## Exploring Native American Culture through a Postcolonial Lens

### Learning Goals and Objectives

#### Part I: Learning Goals

- By the end of this unit, students will have read a variety of Native American literature from multiple perspectives and genres.
- By the end of this unit, students will recognize the relationship between perspective and critical theory after exploring various Native American print and non-print media.
- By the end of this unit, students will have a greater respect for and deeper understanding of the Native American heritage and culture.

#### Part II: Learning Objectives

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<th>Objective</th>
<th>Related Content Standard</th>
<th>Domain/Level/Classification</th>
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<td>Students will be able to write from a postcolonial perspective about the print and non-print texts they’ve read/seen throughout the unit.</td>
<td>W–10–3.1b In response to literary or informational text, students make and support analytical judgments about text by establishing an interpretive claim/ assertion in the form of a thesis (purpose). (Local) W–10–3.2 In response to literary or informational text, students make and support analytical judgments about text by making inferences about the relationship(s) among content, events, characters, setting, theme, or author’s craft. (State)</td>
<td>Knowledge, Comprehension, Application, Analysis, Evaluation</td>
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<td>Students will be able to exhibit knowledge of postcolonialism through a variety of writing assessments (poetry, narrative, journaling, response-to-text essay, etc.)</td>
<td>W–10–4.2 In written narratives, students organize and relate a story line/plot/series of events by establishing context, character motivation, problem/conflict/challenge, and resolution, significance of setting, and maintaining</td>
<td>Comprehension, Application</td>
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| Students will be able to demonstrate knowledge of literary elements, such as point of view, tone, figurative language, descriptive language, etc. through multiple writing exercises (including but not limited to poems, essays, journal entries and short stories). | W–10–11.1 Demonstrates the habit of writing extensively by writing with frequency, including in-school, out-of-school, and during the summer (Local)  
W–10–12.1 In writing poetry, students demonstrate awareness of purpose by writing poems in a variety of voices for a variety of audiences (purpose). (Local)  
W–10–14.2 In reflective writing, students explore and share thoughts, observations, and impressions by analyzing a condition or situation of significance (e.g., reflecting on a personal learning or personal growth), or developing a commonplace, concrete occasion as the basis for the reflection. (State) | Knowledge, Comprehension, Application  
W–10–4.4 In written narratives, students organize and relate a story line/plot/series of events by using a variety of effective literary devices (i.e., flashback or foreshadowing, figurative language imagery) to enhance meaning. (Local)  
W–10–5.1 Students demonstrate use of narrative strategies to engage the reader by creating images,
Part III: Rationale/Purpose

The purpose of this unit plan is to introduce critical theory (in this case, Postcolonialism) to high school students to show that sometimes a text has multiple meanings. Everyday we are bombarded with ideologies; some fit hand-in-hand, while others push and pull at each other, each trying to show dominance in an arena with many contenders. Through critical theory, students can see that these forces at work and then make their own judgments, expel any pre-conceived notions, and respond, question or rebuke through writing (poetry, journal entries, reflective essays) and discussion.

Colonialism is a historical force that is quite powerful and often destructive in that it re-shapes the political futures of the countries involved and also re-shapes the identities of those indigenous to the countries. Successful colonialism depends on a process of “Othering” or a sort of reverse-assimilation (where the indigenous population is expected to conform to the notions of the new, colonizing peoples.) The colonized “others” are seen as inferior and drastically different to the colonizers. Because of this, texts (both literary and artistic) developed in colonizing cultures often distort the experiences and realities of the colonized people. Postcolonial literature written by colonized people often includes attempts to articulate more empowered identities and reclaim cultures in the face of colonization.

Since my main focus for this unit is Postcolonialism, I have decided to put Native American literature at the forefront of each lesson. Considering that Rhode Island, nearby Southeastern Connecticut and much of Massachusetts have deep-seeded roots in Native American history, I feel that I could easily peak student interest by incorporating some of their (the Narragansetts, the Pequots and the Mohegans) histories into my unit.
# Exploring Native American Culture through a Postcolonial Lens

## Assessment Plan

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<th>Justification for Assessment Methods</th>
<th>Adaptations</th>
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<tr>
<td>1. Students will be able to write from a postcolonial perspective about the print and non-print texts they’ve read/seen throughout the unit.</td>
<td>Pre-Assessment Free-Write Journal Prompts: What does the term “Postcolonialism” mean to you? Formative Assessment a. Students will find a film or television clip media source on their own and write a 4-paragraph response to the stereotype portrayed in the clip. In their responses they will address the 4 questions from the class discussion: What are the pre-conceived notions of the group being stereotyped? What stereotypes does the clip pay tribute to? How is the clip harmful to the stereotyped group? How would you have edited/revised this clip to ensure the absence of stereotypes? Students will email me the link</td>
<td>Pre-Assessment This journal prompt will appear as exit slip writing the day before I start the unit. Since I believe teaching critical theory is essential in the high school classroom, I will have just finished a unit about another critical theory (e.g. feminist, Marxist, deconstruction) and will have started the previous unit in the same fashion. This pre-assessment will not be unfamiliar to the students. They will hand in their journal entries and I will be able to look over their responses and decide how to approach the next day’s lesson.</td>
<td>Formative Assessment a. Students who require adaptations will be given a handout with the three questions. They will need to answer each question on the handout but not be required to submit it in paragraph form. Also, they will be supplied with a list of possible clips to view and discuss. They will not be responsible for finding one entirely on their own. b. Students who require adaptations will be assessed on a 300-word essay.</td>
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<td><strong>Formative Assessment</strong></td>
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<td><strong>Summative Assessment</strong></td>
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<td>Students who require adaptations will be assessed on a 500-word essay.</td>
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to their clip (if found on the internet) or bring a copy of it to class (if on a jump drive or DVD) so that they may present their findings to their peers.

b. The students will create a 600-word story about any one picture. The story must contain literary devices (figurative language, dialogue, character motivation) and must be cohesive. The story must identify the scene in the picture—perspective (colonial or postcolonial) should not change.

In pairs, the students will exchange stories. Students will read their peer’s story and write a one-paragraph response-to-text. Students will use the same questions from the beginning of the lesson: What is happening in the picture? What is happening in the story? What emotions or images does this story evoke? How? Is the story written from a colonial or postcolonial perspective?

a. This assessment is a great way to incorporate non-print media into the unit and provides more depth than simply watching a film. I think that students will enjoy this writing assignment as that it allows them to have some choice in what they write about as well navigate the internet (or they’re DVD collections) for videos.

b. Students have spent so much time reading texts written by published authors that I think it will be a breath of fresh air to read peer-written texts.

Also, peer-sharing provides accountability and a sense on ownership for the writer—since their peers must look at the text from a critical perspective.

**Summative Assessment**

I feel that writing a formal, response-to-text essay is necessary in that it’s the best way to allow students to “unpack” and apply all that
Students will choose a print or non-print text (must be Native American-related and teacher-approved) and write a 750-word response-to-text essay, applying the postcolonial lens. A scoring rubric will be given, outlining the criteria for content (thesis/assertion, textual evidence, application of lens, clear prose, organization.) This essay will be included in the end-of-unit portfolio.

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<tr>
<th>Summative Assessment</th>
<th>they have learned through the course of the 3-week unit.</th>
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| 2. Students will be able to exhibit knowledge of postcolonialism through a variety of writing assessments (poetry, narrative, journaling, response-to-text essay, etc.) | Pre-Assessment Free-Write Journal Prompts: What does the term “Postcolonialism” mean to you?  
Formative Assessment a. The students will create a 600-word story about any one picture. The story must contain literary devices (figurative language, dialogue, character motivation) and must be cohesive. The story must identify the scene in the picture—perspective (colonial | Pre-Assessment This journal prompt will appear as exit slip writing the day before I start the unit. Since I believe teaching critical theory is essential in the high school classroom, I will have just finished a unit about another critical theory (e.g. feminist, Marxist, deconstruction) and will have started the previous unit in the same fashion. This pre-assessment will not be unfamiliar to the students.  
Formative Assessment a. Students who require adaptations will be assessed on a 300-word essay.  
c. Students who require adaptations will be given a handout with the three questions. They will need to answer each question on the handout but not be required to submit it in paragraph form. Also, they will be supplied |
or postcolonial) should not change.

In pairs, the students will exchange stories. Students will read their peer’s story and write a one-paragraph response-to-text. Students will use the same questions from the beginning of the lesson: What is happening in the picture? What is happening in the story? What emotions or images does this story evoke? How? Is the story written from a colonial or postcolonial perspective?

b. Students will construct a “Write That I…” poem from the point of view of a character or object from *The Red Convertible* and by using poetic/figurative language to effectively portray the character’s perspective.

c. Students will find a film or television clip media source on their own and write a 4-paragraph response to the stereotype portrayed in the clip. In their responses they will

| They will hand in their journal entries and I will be able to look over their responses and decide how to approach the next day’s lesson. |

**Formative Assessment**

a. Students have spent so much time reading texts written by published authors that I think it will be a breath of fresh air to read peer-written texts.

Also, peer-sharing provides accountability and a sense on ownership for the writer—since their peers must look at the text from a critical perspective.

b. Poetry provides students with new venues to explore their understanding of the text and also allows students to express themselves in a way that may not be possible in an essay or narrative. Poetry also allows for a margin of error when it comes to grammar and standard writing conventions, but does require verbal dexterity and knowledge of

| with a list of possible clips to view and discuss. They will not be responsible for finding one entirely on their own. |

**Summative Assessment**

Students who require adaptations will be assessed on a 500-word essay.
address the 4 questions from the class discussion: What are the pre-conceived notions of the group being stereotyped? What stereotypes does the clip pay tribute to? How is the clip harmful to the stereotyped group? How would you have edited/revised this clip to ensure the absence of stereotypes?

Summative Assessment
Students will submit an end-of-unit portfolio of all their writing samples. Portfolios will be assessed for completeness, use of literary elements (where applicable) and quality of content. A scoring rubric (with a letter-grade scale) will be provided for assessment of the portfolio.

figurative and poetic language.

c. This assessment is a great way to incorporate non-print media into the unit and provides more depth than simply watching a film. I think that students will enjoy this writing assignment as that it allows them to have some choice in what they write about as well navigate the internet (or they’re DVD collections) for videos.

Summative Assessment
Because this unit relies heavily on applying critical theory, I anticipate a large amount of writing assignments—both formal and informal, varying in style. I think that submission of a unit portfolio would benefit the students, in that I can see their progress from the very first writing sample (introductory journal prompts) to the culminating project/paper—in which they demonstrate their ability to apply postcolonial theory to an
3. Students will be able to demonstrate knowledge of literary elements, such as point of view, tone, figurative language, descriptive language, etc. through multiple writing exercises (including but not limited to poems, essays, journal entries and short stories).

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<th>Pre-Assessment</th>
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<tr>
<td>Quiz: Matching Literary Devices w/ Definitions</td>
<td>a. The students will create a 600-word story about any one picture. The story must contain literary devices (figurative language, dialogue, character motivation) and must be cohesive. The story must identify the scene in the picture—perspective (colonial or postcolonial) should not change.</td>
<td>Students who require adaptations will be assessed on a 300-word short story but will be required to incorporate literary devices.</td>
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<td><strong>Formative Assessment</strong></td>
<td>b. Students will construct a “Write That I…” poem from the point of view of a character or object from <em>The Red Convertible</em> and by using poetic/figurative language to effectively portray the character.</td>
<td><strong>Summative Assessment</strong> Students who require adaptations will be allowed more time to complete the test. I do not see the test taking up the entire class period, but those who need to can use (up to) the end of the class period.</td>
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<td><strong>Summative Assessment</strong></td>
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approved print or non-print (Native American-related) text of their choice.
| Test: Defining Literary Devices | outlined in an assignment handout. Students will not be required to apply the postcolonial lens in this activity. When the students get together in pairs at a later date, they will be applying the postcolonial lens to each other’s stories (see Objectives 1 and 2) |

| b. Poetry provides students with new venues to explore their understanding of the text and also allows students to express themselves in a way that may not be possible in an essay or narrative. Poetry also allows for a margin of error when it comes to grammar and standard writing conventions, but does require verbal dexterity and knowledge of figurative and poetic language. |

| Summative Assessment |
| Since students will have been using literary devices in some of the writing samples for this unit, I think that a small, summative test will suffice. The |
| quiz will call for students to define (in their own words) the literary terms I give them and provide an example of each. Test will be graded according to my test-grade policy. |
Exploring Native American Culture through a Postcolonial Lens

Pre-Assessment Analysis (Objective 1 & 2)

Objective 1: Students will be able to write from a postcolonial perspective about the print and non-print texts they’ve read/seen throughout this unit.

Objective 2: Students will be able to exhibit knowledge of postcolonialism through a variety if writing assessments (poetry, narrative, journaling, response-to-text essay, etc.)

Pre-Assessment: This pre-assessment activity covers both Objective 1 and 2, and is a journal prompt: What does the term “Postcolonialism” mean to you? This type of pre-assessing journal prompt (which acts as an “exit slip”) will not be unfamiliar to students, and students will know that they must hand in their writing sample as they leave the classroom.

Results: Total Students: 25

Pre-Assessment Results: Objective 1 & 2

- Check-Minus (incomplete/unsatisfactory)--3 students
- Check (complete/satisfactory)--17 students

Analysis: The majority of the students (88%) have a pretty decent understanding and working knowledge of the Postcolonial lens. The answers in the journal writings were clear and concise, and most students have could at least give examples of postcolonialism if they could not provide a definition. With these numbers, I feel as though I could teach a couple of mini-lessons over a two or three day period in which the students participate in activities that require them to apply the lens to a vast range of texts. Of 25 students, only 3 failed to complete the assignment satisfactorily—meaning the assignment was not handed in at all, or the student(s) had no prior knowledge of the term. I need to make sure that all students understand Postcolonialism, and the lessons I have planned will ensure that happens. A handout explaining the elements of Postcolonialism will be available for each student.

Exploring Native American Culture through a Postcolonial Lens
Pre-Assessment Analysis (Objective 3)

**Objective 3:** Students will be able to demonstrate knowledge of literary elements, such as point of view, tone, figurative language, etc. through multiple writing exercises (including but not limited to poems, essays, journal entries and short stories).

**Pre-Assessment:** Literary Element Quiz—matching literary elements with definitions.

**Results:** Total Students: 25

![Pre-Assessment Results: Objective 3](image)

**Analysis:** According to the pre-assessment results, the majority of the students (84%) received an at least an average score (70-79) or higher on the quiz. Only 2 students scored below average (60-69) and only 2 students failed the quiz. In order for the class to move on successfully with the rest of this unit, which involves a significant amount of writing, I need to make sure that all students understand literary elements. To ensure this, a quick mini-lesson will take place during the next fifteen minutes of the class period (as these literary elements are not new to the students) and a handout will be available for those who need/want it.
# Exploring Native American Culture through a Postcolonial Lens

## Weekly Calendar

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<tr>
<td>Postcolonialism</td>
<td>Postcolonialism</td>
<td>Literary Devices quiz</td>
<td>“A Picture Paints Six Hundred Words” (Writing)</td>
<td>Postcolonialism</td>
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<td><strong>Day 2</strong></td>
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### Day 1
- “Knock. Knock. Who’s There?” (Beginning)
- Postcolonialism

### Day 2
- “Searching for Stereotypes” (Non-Print Media)

### Day 3
- “Searching for Stereotypes” Presentations
- Literary Devices quiz

### Day 4
- Postcolonialism
- “A Picture Paints Six Hundred Words” (Writing)

### Day 5
- Postcolonialism
- “A Picture Paints Six Hundred Words” – continued

### Day 6
- Read: “The Red Convertible” by Louise Erdrich and “All I Wanted To Do Was Dance” by Sherman Alexie
- “Dancing and Driving in Literature Circles” (Reading)

### Day 7
- Read: Excerpts from *The Absolutely True Diary of a Part-Time Indian* by Sherman Alexie
- Writing Lesson

### Day 8
- Read: Selection of short stories by Sherman Alexie from *The Lone Ranger and Tonto Fistfight in Heaven*
- Reading Lesson

### Day 9
- Read: Excerpts from *Eclipse* by Stephanie Meyer
- Writing Lesson

### Day 10
- POETRY DAY!
- “Write That I...” LP (Language)
- Metaphor Poems

### Day 11
- Local Native American Culture: Stories from and about the Narragansetts, the Mohegans and the Pequots

### Day 12
- Native American Culture: Show and Tell
- Workshops for Response-To-Text essays

### Day 13
- Literary Devices test
- Workshops for Response-To-Text essays

### Day 14
- Workshops to finish/polish any other incomplete work

### Day 15
- Portfolios Due—all written assignments need to be completed
Prerequisite Knowledge: None needed. But the day prior to the start of this lesson the students were asked to turn in a journal entry: “What does Postcolonialism mean to you?” Regardless of the answers I receive to this question, I would still start the unit with this lesson.

Objective: Students will be able to demonstrate their understanding of Native American stereotypes by creating a collage of Native American photos and explicating stereotypes in a writing sample.

Significance or Rationale: When teaching a unit regarding Native American literature, culture and perspective, it’s important to discuss the stereotypes—the dress, the “savagery,” the housing, etc. While we all harbor assumptions about cultures and peoples we do not know much about, we need to be open-minded to the notion of quashing those assumptions and seeing others for who they truly are. We need to look beyond the stereotypes.

Methodology and Learning Activities: Two poster-size pictures hang side-by-side on the board at the front of the classroom. One is a big, beautiful house—relatively new (built within the last 10 years), located in a sleepy little town in southeastern Connecticut. According to Zillo.com, the house—with its 8 bedrooms and 7 bathrooms—is worth an estimated $789,000. The second picture shows a traditional Native American tipi. The question below each picture asks: Who lives here?

As students take their seats, they will be directed to consider each poster. In their journals, they’ll take a moment to describe (in at least one paragraph) who greets them at the door of each house when they knock because they’re selling candy or hit their baseball into the backyard. They’ll be asked to answer the following questions:
- What does the person look like?
- What is he/she wearing?
- What do you think is his/her profession?
- How does he/she treat you as you sell your wares or ask for your ball back?

We’ll share our thoughts out loud. I’ll make a list of reasons for our assumptions and descriptions—e.g., white, tall, rich, lawyer or doctor, nice clothes, polo shirt and khakis, suit; Native American, Indian, headdress, someone who looks like Pocahontas, long black hair in a braid, sandals.

Once our thoughts have been exhausted, I’ll reveal that the large, contemporary home is actually on the Pequot Indian reservation and belongs to a member of the Mashantucket Pequot Nation. This will begin our unit on Postcolonialism and Native American culture. Assessment: After copying down the list of Native American stereotypes that we brainstormed as a class, for homework the students will create a collage using photographs, found online or in a book, magazine, newspaper, etc., that depict these Native American culture stereotypes. In
addition to the collages, students will write a two-paragraph essay that explains each of the pictures and why it is stereotypical of Native American culture—they’ll be asked to dispel the myths and explain how the generalizations are harmful to Native Americans and their culture. These essays will be displayed next to the collages.

Time will be given at the beginning of the next period for students to present their essays and explain their collages.

**Standards:**

W–10–3.1a In response to literary or informational text, students make and support analytical judgments about text by establishing an interpretive claim/assertion in the form of a thesis (purpose), when responding to a given prompt. (State)

W–10–3.3 In response to literary or informational text, students make and support analytical judgments about text by using specific details and references to text or relevant citations to support thesis, interpretations, or conclusions. (State)
“Searching For Stereotypes: Native American Culture in Hollywood”

**Prerequisite Knowledge:** This lesson will follow an introductory lesson on stereotypes, in which students have made a list of the pre-conceived notions/stereotypes they have about Native Americans. The list (which I wrote down) will be posted on the board and referenced again after the video clips are shown.

**Objective:** Students will be able to apply postcolonial theory to a non-print text by writing a short response-to-text that answers a series of questions regarding the issue of stereotyping.

**Significance or Rationale:** When teaching a unit regarding Native American literature, culture and perspective, it’s important to discuss the stereotypes—the dress, the “savagery,” the housing, etc. Often in media—movies, TV shows, Saturday morning cartoons—Native Americans are depicted in a stereotypical way. I want to help students see that there is more to Native American culture than rain-dancing, feathers and totem poles.

Using what they learn about harmful stereotypes and how they are often used in Hollywood (in movies, TV, commercials, etc.) students will hopefully be able to address the stereotypes of other groups of peoples.

**Methodology and Learning Activities:** I will show the students a few different video clips (from different eras—50s, 70s and recent) of Native Americans portrayed in movies, commercials and/or TV shows. The video clips are: montage of scenes from *The Lone Ranger* (1949-1957), The Crying Indian PSA (circa 1971), Disney’s animated *Pocahontas* (1995), *Smoke Signals* (1998) and “If I Stay on the Rez,” PSA from the Native American College Fund website (2009).

We will discuss what is being shown in the clip and what it means. We’ll watch each clip twice—during the second viewing the students will be asked to answer a few questions:

- What pre-conceived notions tend to be harbored about Native Americans?
- What, if any, stereotypes do these clips pay tribute to?
- Are these clips harmful to Native Americans? If yes, how? Why?
- How should it be revised to ensure the absence of stereotypes?

**Assessment:** Students will find a film or television clip media source on their own and write a 4-paragraph response to the stereotype portrayed in the clip. In their responses they will address the 4 questions from the class discussion: What are the pre-conceived notions of the group being stereotyped? What stereotypes does the clip pay tribute to? How is the clip harmful to the stereotyped group? How would you have edited/revised this clip to ensure the absence of stereotypes?

Students will email me the link to their clip (if found on the internet) or bring a copy of it to class (if on a jump drive or DVD) so that they may present their findings to their peers. Presentations are required and will be graded in conjunction with the writing sample.
Standards:

W–10–3.1a In response to literary or informational text, students make and support analytical judgments about text by establishing an interpretive claim/assertion in the form of a thesis (purpose), when responding to a given prompt. (State)

W–10–3.3 In response to literary or informational text, students make and support analytical judgments about text by using specific details and references to text or relevant citations to support thesis, interpretations, or conclusions. (State)

OC–10–2.6 In oral communication, students make oral presentations by using tools of technology to enhance message. (Local)
“A Picture Is Worth Six Hundred Words: Writing through the Postcolonial Lens”

**Prerequisite Knowledge:** Students will need to have a working knowledge of colonialism and postcolonialism in order to complete the activities in this lesson.

**Objective:** Students will be able to write from a colonial or postcolonial perspective and incorporate literary devices (figurative language, dialogue, character motivation, etc.) into their writing by creating a 600-word story based on a picture of a Native American scene.

**Significance and Rationale:** The significance of this lesson is two-fold. First, students spend a lot of time reading textbooks and novels for school. It isn’t all that often where they get to read texts written by their peers. And also, they spend a lot of time writing for just the teacher, who will read it, make a few marks, put a grade on it and hand it back. It’s important to give students a sense of accountability by allowing them the opportunity to write something that others will read. It provides them with an opportunity to showcase their abilities as writers.

Secondly, this lesson is a lesson on perspective, as that it provides them an opportunity to apply the postcolonial lens to both their writing of the short story and their reading of a peer’s short story.

**Methodology and Learning Activities:** The students will be given a packet of various pictures that depict different scenes regarding Native Americans. The students will be asked to study each and make notes regarding the follow questions:

- What is happening in each picture?
- Are any of them alike? How do they differ?
- What emotions or images do they evoke? Why do they evoke these emotions?
- Which pictures are from a colonial perspective? Postcolonial?

In pairs, the students will discuss their answers to the questions. Using their answers, or drawing from their peer’s answers, the students will create a 600-word story about any one picture. Students will be told, in confidence, which perspective they must write from—either colonial or postcolonial. The story must contain literary devices (figurative language, dialogue, character motivation) and must be cohesive. The story must identify the scene in the picture.

Once again in pairs, the students will exchange stories. Students will read their peer’s story and write a one-paragraph response-to-text. Students will answer similar questions from the beginning of the lesson:

- What is happening in the story?
- What emotions or images does this story evoke? How?
- Is the story written from a colonial or postcolonial perspective?

**Assessment:** The students will create a 600-word story about any one picture. The story must contain literary devices (figurative language, dialogue, character motivation) and must be
The story must identify the scene in the picture—perspective (colonial or postcolonial) should not change.

In pairs, the students will exchange stories. Students will read their peer’s story and write a one-paragraph response-to-text. Students will use the same questions from the beginning of the lesson:

- What is happening the picture? What is happening in the story?
- What emotions or images does this story evoke? How?
- Is the story written from a colonial or postcolonial perspective?

**Standards:**

W–10–4.2 In written narratives, students organize and relate a story line/plot/series of events by establishing context, character motivation, problem/conflict/challenge, and resolution, significance of setting, and maintaining point of view (Local)

W–10–4.4 In written narratives, students organize and relate a story line/plot/series of events by using a variety of effective literary devices (i.e., flashback or foreshadowing, figurative language imagery) to enhance meaning (Local)

W–10–5.1 Students demonstrate use of narrative strategies to engage the reader by creating images, using relevant and descriptive details and sensory language to advance the plot/story line (Local)
“Dancing and Driving in Literature Circles: ‘The Red Convertible’ and ‘All I Wanted To Do Was Dance’”

Prerequisite Knowledge: In order to successfully navigate through the activities in this lesson, students will need to have the ability to read grade-level appropriate material.

Objective: Students will be able to exhibit reading comprehension by answering questions during a series of peer-to-peer discussions regarding “The Red Convertible” and “All I Wanted To Do Was Dance.”

Significance and Rationale: In-class reading is an activity that sometimes gets overlooked or pushed aside in lieu of activities that seem more interactive and interesting. However, I feel as though constant assignment of reading for homework can cause to students to view reading the same way they view taking out the trash or washing dishes—as a chore. In this lesson, reading becomes more interactive, in that students get to discuss the stories with their peers in a relaxed, social atmosphere—similar to that of a book club. It is my hope that with activities such as this Literature Circle, that students will learn to enjoy reading, or at the very least, not dread it.

Methodology and Learning Activities: The students will be given a copy of Louise Erdrich’s short story, “The Red Convertible” and Sherman Alexie’s “All I Wanted To Do Was Dance.” In small groups (no more than four, but they are allowed to choose their own groups) the students will read each story. They may choose to read silently, or aloud—as long as each person in the group has an opportunity to read. The classroom will be set up like that of a book club, with rugs, pillows, a table, etc. to create a comfortable environment for reading. Students may choose where they’d like to sit.

Students will have the first half of the class to read both stories. They may discuss the stories as they read, but they will be reminded to watch the clock and be encouraged to finish reading on time. At the half, I will hand out a small booklet to each student. In the booklet, there are four questions regarding each story, ranging from simple reader-recall to more complex response-to-text:

“The Red Convertible”
What happened at the river?
When Henry says, “My boots are filling,” what does he mean?
What does the red convertible represent?
What do you think about Henry’s fate? Was it suicide or an accidental drowning? Why?

“All I Wanted To Do Was Dance”
Why does Victor need special glasses to look at the Lakota woman?
What is the significance of Victor’s black-and-white TV?
What does Victor mean when he says, “Nothing more hopeless than a sober Indian?”
Why do you think Victor just wants to dance? What does dancing represent?
As a group, the students will discuss the questions. Each student must contribute to at least three questions, and I will be walking around to monitor the groups and discussions. While little writing is required during this activity, the students are encouraged to make notations on their booklets, as that these questions will used as a catalyst for their final project.

**Assessment:** When we reconvene as a whole class, each group will have the opportunity share the main points of their discussions. They will be asked to share three things that were discussed in their group. I will choose the “reporter,” which ensures that each student pay attention during the activity. The reporting, in addition to what I saw while monitoring the literature circles during this time, will be the informal assessment.

**Standards:**
R–10–5.4 Analyze and interpret elements of literary texts, citing evidence where appropriate by explaining how the narrator’s point of view or author’s style is evident and affects the reader’s interpretation (State)

R–10–11.2 Reads grade-level appropriate material with fluency: reading with appropriate silent and oral reading fluency rates as determined by text demands, and purpose for reading (Local)
Trading with the Indians.
FEINSTEIN SCHOOL OF EDUCATION AND HUMAN DEVELOPMENT

Preparing to Teach Portfolio
Rubric Cover Sheet

Name: 
Student ID: 0421536 
Date: 3/24/10

Program/Major: Secondary Education / English - RITE

For programs that have content requirements – Advisor: Johnson, Janet D.

Content GPA

All requirements for content courses have been met

Content Advisor Signature


Revised Implemented Lesson Plan

Teacher Candidate Mini-Work Sample

OR

Implemented Lesson Plan (Rubric Attached)

Reflection Essay (Rubric Attached)

AND

Disposition Self-Evaluation (Rubric Attached)

Disposition Faculty Evaluation (Rubric Attached)

All Degree Courses Have Been Successfully Completed

IF NOT – List outstanding courses

Overall GPA

This candidate is Recommended 
Not Recommended for Student Teaching

Department Chair Signature 
Date
Assess the extent that you have demonstrated the identified attribute/behavior since your admission into the teacher preparation program. Rate yourself 1 (rarely) to 4 (almost always) for each item.

1. Seek feedback from multiple perspectives and make appropriate adjustments (Self-Reflection) ☐ ☐ ☐ ☒
2. Self-monitor progress (Self-Reflection) ☐ ☐ ☐ ☒
3. Upgrade knowledge and skills regularly (Lifelong Learning) ☐ ☐ ☐ ☒
4. Take initiative and is self-motivated (Lifelong Learning) ☐ ☐ ☐ ☒
5. Manifest respect toward students (Advocacy for Children and Youth) ☐ ☐ ☐ ☒
6. Advocate for the well-being of students in schools (Advocacy for Children and Youth) ☐ ☐ ☐ ☒
7. Manifest sensitivity to the needs and values of diverse learners (Respect for Diversity) ☐ ☐ ☐ ☒
8. Establish rapport and communicates well with diverse audiences (Respect for Diversity) ☐ ☐ ☐ ☒
9. Demonstrate strong communication skills (Collaboration) ☐ ☐ ☒ ☐
10. Use feedback constructively (Collaboration) ☐ ☐ ☐ ☒
11. Demonstrate good organization skills (Professional Work Characteristics) ☐ ☐ ☐ ☒
12. Complete work in timely manner (Professional Work Characteristics) ☐ ☐ ☐ ☒
Assess the extent that the candidate possesses or has demonstrated the identified attribute/behavior since her/his admission into the teacher preparation program. Rate her/him: 1 (rarely) to 4 (almost always) for each item.

1. Seeks feedback from multiple perspectives and makes appropriate adjustments. (Self-Reflection)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

2. Self-monitors progress (Self-Reflection)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

3. Upgrades knowledge and skills regularly (Lifelong Learning)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

4. Takes initiative and is self-motivated (Lifelong Learning)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

5. Manifests respect toward students (Advocacy for Children and Youth)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

6. Advocates for the well-being of students in schools (Advocacy for Children and Youth)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

7. Manifests sensitivity to the needs and values of diverse learners (Respect for Diversity)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

8. Establishes rapport and communicates well with diverse audiences (Respect for Diversity)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

9. Demonstrates strong communication skills (Collaboration)
   - Rarely (1)
   - Sometimes (2)
   - Frequently (3)
   - Almost Always (4)

10. Uses feedback constructively (Collaboration)
    - Rarely (1)
    - Sometimes (2)
    - Frequently (3)
    - Almost Always (4)

11. Demonstrates good organization skills (Professional Work Characteristics)
    - Rarely (1)
    - Sometimes (2)
    - Frequently (3)
    - Almost Always (4)

12. Completes work in timely manner (Professional Work Characteristics)
    - Rarely (1)
    - Sometimes (2)
    - Frequently (3)
    - Almost Always (4)
Feinstein School of Education and Human Development

Teacher Candidate Mini Work Sample

Rubric Scores

Candidate
Program: ENGLISH
College Supervisor: J. COOK
EMPID 0421536
Date May 10, 2010

<table>
<thead>
<tr>
<th>Total of Rubric Scores for Tasks:</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Learning Goals and Unit Objectives</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
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<tr>
<td>II. Assessment Plan</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>(2)</td>
<td>2</td>
</tr>
<tr>
<td>III. Design for Instruction</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>4</td>
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</tbody>
</table>
# Learning Goals and Unit Objectives Rubric

**Teaching Process:** The candidate sets significant, challenging, varied and appropriate learning goals and unit objectives.

<table>
<thead>
<tr>
<th>Part I</th>
<th>1-2 Unacceptable</th>
<th>3-4 Acceptable</th>
<th>5-6 Target</th>
<th>SCOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning Goals (RIPTS 2)</td>
<td>Learning goals do not reflect the big ideas and outcomes of the unit. They are less than significant, challenging, varied and appropriate.</td>
<td>Learning goals reflect the big ideas and outcomes of the unit. They are somewhat significant, challenging, varied and appropriate.</td>
<td>Learning goals reflect the big ideas and outcomes of the unit. They are significant, challenging, varied and appropriate</td>
<td>6</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Part II</th>
<th>1-2 Unacceptable</th>
<th>3-4 Acceptable</th>
<th>5-6 Target</th>
<th>SCOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alignment with National, State or Local Standards (RIPTS 2)</td>
<td>Unit objectives are not aligned with national, state or local standards.</td>
<td>Some unit objectives are aligned with national, state or local standards.</td>
<td>Most of the unit objectives are explicitly aligned with national, state or local standards.</td>
<td>6</td>
</tr>
<tr>
<td>Classification of Unit Objectives (RIPTS 5)</td>
<td>Unit objectives are not significant, challenging, or varied.</td>
<td>Some unit objectives are somewhat significant, challenging, and varied.</td>
<td>All unit objectives are significant, challenging, and varied.</td>
<td>6</td>
</tr>
<tr>
<td>Clarity (RIPTS 8)</td>
<td>Unit objectives are not stated clearly and are activities rather than learning outcomes.</td>
<td>Some of the unit objectives are clearly stated as learning outcomes.</td>
<td>Most of the unit objectives are clearly stated as learning outcomes.</td>
<td>6</td>
</tr>
<tr>
<td>Appropriateness For Students (RIPTS 3)</td>
<td>Unit objectives are not appropriate for the development, pre-requisite knowledge, skills, experiences, or other student needs. Few unit objectives will move students towards meeting learning goals.</td>
<td>Some unit objectives are appropriate for the development, pre-requisite knowledge, skills, experiences, and other student needs. Some unit objectives will move students towards meeting learning goals.</td>
<td>Most unit objectives are appropriate for the development, pre-requisite knowledge, skills, experiences, and other student needs. Most unit objectives will move students towards meeting learning goals.</td>
<td>6</td>
</tr>
<tr>
<td>Part III</td>
<td>1-2 Unacceptable</td>
<td>3-4 Acceptable</td>
<td>5-6 Target</td>
<td>SCOR</td>
</tr>
<tr>
<td>Rationale / Purpose (RIPTS 4)</td>
<td>A superficial statement of rationale is included. The rationale requires more detail to explain why this unit is important to teach to the intended population. Explanation of appropriateness of objectives is superficial or inaccurate.</td>
<td>A statement of rationale is included. The rationale partially explains why this unit is important to teach to the intended population. Explanation of appropriateness of objectives is clear and somewhat accurate.</td>
<td>A clearly written, rich statement of rationale is included. The rationale explains why this unit is important to teach to the intended population. Explanation of appropriateness of objectives is rich, insightful and mostly accurate.</td>
<td>6</td>
</tr>
</tbody>
</table>

**TOTAL 36/35**
### Assessment Plan Rubric

**Teaching Process:** The candidate uses multiple forms of assessment aligned with unit objectives to assess student learning throughout the unit.

<table>
<thead>
<tr>
<th>Indicator</th>
<th>1-2 Unacceptable</th>
<th>3-4 Acceptable</th>
<th>5-6 Target</th>
<th>Score</th>
</tr>
</thead>
</table>
| **Visual Organizer Format (RIBTS 9)** | The organizer does not clearly present:  
- how the objectives are aligned with the assessments; and/or  
- the justification for the method of each assessment; and/or  
- any appropriate adaptations of the assessments. | The organizer clearly presents:  
- how some of the objectives are aligned with the assessments; and/or  
- the justification for the method of some assessments is incomplete or inappropriate; and/or  
- some assessment adaptations are missing or inappropriate. | The organizer clearly presents:  
- how all the objectives are aligned with the assessments; and  
- the justification for the method of all assessments; and  
- appropriate adaptations for all assessments within this context with these students. | 6 |
<p>| <strong>Multiple Forms of Assessment (RIBTS 9)</strong> | The assessment plan: includes only one assessment form; does not assess students before, during, or after instruction. | The assessment plan: includes multiple forms of assessment; some are performance-based; and assess before, during, and after instruction. | The assessment plan: includes multiple forms of assessment (including performance assessments, lab reports, research projects, etc.); assesses student performance before and after instruction. | 6 |
| <strong>Alignment of Unit Objectives and Assessments (RIBTS 9)</strong> | None of the objectives are aligned with the overall assessment plan; none of the assessments are congruent with objectives in terms of content and cognitive complexity. | Some of the objectives are aligned with the overall assessment plan; some assessments are congruent with objectives in terms of content and cognitive complexity. | All of the objectives are aligned with the overall assessment plan; all assessments are congruent with the objectives in terms of content and cognitive complexity. | 6 |
| <strong>Justification for Assessment Methods (RIBTS 9)</strong> | The placement methods selected do not seem capable of doing the job—one finds oneself asking, &quot;Why did the candidate assess the unit objective that way?&quot;; or, there is no evidence that unit objectives or student characteristics played a part in determining assessment method. | Matching of assessment methods to unit objectives and context seems adequate, but this information has to be inferred or searched for; or, some of the methods might be improved. | The assessment methods match the unit objectives and context; the rationale for the choice mentions the unit objective and/or student characteristics. | 6 |</p>
<table>
<thead>
<tr>
<th>Adaptations Based on the Individual Needs of Students (RIBTS 4)</th>
<th>Candidate does not adapt assessments at all or adaptations are limited in scope to meet the individual needs of students; these assessments are inappropriate.</th>
<th>Candidate makes adaptations to some assessments that are appropriate to meet the individual needs of some students.</th>
<th>Candidate makes adaptations to all assessments that are appropriate to meet the individual needs of all students.</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rationale (RIBTS 9)</td>
<td>Provides no statement about the assessments and their appropriateness for measuring learning within this context with these students.</td>
<td>Provides some statement about the assessments and their appropriateness for measuring learning within this context with these students.</td>
<td>Provides clear and accurate statement about the assessments and their appropriateness for measuring learning within this context with these students.</td>
<td>2</td>
</tr>
<tr>
<td>Scoring Procedures (RIBTS 9)</td>
<td>Scoring procedures are absent or inaccurate; items or prompts are poorly written; directions or procedures are confusing to students</td>
<td>Some scoring procedures are explained; items or prompts are clearly written; some directions or procedures are clear to students</td>
<td>All scoring procedures are explained; all items or prompts are clearly written; all directions or procedures are clear to students</td>
<td>2</td>
</tr>
</tbody>
</table>

**TOTAL 34/142**
## Design for Instruction Rubric

Teaching Process: The candidate designs instruction as is required in the particular program in order to meet broad learning goals and specific unit objectives. The design takes into account student characteristics, needs, learning contexts, and standards of the discipline.

<table>
<thead>
<tr>
<th>Rating → Indicator ↓</th>
<th>1-2 Unacceptable</th>
<th>3-4 Acceptable</th>
<th>5-6 Target</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Use of Pre-Assessment Data (RIBS 8)</strong></td>
<td>Pre-assessment data is presented but the format is difficult to navigate. A clear explanation of how pre-assessment data influenced instructional design is lacking.</td>
<td>Pre-assessment data is presented in an organized format. A clear explanation of how pre-assessment data influenced instructional design is lacking.</td>
<td>Pre-assessment data is presented in an organized, detailed format. A rich, insightful explanation of how pre-assessment data influenced instructional design is provided.</td>
<td>6</td>
</tr>
<tr>
<td><strong>Unit Visual Organizer (RIBS 2)</strong></td>
<td>The visual organizer is difficult to navigate. The lessons within the unit are not logically organized (e.g., sequenced).</td>
<td>An organized visual organizer is provided. Most of the lessons within the unit are logically sequenced. Lessons appear to be somewhat useful in moving students toward achieving the learning goals.</td>
<td>An organized, detailed visual organizer is provided. All lessons within the unit are logically sequenced. Lessons are useful in moving students toward achieving the learning goals.</td>
<td>6</td>
</tr>
<tr>
<td><strong>Lesson Plans (RIBS 2)</strong></td>
<td>Lesson plans are missing required components. Candidate's use of content appears to contain numerous inaccuracies. Content seems to be viewed more as isolated skills and facts rather than as part of a larger conceptual structure. Instruction incorporates little variety of instructional strategies and techniques across instruction, activities, assignments, and resources.</td>
<td>Lesson plans contain required components. Candidate's use of content appears to be mostly accurate. Shows some awareness of the big ideas or structure of the discipline. Instruction incorporates some variety of instructional strategies and techniques across instruction, activities, assignments, or resources. Some reliance on textbook, some variety</td>
<td>Lesson plans contain required components in rich detail. Candidate's use of content appears to be accurate. Focus of the content is congruent with the big ideas or structure of the discipline. Instruction incorporates a significant variety of instructional strategies and techniques across instruction, activities, assignments, and/or resources. The use of a variety of</td>
<td>6</td>
</tr>
</tbody>
</table>

*Amazing! Impressive plans, Jill! Quite a laser-like focus on the unit on the BIG IDEAS, Brain!*
<table>
<thead>
<tr>
<th>Rating Indicator ↓</th>
<th>1-2 Unacceptable</th>
<th>3-4 Acceptable*</th>
<th>5-6 Target</th>
<th>SCORE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alignment With Learning Goals and Unit Objectives (RIBTS 2)</strong></td>
<td>Heavy reliance on textbook or single resource (e.g., worksheets). Few learning tasks, assignments and resources are aligned with unit objectives. Not all unit objectives are covered in the design.</td>
<td>Most lessons are explicitly linked to unit objectives. Most learning tasks, assignments and resources are aligned with unit objectives. Most unit objectives are covered in the design.</td>
<td>All lessons are explicitly linked to unit objectives. All learning tasks, assignments and resources are aligned with unit objectives. All unit objectives are covered in the design.</td>
<td>6</td>
</tr>
<tr>
<td><strong>Classroom Climate (RIBTS 5)</strong></td>
<td>Candidate does not articulate how s/he will create a supportive learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self-motivation for all students.</td>
<td>Candidate articulates plans in which some aspects contribute to a supportive learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self-motivation for all students.</td>
<td>Candidate consistently articulates plans that are likely to create a supportive learning environment that encourages appropriate standards of behavior, positive social interaction, active engagement in learning, and self-motivation for all students.</td>
<td>6</td>
</tr>
<tr>
<td><strong>Use of Technology (RIBTS 2)</strong></td>
<td>Technology is inappropriately used or candidate does not use technology or provide a rationale for its omission. A description of how planning and/or instruction could be enhanced with the use of technology is absent.</td>
<td>Candidate uses technology appropriately. Technology contributes to teaching and learning. OR Candidate provides a clear rationale for omission of technology AND describes how planning and/or instruction could be enhanced with the use of technology.</td>
<td>Candidate consistently integrates appropriate technology. Use of technology makes a significant contribution to teaching and learning.</td>
<td>4</td>
</tr>
</tbody>
</table>

**TOTAL**: 34/36
Assess the extent that the candidate has achieved the following Rhode Island Beginning Teacher Standards in the Professional Development Reflection. Rate the candidate’s performance 1 (an area of weakness) to 4 (an area of strength) for each Standard.

In this lesson, the candidate:

<table>
<thead>
<tr>
<th></th>
<th>Weakness (1)</th>
<th>Developing (2)</th>
<th>Competence (3)</th>
<th>Strength (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Understands the purposes and characteristics of different kinds of curricula and related teaching resources and selects or creates instructional materials that are consistent with what is currently known about student learning in ELA (NCTE, 4.1)</td>
<td>☐</td>
<td>☐</td>
<td>☐</td>
<td>☑</td>
</tr>
<tr>
<td>2. Engages students in critical analysis of different media and communications technologies and their effect on students’ learning (NCTE, 4.6)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>3. Creates opportunities and develop strategies that permit students to demonstrate, through their own work, the influences of language and visual images on thinking and composing (NCTE, 3.2.1)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>4. Create opportunities and develops strategies for enabling students to demonstrate how they integrate writing, speaking, and observing in their own learning processes (NCTE, 3.2.2)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>5. Demonstrates a variety of ways to teach students composing processes that result in their creating various forms of oral, visual, and written literacy (NCTE, 3.2.3)</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
<td>☐</td>
</tr>
<tr>
<td>6. Engages students in activities that provide opportunities for demonstrating their skills in writing, speaking, and creating images for a variety of audiences (NCTE, 3.2.4)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>7. Uses a variety of ways to assist students in creating and critiquing a wide range of print and nonprint texts for multiple purposes and helps students understand the relationship between symbols and meaning (NCTE, 3.2.5)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>8. Understands media’s influence on culture and people’s actions and communication, reflecting that knowledge not only in her own work but also in her teaching (NCTE, 3.6.1)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>9. Uses a variety of approaches for teaching students how to construct meaning from media and nonprint texts and integrates learning opportunities into classroom experiences that promote composing and responding to such texts (NCTE, 3.6.2)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
<tr>
<td>10. Helps students compose and respond to film, video, graphic, photographic, audio, and multimedia texts and uses current technology to enhance their own learning and reflection on their learning (NCTE, 3.6.3)</td>
<td>☐</td>
<td>☐</td>
<td>☒</td>
<td>☐</td>
</tr>
</tbody>
</table>