strengthen writing through revision, focusing on conventions, grammatical errors and spelling.</p> <p>Workshop: Last round of edits-check for conventions, grammatical errors, spelling</p>	<p>Objective: Identify the characteristics of a podcast and compare its characteristics to that of a written paper.</p> <p>Workshop: Provide students with sample podcasts (see resources for ideas) in order to identify essential characteristics. (Consider using the graphic organizer resource.)</p> <p>Final Draft of Essay due</p>	<p>Objective: Identify and explore the process and resources required to record and edit a podcast.</p> <p>Workshop: Recording a podcast – Identify applications for editing and the necessary environment for creating a quality recording (support provided in resources)</p>

**Resource: Identifying the characteristics of an informational podcast
(can be completed independently or in small groups)
*Listen to three podcasts and analyze the following for each.***

	Podcast 1	Podcast 2	Podcast 3
What is the tone of the podcast?			
How does the author introduce quotes or ideas from other sources?			
How much of the podcast consists of the host talking? How much consists of music or other sources?			
How long does a talking segment go on before it is broken up by: 1.) another voice 2.) a piece of music 3.) another kind of interruption			
What are your "takeaways" from this podcast? What are some features you would like to use? What are some things you would like to avoid?			

Based on the information above, what conclusions can you draw about the characteristics of a podcast? What are the essential elements?

WEEK EIGHT					
DATES	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Learning how to create a podcast	<p>Objective: Examine the role that jazz music will play in the podcast; determine guidelines for using music in a podcast.</p> <p>Workshop: What are the copyright rules for including music?</p> <p>Use learning and skills from the lessons in week 1 and the research from week 3 to brainstorm potential music samples to include in podcast.</p>	<p>Formative Assessment #3 (see below)</p>	<p>Objective: Identify and analyze the role of tone in a podcast; apply that understanding to develop the tone in students' own podcasts.</p> <p>Mini-Lesson: The tone of a podcast</p> <p>Work Period: students present their practice podcasts from Formative assessment 3 and give feedback on tone</p>	<p>Objective: Identify passages from <i>Invisible Man</i> that will best support the argument in the podcast.</p> <p>Workshop: Choosing read-alouds: Which passages from <i>Invisible Man</i> would help serve as examples of the influence of jazz?</p>	<p>Objective: Collectively craft a podcast script that incorporates the argument, musical excerpts, read-alouds from the text, and students' commentary.</p> <p>Workshop: Writing a Podcast script</p>

Formative Assessment #3:

You have just learned how to use podcast editing software. You will practice using this software by creating a mini-podcast where you select a 30-second excerpt from a jazz song and explain how it relates to the theme of invisibility and identity in *Invisible Man*. Be sure to write out what you want to say prior to recording, and determine where in your explanation the song excerpt should go.

WEEK NINE					
FOCUS	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Performance Based Assessment: Podcast	<p>Depending on the students' access to podcast technology outside of class, teachers could give students 1-3 days to work on their final podcasts.</p> <p>Students will then take this time to record and edit their podcasts. After initial editing, depending on time, the teacher may provide time for groups to get feedback from their peers.</p>			<p>Presentation of final podcasts.</p> <p>The teacher can play podcasts through a central classroom computer if the students email the final recorded piece or the presentations can take place in a computer lab.</p>	

BENCHMARKS FOR COMPLETION OF THE PERFORMANCE BASED ASSESSMENT

This list can be provided to students to guide the completion of the project.

- Read Ralph Ellison's *Invisible Man*.
- Study the history and ideologies behind jazz.
- Learn the elements of jazz.
- Read informational text about jazz by Ellison and by literary critics focusing on Ellison's work.
- Develop a working thesis: the assertion that will guide the writing of your paper.
- Outline your paper.
- Write the paper.
- Peer Revision: Roundtable Discussion. Each member of the group will read each paper from a different *lens*: Meaning & Development, Citation & Format, Organization & Structure, Research, & Diction, as defined by your writing workshop groups.
- Edit your paper.
- Final draft of your paper. The paper should be 6-8 pages in length, typed, double-spaced. Follow MLA format, which specifies using Times New Roman 12pt font, black ink.
- Listen to sample podcasts.
 - [SOUNDCHECK](#) (often incorporates music and readings from text)
 - [iTunes Podcasts on Literature](#) (often incorporates music and readings from text)
 - [PBS-American Experience](#)
 - [NASA-This Week at NASA](#)
 - [BBC-You're listening to the BBC](#)
 - [This American Life](#)
- Review your paper for references to music.
- Outline your podcast.
- Collect 30-second samples of the music you discussed in your paper.
- Write a first draft of your script for your podcast, using your paper as a guide. In your script, identify where music will be incorporated. Remember, legally, you can only use a sample of 30 seconds or less in a podcast.
- Identify any extra music samples you need.
- Peer Revision: Roundtable discussion of the script.
- Edit your script.
- Record your podcast.

- Edit your podcast, incorporating the music samples you have collected at the appropriate moments.
- Complete podcast.
- Publish your podcast and paper!

RESOURCES

TEXTS:

What Did I Do to Be so Black and Blue Louis Armstrong, song
Eric J. Sundquist on Ralph Ellison, Jazz, and Louis Armstrong
Critical Readings on Invisible Man, Harold Bloom
The Art is in the Cooking, essay by Duke Ellington in Tucker, Mark, ed. The Duke Ellington Reader. Oxford University Press. 1993. New York, NY
Invisible Man, Ralph Ellison. Vintage International. 1995. New York, NY
Living with Music, essay by Ralph Ellison

RESOURCES FOR INVISIBLE MAN:

- Ralph Ellison on his Writing Process, AUDIO
<http://www.history.com/speeches/ralph-ellison-origins-of-invisible-man#ralph-ellison-origins-of-invisible-man>
- PBS American Masters
http://www.pbs.org/wnet/americanmasters/database/ellison_r_homepage.html
- *The Collected Essays of Ralph Ellison*
 Callahan, John. *The Collected Essays of Ralph Ellison*. Random House Publishing. 2011. New York, NY

RESOURCES FOR RALPH ELLISON'S NON-FICTION WRITING ABOUT BLUES AND JAZZ MUSIC

From the *Collected Essays of Ralph Ellison* (the Modern Library paperback edition):

- "Richard Wright's Blues," p. 129 for a definition of the blues
- Introduction to *Shadow and Act*, pp. 50-52 for Ellison's boyhood idea of the Renaissance Man to jazz men in Oklahoma City
- "The Art of Fiction," p. 222, for *Invisible Man*'s Rinehart and the Jimmy Rushing jazz/blues tune
- "The Golden Age, Time Past," pp. 237-249 about jazz's changing provenance during the time Ellison was writing *Invisible Man*
- "Working Notes for *Invisible Man*, pp. 341-350

- "A Special Message to Subscribers," pp 351-356
- "Introduction to the Thirtieth Year Edition of *Invisible Man*," pp. 473-489
- "Homage to Duke Ellington," pp. 680-687

RESOURCES FOR JAZZ

- PBS, Black and Blue: Jazz in Ralph Ellison's *Invisible Man*
<http://www.pbs.org/jazz/classroom/blackandblue.htm>.
- Scholastic History of Jazz
http://teacher.scholastic.com/activities/bhistory/history_of_jazz.htm
- Jazz & the African American Literary Tradition
<http://nationalhumanitiescenter.org/tserve/freedom/1917beyond/essays/jazz.htm>
- Matt Glaser on Louis Armstrong & What makes jazz different
<http://www-tc.pbs.org/jazz/about/pdfs/Glaser.pdf>
- Columbia University Center for Jazz Studies' Jazz Glossary
<http://ccnmtl.columbia.edu/projects/jazzglossary/archives.html>

MUSIC

- Ken Burns' Jazz: The Story of America's Music Complete album
- Louis Armstrong, "What Did I Do, to be so Black and Blue?"
<https://www.youtube.com/watch?v=-vDm1lomVHU>
- Duke Ellington, "Take the A Train"
<https://www.youtube.com/watch?v=cb2w2m1JmCY>
- Jelly Roll Morton, "Dead Man Blues"
<https://www.youtube.com/watch?v=m0JBNj2urb8&feature=kp>

RESOURCES FOR SAMPLE PODCASTS

- SOUNDCHECK <http://soundcheck.wnyc.org/>
- iTunes Podcasts on Literature: <https://itunes.apple.com/us/genre/podcasts-arts-literature/id1401>
- American Experience <http://www.pbs.org/wgbh/amex/podcasts.html>
- This American Life
- <http://www.thisamericanlife.org/radio-archives>
- Recording software, Audacity: <http://audacity.sourceforge.net>
- Audacity Tutorials <http://vimeo.com/8392436>
- E-How-Recording a Podcast: http://www.ehow.com/how_2003177_create-a-podcast.html

GRADE 11 ENGLISH LANGUAGE ARTS

Additional Resources

A Note about Close Reading

"Close reading requires a substantial emphasis on readers figuring out a high quality text. This "figuring out" is accomplished primarily by reading and discussing the text (as opposed to being told about the text by a teacher or being informed about it through some textbook commentary). Because challenging texts do not give up their meanings easily, it is essential that readers re-read such texts (not all texts are worth close reading) . . . Thus, close reading is an intensive analysis of a text in order to come to terms with what it says, how it says it, and what it means."

-- Tim Shanahan

<http://www.shanahanonliteracy.com/2012/06/what-is-close-reading.html>

There are many strategies teachers and students can use to conduct a close reading. Doing a mix of whole group and small group discussion with quality text dependent questions is one basic strategy. See the text dependent question section of this module for lists of sample questions for each text. In addition, teachers can incorporate many discussion and collaborative writing strategies, such as *Think/Pair/Share* and *Write-Arounds*, into close reads. Please refer to the "Ongoing Checks for Understanding" section of this learning plan for more collaborative writing and discussion ideas.

The following close reading resources may be of interest:

Allyn, Pam *Be Core Ready: Powerful, Effective Steps to Implementing and Achieving the Common Core State Standards*. Pearson, 2012. This is the first in a series of books that provide guidance for how to teach to the CCSS. It provides a special section on Close Reading.

Odell Education. "Reading Closely CCSS Unit." <http://www.engageny.org/resource/grades-9-10-ela-reading-closely-unit> This grade 9-10 unit provides model lesson for how to do a close read with sample texts.

University of Pittsburgh. *Institute for Learning (IFL)*. This organization provides research-based tools and professional development to support quality instruction that includes close reading.

Suggestions for Teaching Vocabulary

The following suggestions may be of interest when planning instruction:

- Provide opportunities for Read Aloud to support students in correctly "hearing" both tier 2 and 3 vocabulary words. Because students may not have been exposed to many of the words in print, hearing the correct pronunciation of sophisticated vocabulary may help them unlock the meaning of these crucial words. This is especially important for texts such as *Invisible Man*, which contains complex language and words with multiple meanings/nuances.
- Create text dependent questions, both for discussion and writing around crucial vocabulary. These questions should guide students to pay attention to the words that unlock the meaning

of the text, including the central theme, and focus attention on words with multiple meanings, nuances and/ or figurative language.

- Deliberately “chunk” the text for close reading with critical vocabulary in mind to support students in processing vocabulary in context and constructing a deeper meaning of the overall text.
- Focus attention and instructional time on words that are abstract, have multiple related meanings and/ or words with shades of meaning that are not likely familiar to students or a part of their experience.
- Provide time and specific focus on author’s craft and word choice, especially for tier 2 words. Discussions about how word choice impacts the overall meaning and message of the text will lead students to recognizing the nuances of various words. This instruction should take place both in the analysis of the text from a reading comprehension standpoint and during writing instruction, using the selected texts as mentor pieces.
- Consider specific student populations such English Language Learners, and carefully select which tier 2 and 3 words should be pre-taught, introduced at point of contact while reading, and/or also warrant review and multiple encounters.
- The use of semantic maps and word walls help students develop an understanding of the relationship between vocabulary words.
 - In literary texts, the relationships between vocabulary words tend to be focused around categories relating to motivations, traits, emotions, actions, movement, and communications. Literary writers often try not to repeat the same words; therefore, texts are filled with sophisticated synonym families for concepts with which students are probably already familiar. For example, in *Invisible Man*, there are many phrases containing subtle nuances to describe the concept of invisibility as it relates to identity (e.g. “I remember that I'm invisible and walk softly so as not awake the sleeping ones. Sometimes it is best not to awaken them; there are few things in the world as dangerous as sleepwalkers”).
 - In informational texts, the vocabulary families tend to be built around concepts or topics that may be new to students. Writers often repeat the key words that are central to the topic they are exposing. These key words often do not have synonyms. Schematic families can therefore be built around topic families, showing all the words that are necessary to successfully discuss or write about a topic. For example, in an article about the teenage brain, one might encounter word families with a mix of tier 2 and 3 words that include: cognition, emotional maturity, limbic, executive functions, instant gratification, deferred pleasure, etc.

- Provide multiple and authentic opportunities for students to engage with the most crucial vocabulary by using a variety of modalities, such as:
 - Acting out vocabulary such as common verbs with sophisticated synonyms
 - Finding and highlighting examples of vocabulary used in other texts and/or student writing
 - Writing and discussion activities requiring the words to be used in context
 - Focusing a portion of writing revisions specifically on academic vocabulary
 - Creating interactive word walls which may include:
 - Visuals
 - Ordering words by shades of meaning
 - Organizing words by “families” as described above

The following grid may be a helpful organizer when planning instruction:

Vocabulary Grid (From *Achievethecore.org*)

	These words require less time to learn (They are concrete or describe an object/event/process/characteristic that is likely familiar to students)	These words require more time to learn (They are abstract, have multiple meanings, are a part of a word family, or are likely to appear again in future texts)
Meaning can be learned from context	Paragraph [number] - [word] Paragraph [number] - [word] Paragraph [number] - [word]	
Meaning needs to be provided		

Pre-teach vocabulary words: Identify words in the text that are essential to understanding the text. Pre-teach the words to the students before reading the texts.

- **Teach strategies for learning words:** Context clues and word clues, including suffixes, prefixes, and Greek and Roman root words.
- **Word wall:** Teach students to refer to the word wall, which should be current and accessible, listing academic vocabulary and content-specific vocabulary relevant to this module.
- **Vocabulary log:** Have students maintain a vocabulary log. Students record words they encounter in the text along with the sentence from the text. The students find a definition for the word, draw or find an image for the word, and construct their own sentence with that word. An example of a student-driven vocabulary log is provided in the Additional Resources of this unit.
- **Foster word consciousness:** Have students review their writing with a focus on their vocabulary. Students circle words they have learned during this module and words they may list in their vocabulary logs.
- **Explicitly teach students transition words:**
 - Call attention to the ways transition words are used within the texts. Have students reread texts and look for evidence of transition words in the texts they are reading. Students can highlight use of transition words and keep examples in their notebooks.
 - Have students add transition words to their graphic organizers as along with the lines in which they appear so that they can see how the transitions connect information and ideas.
- **Explicitly teach the vocabulary of Jazz music:**
 - A list of terms related to Jazz music is provided above.
 - After teaching students the words that can be used, post a chart in the classroom to which students can refer throughout the entire unit.

Using this resource, students can independently identify new/important vocabulary as they encounter it in the texts. To extend this work, prompt students to use identified vocabulary in writing prompts or student discussions.

Vocabulary	Definition: (page #)	Example from the text

STUDENT-CENTERED DISCUSSIONS

What is a Student-Centered Discussion?

A Student-Centered Discussion is a class discussion, independent of the teacher, grounded in a shared text. It is suggested that students sit together in a circle and pose open-ended questions to each other that they developed prior to the discussion. Students then respond to the questions using the text as grounds for evidence.

How do I help my students prepare for a successful Student-Centered Discussion?

Provide the students with a short text that poses controversial or difficult questions. Give students ample time to read and annotate the text.

Teach students to develop questions that will evoke open-ended responses as opposed to “right or wrong” questions or “yes or no” questions. Provide model questions to students. Because students drive the discussion with their OWN questions developed in advance, it is important that each student develop more than one question as well as follow-up questions to keep the discussion going. Work with students to establish the protocol for engaging in a Student-Centered Discussion. For example:

1. Do not raise your hand to speak, simply wait for an appropriate pause.
2. When the conversation lulls, ask another question.
3. One person should speak at a time; do not interrupt.
4. Everybody talks; everybody listens.
5. Always refer back to the text in your response.

What is the role of the teacher during an effective Student-Centered Discussion?

The teacher should not facilitate the discussion, rather, the teacher should observe. Often, it is helpful for the teacher to sit outside of the discussion circle to signify their absence as a leader. During the first discussions, students may be uncomfortable without a teacher presence; they may be quiet at first. Provide ample waittime and encouragement, and they will eventually start posing their questions. When introducing student-centered discussions for the first time, it may be important to lead a discussion afterwards to “unpack” the experience. Through this reflection, a teacher can lead students to refine the protocol and more closely monitor their own behavior. As students get more comfortable with the autonomy, subsequent discussions will become more productive.

How do I assess student performance during a Student-Centered Discussion?

For a Student-Centered Discussion, a teacher could develop a rubric with students, based on the protocol decided upon by the class. Also, a CCLS-based public-speaking rubric is provided with this document.

STUDENT-CENTERED DISCUSSION RUBRIC

Dimensions	Basic (1)	Developing (2)	Proficient (3)	Advanced (4)
<p>Preparedness: Comes to discussions prepared, having read and researched material under study; explicitly draws on that preparation by referring to evidence from the text to stimulate a thoughtful, well-reasoned exchange of ideas. (CCLS. 11-12.SL.1a)</p>	Does not appear to have come prepared. Has not fully read and researched the topic, or may be unclear or off topic; only speaks generally on the topic without referring to evidence from texts, or evidence from the text is inaccurate or misunderstood.	Comes to discussion somewhat prepared; sometimes refers to evidence and research on the topic; speaks with some contradictions or irrelevant points that distract from the discussion.	Comes to discussion prepared, having read and researched the topic; refers to this evidence and research multiple times; some parts of information and research presented may be inaccurate or misunderstood.	Comes to discussion prepared by having read and researched extensively; refers to the evidence and research multiple times, indicating and documenting where the evidence has come from, i.e., "In the article ___ by ___ it states..."; information and research presented is accurate and appropriate.
<p>Collaboration: Propels conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporates others into the discussion; and clarifies, verifies, or challenges ideas or conclusions. (CCLS. 11-12.SL.1c)</p>	Stays quiet through most of the discussion; does not respond to, or pose questions, or speaks to the extent that other students are excluded from the discussion.	Only speaks once or twice; poses questions but does not respond to others' questions, or others are included in discussion but student's voice is still predominant.	Speaks multiple times; responds to and poses questions; actively includes others in the discussion so that there is an equal balance of student speaking and listening to others.	Speaks multiple times; responds to and poses questions; actively includes others in the discussion so that there is an equal balance of student speaking and listening to others by agreeing, disagreeing, or verifying others' views in a thoughtful and respectful manner.
<p>Response: Responds thoughtfully to different perspectives, summarizes points of agreement and disagreement, and, when necessary, qualifies or justifies views and understandings. Makes new connections in light of new evidence and reasoning presented. (CCLS. 11-12.SL.1d)</p>	Response does not acknowledge different perspectives and does not justify or qualify claims with evidence.	Response occasionally acknowledges different perspectives and summarizes points of agreement and disagreement; attempts to justify claims with useful evidence, sometimes unsuccessfully.	Response acknowledges different perspectives and effectively summarizes points of agreement and disagreement; justifies own claims with a thorough amount of relevant evidence. Makes new connections in light of new evidence and reasoning presented.	Responds thoughtfully to different perspectives, summarizing points of agreement and disagreement; justifies claims with a substantive amount of relevant evidence. Makes new connections in light of new evidence and reasoning presented.
<p>Presentation: Presents information, findings, and evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are appropriate to task, audience, and purpose. (CCLS. 11-12.SL.4)</p>	Presentation of ideas and information is unclear to the point that listeners often cannot follow the line of reasoning. Information is presented in illogical order. Style is not appropriate to task, audience, or purpose.	Presentation of ideas and information is sometimes clear, though listeners may struggle at times to follow the line of reasoning. Organization, development, substance, and style are sometimes appropriate to task, audience, or purpose.	Presents information, findings, and evidence concisely and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are mostly appropriate to task, audience, and purpose.	Presents information, findings, and evidence clearly, concisely, and logically such that listeners can follow the line of reasoning; organization, development, substance, and style are appropriate to task, audience, and purpose.

Text Dependent Questions

Creating Text Dependent Questions

Adapted from achievethecore.org

What is a text dependent question (TDQ)?

A text dependent question specifically asks a question that can only be answered by referring explicitly back to the text being read. It does not rely on prior knowledge extraneous to the text; instead it privileges the text itself and what students can extract from what is before them.

Good text dependent questions will focus on specific phrases and sentences to ensure careful comprehension of the text—they help students see something worthwhile that they would not have seen in a more cursory reading.

How do I create strong text dependent questions?

- 1. Identify the core understandings and key ideas of the text**
Keeping one eye on the major points of the text is crucial for fashioning an overarching set of successful questions.
- 2. Start small to build confidence**
The opening questions should orient students to the text and be sufficiently specific enough for the students to answer successfully to gain confidence to tackle more difficult questions.
- 3. Target vocabulary and text structure**
Locate key text structures and the most powerful academic words in the text and craft questions that illuminate these connections.
- 4. Tack tough questions head-on**
Find the sections of the text that will present the greatest difficulty (featuring difficult syntax, dense information or tricky transitions) and craft questions that support students in mastering these sections.
- 5. Create coherent sequences of questions**
The sequence of questions should not be random, but should build to a coherent understanding and analysis.
- 6. Identify the standards that are being assessed**
Take stock of what standards are being assessed in the series of questions. Determine if any other standards lend themselves to the reading and craft additional questions that assess them.

Text-Dependent Questions

Text:	Author:
Identify the core understandings and key ideas of the text	
Ask confidence-building opening questions	
Target vocabulary and text structures	
Tackle tough sections (focus on syntax, dense information, transitions, and other aspects of complex text)	
Identify standards and the skills/approaches the standards require	

Using Text Dependent Questions (TDQs) to Build Rigorous Activities

The questions listed below are samples of text dependent questions that can be used to build various tasks for engaging with *Invisible Man*. These questions can be used as the basis for an array of activities, including student centered discussions, written assignments, close reading activities, as well as other methods of inquiry and practice.

To provide guidance as to the level of rigor task each question could foster, questions have been attributed a level of 1 through 4 based on Webb's Depth of Knowledge. These levels represent the targeted level of rigor that a task based around that question would have, and considers the level of engagement required on the part of the student. It is important to note that the questions themselves do not necessarily mean that a task based on them would be rigorous; rather, it would be up to the teacher to construct activities that require students to fully and thoroughly engage in the skills addressed in each question.

For more guidance on utilizing Webb's Depth of Knowledge to build and analyze rigorous tasks, visit "Depth of Knowledge" in the NYC Department of Education's Common Core Library:

<http://schools.nyc.gov/Academics/CommonCoreLibrary/ProfessionalLearning/DOK/default.htm>

<i>Invisible Man</i> Prologue, pgs. 3-5	
TDQ	Level
1. According to the text, what is the narrator's definition of being "invisible?"	2
2. What is the meaning of the word "disposition" as it is used in the second sentence of the second paragraph on page 3?	1
3. On page 4 Ellison writes, "...you're constantly being bumped against by those of poor vision." What does the narrator mean by "poor vision?"	2
4. How does Ellison use polysyndeton to illustrate the encounter between the narrator and the tall blond man? What is the effect of this use? For teachers: <i>pg. 3 -- "and I felt...", "and I yelled...", "and I butted again...", "And in my outrage..."</i>	3
5. What connections exist between Louis Armstrong's "(What Did I Do, to Be So) Black and Blue?" and the words Ellison uses to describe the narrator's encounter with the tall blond man?	3
6. How would you characterize the style and structure of pages 3-5? How might this connect to the characteristics of jazz music?	3

<i>Invisible Man</i> "Battle Royale", pgs. 18-20	
TDQ	Level
1. What kind of mood is established by the description of the setting in the second half of pg. 18?	2

<p>For teachers: The setting establishes a mood of confusion or uncertainty. pg. 18 “we entered looking cautiously”, “foggy with cigar smoke”, “Something we could not see was going on up front...”</p>	
<p>2. What is symbolic about the way the woman’s face is described? What might this represent?</p> <p>For teachers: pg. 19 “The hair was yellow like that of a circus kewpie doll, the face heavily powdered and rouged, as though to form an abstract mask, the eyes hollow and smeared a cool blue...” The mention of the mask and the hollow, blue eyes bring to mind the ideas about invisibility mentioned in the prologue.</p>	3
<p>3. What conclusions could be drawn about the symbolism of the woman’s American flag tattoo?</p>	3
<p>4. What is the effect of Ellison’s juxtaposition of the narrator’s positive and negative reactions to the woman?</p>	2
<p>5. On pg. 18, it says: “I had a notion that of all in the room she saw only me with her impersonal eyes.” How does this connect with the idea of invisibility that the narrator refers to in the prologue?</p>	2
<p>6. What themes are introduced in this passage? How do those themes connect to “(What Did I Do To Be So) Black and Blue” by Louis Armstrong?</p>	2

<i>Invisible Man</i>, “The Golden Day”, pgs. 73-80	
TDQ	Level
<p>1. What is the meaning of “shell-shocked” as it is used on pg. 73? Why might understanding this word be central to understanding the rest of this passage?</p>	1
<p>2. How does the narrator feel about the Golden Day? What evidence supports this?</p>	2
<p>3. How does the conversation between the two men at the top of pg. 75 mimic the style of Jazz?</p>	4
<p>4. What comparisons could be made between the scene at the Golden Day and characteristics of Jazz?</p> <p>For teachers:</p> <ul style="list-style-type: none"> pg. 74 “The stale beer smell struck like a club through the noise of the voices and the juke box.” Various examples of random voices and conversations interjecting. For example, “The great all-embracing, absolute Armistice, the end of the world!” (pg. 74) 	3

<ul style="list-style-type: none"> • <i>Top of pg. 75 – the absurd conversation between the two men</i> 	
5. In Ken Burns' documentary "Jazz", musician Wynton Marsalis says that Jazz music "celebrates life, human life, the range of it. The absurdity of it, the ignorance of it, the greatness of it, the intelligence of it, the sexuality of it, the profundity of it..." Evaluate the extent to which Ellison's writing choices in this passage (pages 73-80) reflect Marsalis' definition.	4

<i>Invisible Man</i> Epilogue	
TDQ	Level
1. What does the narrator mean when he states he was made "ill" by affirming others?	2
2. Why, does the narrator argue, could he not be "still in hibernation?"	1
3. Note the use of repetition throughout the epilogue. What is the effect of the repetition on the reader? For teachers: pg. 574 "did he mean" pg. 580 "the smell of spring...the smell of you...the smell of me" pg. 581 "old bad air"	3
4. Throughout the epilogue, Ellison interrupts sentences with parenthetical clauses. What is the effect of this choice? How does it affect the reader?	3
5. In the final lines of the novel, the narrator asks, "Who knows but on the lower frequencies, I speak for you?" What does he mean by "frequencies?"	2
6. In the epilogue, the narrator again brings up a Louis Armstrong song. Identify the quotation in the text where the allusion is made. How does this allusion work with the other allusions to Louis Armstrong's music to reinforce themes already established in the text?	3
7. Why has the narrator decided to leave his "hibernation?"	1
8. Based on your research of the Sambo doll, analyze why the image is so offensive to the narrator.	4

<i>Invisible Man</i> "Clifton and the Sambo Doll" pgs. 431-434	
TDQ	Level
1. When the narrator encounters Clifton on the street, what is he doing?	1
2. On pg. 33, the narrator states that he felt "betrayed" by Clifton? Why?	2

3. What could the Sambo doll symbolize? Provide evidence from the text to support your answer.	3
4. Why does the narrator describe the doll as having a "hateful head?"	3
5. How is Clifton's Sambo doll reminiscent of Mary's coin bank (Ch.15)?	3
6. The narrator asks how could Clifton "...drop from the brotherhood to this in so short a time?" Is the selling of the Sambo doll a "drop" for Clifton? Explain, providing evidence from the text.	3
7. What is significant about the image of the Sambo doll at this point in the narrator's journey with the Brotherhood?	3

Developing students' ability to craft Text Dependent Questions

The following strategy draws on Webb's depth of knowledge to create different categories of questions. Webb identifies four different levels of cognitive rigor: 1) recall 2) interpret 3) strategic thinking 4) extended thinking. Providing opportunities for students to work within all four levels facilitates an increasingly deep understanding of the text they are reading. The levels do not need to be implemented in a linear fashion but can be manipulated strategically by both students and teachers to address the goals of the conversation and the needs of the students. Thoughtful text-dependent discussions will often ricochet between all 4 levels, focusing the discussion in and out, much like a camera lens. Teaching kids to craft questions according to these 4 categories, is one way to support students with becoming independent analyzers of text.

Share the following grid with them as a model and develop a weekly routine where kids craft their own text-dependent questions. Have kids re-write each others' questions for greater clarity and precision, then have them answer them in a student-run discussion. Over time, you will see improvement in students' ability to question and analyze a text independently.

Level	Description	Sample Question	Sample Answer summaries (student answers should cite specific evidence from the text)
1 – recall	Questions that can be easily answered in the text. Fact based, can be answered in one word or phrase or via yes/no response.	What item of clothing did Cinderella lose at the ball?	a glass slipper
2 - interpret	Questions that address the main idea and require inference and multiple pieces of evidence from the text. Answers may vary and their "correctness" depends on the quality of evidence backing up the response.	Why do Cinderella's step sisters and stepmother treat her poorly?	<ul style="list-style-type: none"> • She reminds them of their dead father who took care of all of them • She is more beautiful than the stepsisters, and therefore they are worried she will hurt the stepsisters chances for attracting a man • Cinderella makes the stepmother feel old, reminding her that physical beauty fades • They don't have a lot of money anymore and are trying to justify C's role as a maid who will do all the housework for little to no money • They are not blood relatives of Cinderella, i.e. her father protected C when he was alive
3 – strategic thinking	Questions that require students to unpack author craft and how an author's use of creative devices (word choice, literary elements, organization of ideas, etc.) enhance meaning.	What literary devices are being used in the phrase, "mirror, mirror on the wall, who's the fairest of them all?" How do these devices contribute to our understanding of the stepmother's character?	The alliteration, repetition and rhyme make the stepmother sound like she is chanting. This makes her seem witch-like, as if she has magical, evil powers.
4 – extended thinking	Questions that connect what the text is saying to other texts, and/or that deepen our understanding of the world around us.	What does the fairytale, Cinderella, teach young women about the world, for better or for worse?	<ul style="list-style-type: none"> • Women are competitive about beauty • Women need a man to save them • Hard, honest work pays off in the end • Class doesn't matter