

Newark Board Of Education

# ELA Curriculum Grade 10



Roger León, Superintendent

Nicole T. Johnson, Deputy Superintendent

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## Curriculum Reviewers

Dr. Mary Ann Reilly, Assistant Superintendent for Teaching and Learning

## Office of Teaching and Learning Philosophy

The Office of Teaching and Learning believes that educating our students requires children to pursue learning in ways that are culturally engaging and academically rigorous. In order to accomplish this goal, we understand curriculum as dynamic rather than static. This means the teacher is always in conversation with the curriculum as informed by student voice, needs, strengths, culture, interests, and the world. Curriculum documents are not meant as scripts to dictate what happens each moment in the classroom, but instead serve as guides to create lived moments that are full of invention, inquiry, joy, creativity, and academic rigor. We believe that curriculum should be culturally responsive and sustaining, putting the student at the center of the learning process.

The success of curricular implementation calls for teachers to make informed choices as they use the materials in meaningful and purposeful ways. These choices include, but are not limited to making learning student-centered, differentiating learning, and infusing past and current events to critique the world. Both teachers and students bring with them a wealth of knowledge and experience to the classroom. These experiences are a resource that should be leveraged to make choices that continually invent and reinvent the curriculum.

The Office of Teaching & Learning values:

- Teachers as Intellectuals,
- Culturally Responsive and Sustaining Teaching,
- Equity, and
- Academic Rigor.

The Office of Teaching & Learning affirms the following beliefs:

- We believe in the power and freedom of inquiry, imagination, and joy.
- We believe that all students bring with them valuable knowledge.
- We believe that the knowledge and expertise of teachers is critical to the development, implementation, and success of the curriculum process.
- We believe that teachers should co-construct curriculum with students.
- We believe that teachers are advocates of students.
- We believe in teaching and learning that is culturally responsive and sustaining.
- We believe that teaching, learning, and curriculum, as Bettina Love reminds us, should help students thrive instead of merely survive.
- We believe that teaching, learning, and curriculum should move us toward social justice and a more equitable society.
- We believe teaching, learning, and curriculum should develop the critical consciousness of learners and asks them to identify, analyze, and deconstruct various forms of oppression that affect their lived realities.
- We believe teaching, learning, and curriculum should be trauma-informed and consider the ways young people are affected by their environments.
- We believe, as bell hooks reminds us, that teachers, like any helping professional, are healers and that curriculum should be a reflection of a healing environment.
- We believe that teaching, learning, and curriculum should be anti-racist and help students identify bias, reduce stereotypes, and develop a sense of social justice.
- We believe that curriculum and instruction should be inclusive, valuing all students as an asset to the learning environment.
- We believe in the importance of continuous professional growth for all educators in order to develop a growth mindset and remain intellectually stimulated.
- We believe in the importance of preparing students for college and careers in the twenty first century.

## Statement on Culturally Responsive-Sustaining Education

Through a Culturally Responsive-Sustaining Education (CR-SE) framework for curriculum and instruction, each content area includes inquiry-based, culturally responsive, and student-centered prekindergarten to grade twelve curricula that is designed to meet the needs of all students. In a districtwide effort to establish a culture of equity, *Clarity 2020* calls for a “A Rigorous and Relevant Framework for Curriculum & Instruction” (Priority 2). This means reimagining the landscape of teaching and learning to see diversity and difference as indispensable assets that should be leveraged for student engagement in classrooms with high expectations.

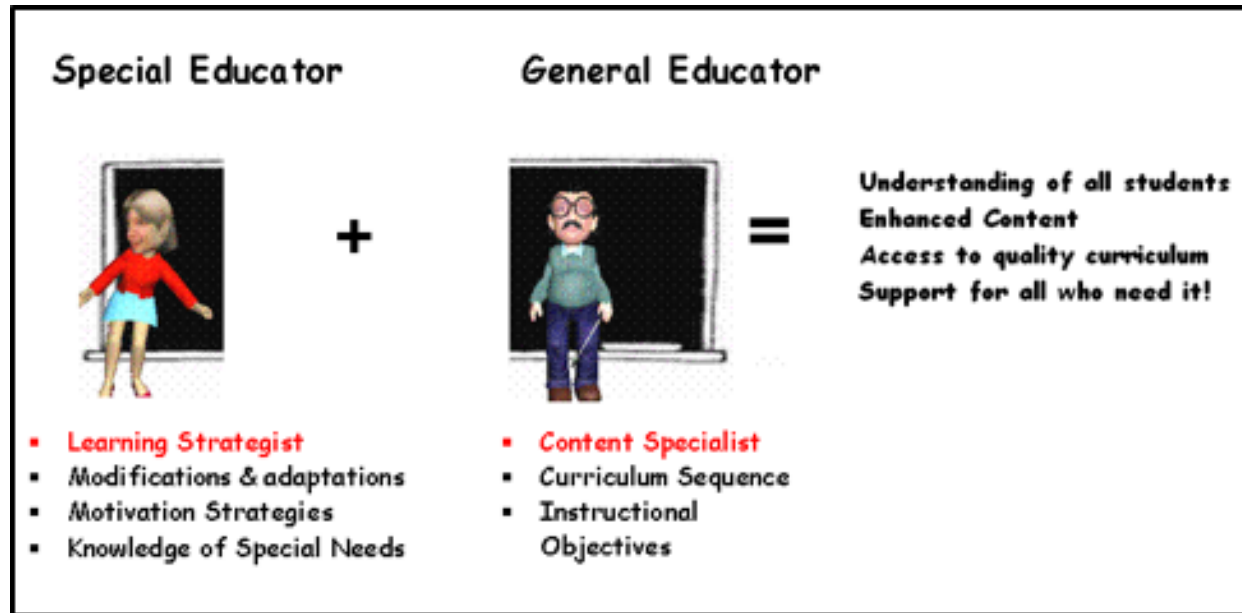
Our curriculum draws on the backgrounds, identities, and experiences of our students to make their connections to learning relevant and meaningful. Understanding the role of culture in the process of education means thinking about the ways identity (race, ethnicity, gender, sexual orientation, language, social class, nationality, ability, and religion) influences teaching and learning, gets reflected in the curriculum, and affects each individual student’s educational experience.

Developing the media literacy, critical consciousness, and civic engagement of students in the twenty first century is a priority that must happen alongside the growth of academic skills. This is an interdisciplinary, democratic, and socially just approach to culturally responsive teaching that highlights the injustices that have characterized vast inequalities in the education system. A culturally responsive-sustaining approach to teaching necessitates that teachers and students work alongside one another to confront bias and disrupt educational inequities.

Studies across the country have shown that Culturally Responsive-Sustaining Education (CR-SE), “increases student participation, attendance, grade point averages, graduation rates, civic engagement, self-image, and critical thinking skills” (NYC DOE). This approach to teaching and learning requires an inclusive curriculum that integrates support for English Language Learners, students with disabilities, students at risk of school failure, gifted and talented students, and students with 504 plans. It is a framework for teaching that means advocating for students who have been historically marginalized and denied access to an equal education by creating opportunities for these students to be educated alongside their general education peers. It also involves the identification of successful practices that reduce referrals and placements in more restrictive environments.

Through the implementation of a plan to integrate civics, the Amistad Curriculum, and Holocaust/Genocide studies at all grade levels across the district, students will learn about the history of Newark, the contributions of African Americans and other ethnic groups to the city, and how to become civically engaged, democratic citizens in the twenty first century. Further, students will learn about the evils of bias, prejudice and bigotry and how these may lead to a genocide and that the evil period of slavery in the United States exhibited a number of components seen in genocides throughout the centuries. This curricula, project-based and interdisciplinary in nature, spans the content areas and grade levels.

## Integrated Accommodations and Modifications for Special Education Students, English Language Learners, Students At Risk of School Failure, Gifted and Talented Students, and Students with 504 Plans



Co-Teaching Handbook

### Co-Teaching Models

**One Teach, One Observe:** One of the advantages in co-teaching is that more detailed observation of students engaged in the learning process can occur. With this approach, for example, co-teachers can decide in advance what types of specific observational information to gather during instruction and can agree on a system for gathering the data. Afterward, the teachers should analyze the information together.

The teachers should take turns teaching and gathering data, rather than assuming that the special educator is the only person who should observe.

**Station Teaching:** In this co-teaching approach, teachers divide content and students. Each teacher then teaches the content to one group and subsequently repeats the instruction for the other group. If appropriate, a third "station" could give students an opportunity to work independently. As co-teachers become comfortable with their partnership, they may add groups or otherwise create variations of this model.

**Parallel Teaching:** On occasion, students' learning would be greatly facilitated if they just had more supervision by the teacher or more opportunity to respond. In parallel teaching, the teachers are both teaching the same information, but they do so to a divided class group within the same room. Parallel also may be used to vary learning experiences, for example, by providing manipulatives to one group but not the other or by having the groups read about the same topic but at different levels of difficulty.

**Alternative Teaching:** In most class groups, occasions arise in which several students need specialized attention. In alternative teaching, one teacher takes responsibility for the large group while the other works with a smaller group. These smaller groups could be used for conferences, remediation, pre-teaching, to help students who have been absent catch up on key instruction, assessment, and so on.

How can the various models and co-partner roles help?

- It increases the Instructional Intensity for students. Instruction is least effective if one teacher is “off” while the other teacher is “on”. For example the most common ICS model, “One Teach One Assist” is the least effective if implemented every day. For improved results, both teachers should be engaged with students at the same time.
- The use of various ICS Models promotes and embeds differentiation of instruction, flexible grouping, unique discussion and questioning techniques.
- Be sure to explain to students and parents the benefits of two teachers. Avoid using the term “special education or special education teacher” to describe the environment. Instead, use terms such as Content Specialist and Learning Strategist to define your roles.



- When providing feedback, consider using different pen/ink colors (stay away from red). This reduces confusion when students have a question to ask.
- It helps to establish a more balanced role of authority between co-partners. Students need to experience instruction and directives from both co-partners.

## **Adaptations**

Instructional adaptations for students with disabilities, English Language Learners, students At Risk of School Failure, Gifted and Talented students, and students with 504 plans include, but are not limited to, the below approaches. For students with disabilities, self-determination and interdependence are two core principles of citizenship education that applies directly to their educational needs and interests.

**Student Motivation:** Expanding student motivation to learn content and acquire skills in English Language Arts can occur through: activity choice, appeal to diverse learning styles, choice to work with others or alone, hands-on activities, and multimodal activities.

**Instructional Presentations:** The primary purpose of these adaptations is to provide special education students with teacher-initiated and teacher-directed interventions that prepare students for learning and engage students in the learning process (Instructional Preparation); structure and organize information to aid comprehension and recall (Instructional Prompts); and foster understanding of new concepts and processes (Instructional Application) e.g. relating to personal experiences, advance organizers, pre-teaching vocabulary and/or strategies; visual demonstrations, illustrations, models.

**Instructional Monitoring:** Social Studies and English Language Arts instruction should include opportunities for students to engage in goal setting, use of anchor papers, work with rubrics and checklists, reward systems, conferences.

**Classroom Organization:** The primary purpose of classroom organization adaptations is to maximize student attention, participation, independence, mobility, and comfort; to promote peer and adult communication and interaction; and to provide accessibility to information, materials, and equipment.

**Student Response:** The primary purpose of student performance responses is to provide students with disabilities a means of demonstrating progress toward the lesson objectives related to reading and writing activities.

## **SAMPLE DIFFERENTIATION STRATEGIES AND ACTIVITIES TO ENRICH LEARNING FOR ADVANCED STUDENTS**

**Anchor Activities:** Self-directed specified ongoing activities in which students work independently.

**Curriculum Compacting:** Curriculum Compacting is an instructional technique that is specifically designed to make appropriate curricular adjustments for students in any curricular area and at any grade level. Essentially, the procedure involves (1) defining the goals and outcomes of a particular unit or segment of instruction, (2) determining and documenting which students have already mastered most or all of a specified set of learning outcomes, and (3) providing replacement strategies for material already mastered through the use of instructional options that enable a more challenging and productive use of the student's time.

**Flexible Grouping:** Flexible grouping is a range of grouping students together for delivering instruction. This can be as a whole class, a small group, or with a partner. Flexible grouping creates temporary groups that can last an hour, a week, or even a month.

**Jigsaw Activities:** Jigsaw is a strategy that emphasizes cooperative learning by providing students an opportunity to actively help each other build comprehension. Use this technique to assign students to reading groups composed of varying skill levels. Each group member is responsible for becoming an "expert" on one section of the assigned material and then "teaching" it to the other members of the team.

## **Differentiated Instruction - English Language Learners**

English Language Development Standards

### **ENGLISH LANGUAGE LEARNERS**

**Instructional Supports:**

- Hands-on materials
- bilingual dictionaries
- visual aids
- teacher made adaptations, outlines, study guides
- varied leveled texts of the same content
- assisted technologies

**Preparing students for lessons:**

1. Building Background Information through brainstorming, semantic webbing, use of visual aids and other comprehension strategies.
2. Simplifying Language for Presentation by using speech that is appropriate to students' language proficiency level. Avoid jargon and idiomatic speech.
3. Developing Content Area Vocabulary through the use of word walls and labeling classroom objects. Students encounter new academic vocabulary in literature, editing conventions, and the study of language arts.
4. Giving Directions - Stated clearly and distinctly and delivered in both written and oral forms to ensure that LEP students understand the task. In addition, students should be provided with/or have access to directional words such as: circle, write, draw, cut, underline, etc.
5. Leveraging assisted technologies.

## WIDA Language Proficiency Levels

### Performance Definitions for the levels of English language proficiency

At the given level of English language proficiency, English language learners will process, understand, produce, or use:

<b>6</b> <b>Reaching</b>	<ul style="list-style-type: none"> <li>specialized or technical language reflective of the content area at grade level</li> <li>a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse as required by the specified grade level</li> <li>oral or written communication in English comparable to proficient English peers</li> </ul>
<b>5</b> <b>Bridging</b>	<ul style="list-style-type: none"> <li>the technical language of the content areas;</li> <li>a variety of sentence lengths of varying linguistic complexity in extended oral or written discourse, including stories, essays, or reports;</li> <li>oral or written language approaching comparability to that of English proficient peers when presented with grade level material</li> </ul>
<b>4</b> <b>Expanding</b>	<ul style="list-style-type: none"> <li>specific and some technical language of the content areas;</li> <li>a variety of sentence lengths of varying linguistic complexity in oral discourse or multiple, related paragraphs;</li> <li>oral or written language with minimal phonological, syntactic, or semantic errors that do not impede the overall meaning of the communication when presented with oral or written connected discourse with occasional visual and graphic support</li> </ul>
<b>3</b> <b>Developing</b>	<ul style="list-style-type: none"> <li>general and some specific language of the content areas;</li> <li>expanded sentences in oral interaction or written paragraphs;</li> <li>oral or written language with phonological, syntactic, or semantic errors that may impede the communication but retain much of its meaning when presented with oral or written, narrative or expository descriptions with occasional visual and graphic support</li> </ul>
<b>2</b> <b>Beginning</b>	<ul style="list-style-type: none"> <li>general language related to the content areas;</li> <li>phrases or short sentences;</li> <li>oral or written language with phonological, syntactic, or semantic errors that often impede the meaning of the communication when presented with one to multiple-step commands, directions, questions, or a series of statements with visual and graphic support</li> </ul>
<b>1</b> <b>Entering</b>	<ul style="list-style-type: none"> <li>picorial or graphic representation of the language of the content areas;</li> <li>words, phrases, or chunks of language when presented with one-step commands, directions, WH-questions, or statements with visual and graphic support</li> </ul>

The five language proficiency levels outline the progression of language development implied in the acquisition of English as an additional language, from 1, Entering the process, to 6, Reaching the attainment of English language proficiency. The language proficiency levels delineate expected performance and describe what ELLs can do within each domain of the standards. The Performance Definitions define

the expectations of students at each proficiency level. The definitions encompass three criteria: linguistic complexity—the amount and quality of speech or writing for a given situation; vocabulary usage—the specificity of words or phrases for a given context; and language control—the comprehensibility of the communication based on the amount and types of errors.

## **Assessments (including, formative, summative, benchmark, and alternative assessments)**

- o *NJSLA* (Grades 5, 8, and 11)
- o Daily Instructional Tasks
- o Culminating Tasks
- o Extended Learning Tasks
- o Entry Tasks
- o Independent Practice
- o Observation
- o Lab Reports
- o Performance tasks
- o Exhibitions and demonstrations
- o Portfolios
- o Journals/Notebooks
- o Teacher-created tests
- o Rubrics
- o Self- and peer-evaluation

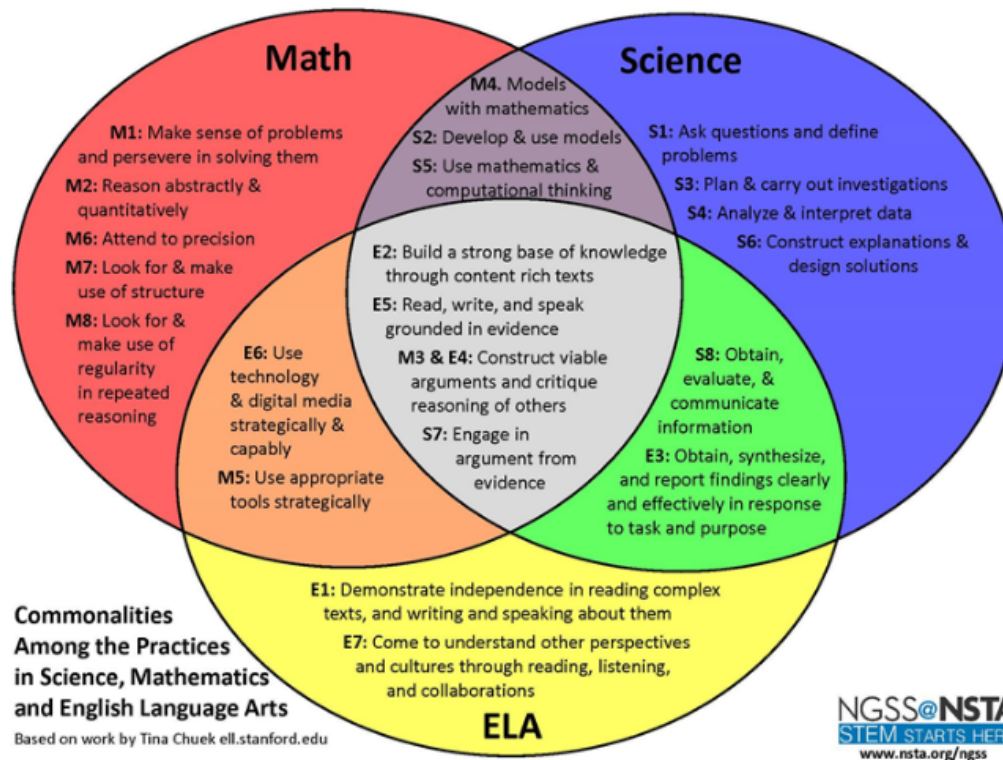
## **Core Instructional Materials**

*Houghton Mifflin Harcourt Reading Program*

## **Interdisciplinary Connections**

### **Integrating Language Arts Literacy and Social Studies**

In order to support student learning, teachers need to emphasize the mutual skill sets that occur in two very important and nicely aligned subject areas. Making explicit connections to ELA and Social Studies will help students see the natural relationships to science. The curricular documents call out math and ELA standards that appear in each unit of study.



## Integration of 21st Century Skills

The following standards are addressed within the units:

- 9.1.4.A.1 Explain the difference between a career and a job and identify various jobs in the community and the related earnings.
- 9.1.4.A.2 Identify potential sources of income.
- 9.1.4.A.3 Explain how income affects spending and take-home pay.

- 9.2.4.A.1 Identify reasons why people work, different types of work, and how work can help a person achieve personal and professional goals.
- 9.2.4.A.2 Identify various life roles and civic and work-related activities in the school, home, and community.
- 9.2.4.A.3 Investigate both traditional and nontraditional careers and relate information to personal likes and dislikes.
- 9.2.4.A.4 Explain why knowledge and skills acquired in the elementary grades lay the foundation for future academic and career success.



**Unit Plan**

Before Reading Unit Opener and Anticipation Guide		
Lesson 1: Establishing Prior Knowledge	Pre-AP: Novel 1	Estimated Time: 3-4 Periods
<p>Brief Overview of Lesson: <i>In this lesson, students will conduct research in order to understand the political tension and history of the Dominican Republic.</i></p> <p>What students should know and be able to do to engage in this lesson:</p> <ul style="list-style-type: none"> <li>• Know how Rafael Trujillo created a dictatorship and sustained power through tyrannical leadership in the Dominican Republic.</li> <li>• Know the history of genocide within the Dominican Republic, specifically the conflict between the Dominican Republic and Haiti.</li> </ul> <p>Goals of Pre- AP are Pre-AP English Areas of Focus:</p> <ul style="list-style-type: none"> <li>• <b>Reading closely:</b> Students read closely and analyze a range of complex literary and informational texts.</li> <li>• <b>Valuing evidence:</b> Students value textual evidence and incorporate it effectively in writing and speaking.</li> <li>• <b>Noticing language choices:</b> Students understand how writers and speakers use specific words and sentences to move the thoughts, emotions, and actions of readers and listeners.</li> </ul> <p>These big ideas are addressed across all units:</p> <ul style="list-style-type: none"> <li>• Engaging with texts</li> <li>• Constructing texts</li> <li>• Focusing on language</li> <li>• Investigating through research</li> <li>• Entering the conversation</li> </ul> <p>This lesson plan is created for both pre-AP and non pre-AP. For pre-AP, you may want to consider going faster in some sections (given that there are things that students already know) so more time can be spent on close reading of the text and various writing prompts.</p>		
LESSON FOUNDATION		
Assessed Standards for this lesson	Important content not included in the standards	
<p>CCSS.ELA-LITERACY.W.9-10.8  <a href="#">CCSS.ELA-LITERACY.W.9-10.7</a>                      CCSS.ELA-LITERACY.W.9-10.2.A                      CCSS.ELA-LITERACY.W.9-10.9  <a href="#">CCSS.ELA-LITERACY.SL.9-10.4</a>                      CCSS.ELA-LITERACY.SL.9-10.5</p>	<p><a href="#">Four Techniques of Dictatorship</a>  <a href="#">The Do's and Don'ts of PowerPoint Presentations</a>  <b>Teacher Model:</b> An Overview of Nazi Germany and Hitler's Rise to Power (Use this to provide students with background information regarding Adolf Hitler, which students may use to compare to Rafael Trujillo but also to</p>	

	model proper PowerPoint techniques) <a href="#">Sample PowerPoint Here</a> <a href="#">How To Conduct Research Guide</a> (specifically pages 21-25) <a href="#">MLA Bibliography Requirements</a>
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**Focus Questions for this Lesson**

Students will use 2 class periods to research a topic of the teacher’s choice regarding Rafael Trujillo’s rise to power, dictatorship, genocide, and the culture of fear he implemented within the 1930s - 1960s. Teacher should circulate to each group during class time, making sure to stop by each group at least twice to review graphic organizer and/or research, answer lingering questions, and provide real-time feedback. Research should be submitted each day through Google Docs and teacher should provide focused feedback (i.e. \_\_\_ topic needs clarifying, have you researched \_\_\_? or \_\_\_ is not detailed enough, consider using this source to provide more information) to each group before the second class

**Suggested Topics:**

- Trujillo’s Rise to Power and Death*
- Trujillo and Women*
- Trujillo and the Catholic Church*
- Trujillo and Haiti*
- Trujillo and the SIM*
- The Atrocities of Trujillo*
- The Dominican Republic and the United States*

Depending on the class, the teacher may keep topics broad (i.e. the categories listed above) or provide a graphic organizer with subcategories as a way of scaffolding the research. Encourage students to use video clips that have been pre-approved before presentation day (i.e. [The Parsley Massacre](#)) It is suggested that the teacher does not have the students research [The Mirabel Sisters](#) or the [14th of June Movement](#) until after they have finished the novel. [SAMPLE: TRUJILLO AND HAITI](#)

Use period 3 for presentations (5-7 minutes each, allow longer presentations for students who have video clips), sample [rubric](#). Have students take [notes](#) during the presentations. This is an excellent opportunity to allow students to grade one another, providing helpful feedback to each group. Teacher must provide a short open-book quiz when presentations are completed.

<b>Learning Intention</b>	<b>Success Criteria</b>
<ul style="list-style-type: none"> <li>• <i>I am learning to conduct research using the internet to provide unbiased informational texts</i></li> <li>• <i>I am learning to summarize key facts and details in my own words to explain important concepts to my peers</i></li> <li>• <i>I am learning how to create a PowerPoint presentation with my small group</i></li> <li>• <i>I am learning to take organized notes from my peers</i></li> </ul>	<ul style="list-style-type: none"> <li>• <i>I can summarize Rafael Trujillo’s political and social impact on both the Dominican Republic and Haiti</i></li> <li>• <i>I can explain the ways in which Trujillo was a dictator using the Four Techniques of Dictatorship</i></li> <li>• <i>I can create an organized Works Cited page that adheres to the MLA.</i></li> <li>• <i>I can speak clearly and eloquently in front of my peers, proving my knowledge that I acquired during my research</i></li> </ul>

## Assessment(s)

### SAMPLE Daily Daily Instructional Tasks:

"What did you learn today during your research?"

"In what ways have your views of the Dominican Republic changed or shifted?"

"Pick one thing you read today about Trujillo that was a bit confusing for you"

"Based off of what you learned about Trujillo, how does his behavior seem similar or different to other world leaders?"

During presentations:

"What was one thing a group mentioned that you had not learned in your own research?"

"What was one piece of information a group gave that you still need clarity about?"

"How did the groups change or enhance your understanding of the Dominican Republic and Trujillo?"

### AFTER Presentations:

Provide a short quiz to students based upon the topics you have chosen to have students research.

Quizzes should celebrate their note-taking and research.

## Feedback (Peer to peer/student to teacher/teacher to student)

### Peer to Peer:

Collaborative Discussions within small groups

Provide rubric and feedback forms to students to grade each small group during presentation

### Teacher to Student:

Evaluation or scoring of Daily Instructional Tasks

Real-time feedback provided during in-class instruction

Feedback provided upon small group's in-class research

### Student to Teacher:

Provide rubric and feedback forms to students to grade teacher's model of PowerPoint presentations

## STUDENT CONSIDERATIONS - INTEGRATED ACCOMMODATIONS & MODIFICATIONS

### Anticipated Student Pre-Conceptions/Misconceptions

- **Students may have the misconception or may be uncomfortable about the Dominican Republic's history with Haiti**
- **Students may have little knowledge of dictatorships.**
- **Students may not know that the USA had an extended military presence in the Dominican Republic**
- **Students may not know that genocides existed outside the Nazi Germany and may need to become comfortable using that term within other countries**
- **Teacher may have to explain the concepts regarding *machismo* culture, misogyny and sexism within the Dominican Republic, which may be uncomfortable to address.**

### Integrated Accommodations & Modifications

English Language Learners/Socio-cultural Implications:

- Vocabulary Guides
- Visual Aids
- Verbal instructions
- Use of Spanish terms for critical vocabulary and words cited within the text

Special Needs:

- Pre-Reading Notes
- Graphic Organizers
- Visual Aids
- Peer Assistance
- Vocabulary Guides
- Alternative Assessments
- Oral or Taped Feedback
- Extended Time

## THE LESSON IN ACTION

### Lesson Opening

#### Opening of *In the Time of the Butterflies*

##### Unit Launch- Introduce the Themes/Do Now

Have students complete the *In the Time of the Butterflies* Anticipation Guide as a Do-Now/Opener. Feel free to use the one from the [In the Time of the Butterflies Handout](#) (on page 5) OR create your own.

In small groups or pairs, have students discuss their responses. Choose 2 that students must discuss:

- **Discussion techniques that can be used:**
  - [Turn and Talk](#)
  - [Conver-Stations](#)
  - Shortened Version of [Save the Last Word for Me](#)

Meet full group to go over the students' responses. Practice having students “Agree,” “Disagree” or “Add-on” with one another, stating that students must respond by first summarizing what the prior student said before them.

##### Knowledge Focus

- Brief overview of the themes within *In the Time of the Butterflies* including:
  - Survival
  - Life Under a Dictatorship
  - Family Suffering
  - Feminism and Gender Roles
  - Freedom and Liberation
  - The Safety and Dangers of Being a Bystander
  - Religion

##### Build Background Knowledge

- Provide a [mini lesson](#) about **Julia Alvarez, Rafael Trujillo and *In the Time of the Butterflies***
- Consider a PowerPoint Presentation, Prezi, or One-Pager
  - Be very clear that although the text is fictional (**define** the concept of [historical fiction](#) noting that sections (specifically Maria Teresa's chapters) contain [paratext](#) that attempt to make the book appear more authentic), it is inspired by true events that occurred within the Dominican Republic. [Here is a great resource](#) to provide to students to help them understand Alvarez's purpose in creating a fictionalized account of the Mirabal Sisters.
- Introduce the Research Topics and provide a BRIEF overview of Rafael Trujillo
- If this is the first research project, review HOW to conduct research. Anticipate that students oftentimes Google the questions and look for a “quick” answer without clicking on the links and reading the information. Teacher may model how to research, what is a valuable source, and [paraphrasing](#).

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During the Lesson (2 class periods)

## Day 1:

- Introduce the topics.
- Model for students how to research, paraphrase, and create a Powerpoint presentation.
- Assign the topics and allow independent work time.
  - **Set a Purpose:**
    - Explain that the novel is set within the 1930s-1960s in the Dominican Republic and background knowledge is needed in order to understand what the sisters experienced.
    - Highlight the importance of independent research for college and beyond
  - **Teacher Model:** Model how to find legitimate sources (suggestion: allow Wikipedia as it has cited references but do not allow blogs or websites without uncited references), paraphrasing, and creating a PowerPoint slide. Provide the rubric and have students grade you on your ability to give a PowerPoint presentation.
  - **Engage and Respond:** Allow students to praise or criticize what you did well and could improve upon. Respond positively and thank students for their helpful critique.
  - **Independent Work Time with Small Groups:** Give the rest of the time to students to allow them to research their topic. Circulate to each group at least twice and respond to questions and concerns about their research.
  - **Small Group Discussion:** Allow at least 5 minutes for students to discuss amongst their small groups what they discovered today.
  - **Daily Instructional Task/Closing**

**Teacher Tasks:** Review the research students have conducted during the class and provide comments to students prior to the next meeting focusing on information that is important and areas to improve their research.

## Day 2:

- **Opener/Do Now:**
  - o Use [a portrait of Trujillo](#) and explain to students that households under Rafael Trujillo's reign were required to have one portrait of him displayed on the wall.
  - o Have students analyze the portrait and explain what it reveals about Trujillo based upon his looks and actions
  - o **Sample Takeaways:**
    - Students may note that Trujillo was very controlling, vain, and/or insecure to force families to have the portrait in their homes
    - Students may note that Trujillo is oftentimes seen wearing his army clothing and may remark upon the symbol of the uniform to represent his strength and force
    - Students may note the many medals Trujillo is wearing as a means to represent his valor, strength and/or bravery
- **Teacher Mini Lesson:**
  - o Review [Techniques of Dictatorship](#)
  - o Provide CFUs as needed
  - o Ask students to respond to the prompt: In what ways have you already noticed Trujillo using one of the techniques in his leadership?
- **Small Groups:**
- Continued Research and PowerPoint Creation: Allow students time to meet in their small groups to continue research (if needed) and create PowerPoint presentations. Teacher circulates throughout the groups and responds to any questions, providing real-time feedback.
- **Daily Instructional Task/Closing**

- **Homework:** Review presentations and continue editing PowerPoints as needed (i.e. images, transitions, videos)

**Days 3-4 (Dependent upon number of small groups):**

- **Opener/Do Now:** Allow students to meet in their small groups for a brief review of their notes and presentations
- **Teacher Mini Lesson:**
  - How to take [Cornell Notes](#)
  - Students must take notes on each presentation
- **Small Group Presentations:** Provide students with a virtual or hard copy of the rubric and allow students to give feedback to EACH group. Collect the feedback and give it to the group mates at the end of class.
- **Mini Assessment:**
  - Open-Note Quiz on Trujillo’s Leadership
  - Collect notes after the quiz and return to students with feedback the next day
- **Daily Instructional Task/Closing**

Lesson Closing

**Daily Instructional Task (Direct Instruction, what did I actually impart and send students off into the world with today?)**

- "What did you learn today during your research?"
- "In what ways have your views of the Dominican Republic changed or shifted?"
- "Pick one thing you read today about Trujillo that was a bit confusing for you"
- "Based off of what you learned about Trujillo, how does his behavior seem similar or different to other world leaders?"

During presentations:

- "What was one thing a group mentioned that you had not learned in your own research?"
- "What was one piece of information a group gave that you still need clarity about?"
- "How did the groups change or enhance your understanding of the Dominican Republic and Trujillo?"

**During Reading  
Pacing and Lesson Planning Guide**

**Common Core Standards:**  
[CCSS.ELA-LITERACY.RL.9-10.1](#)  
[CCSS.ELA-LITERACY.RL.9-10.3](#)  
 CCSS.ELA-LITERACY.RL.9-10.5

*Unit Description*

This unit is meant to be taught alongside Unit 4: Hard-Won Liberty. *In the Time of the Butterflies* by Julia Alvarez is a historical fiction that tells the story of the Mirabal sisters, four sisters who suffered and fought for liberty under the dictatorship of Rafael Trujillo in the Dominican Republic. Of the four, only one survived (mainly because of her inability to become involved with the rebellion against Trujillo).

CCSS.ELA-LITERACY.W.9-10.1  
 CCSS.ELA-LITERACY.SL.9-10.1  
 CCSS.ELA-LITERACY.SL.9-10.1.A  
 CCSS.ELA-LITERACY.SL.9-10.1.B

During this unit students will further develop their reading, writing, and speaking skills, while learning new methods to analyze and different literary devices that authors manipulate in order to convey a theme.

*Meaning*

**ENDURING UNDERSTANDINGS:**

- Students will analyze a character’s speech, thoughts, effects on others, actions, and looks in order to develop their inference and analysis skills
- Students will characterize to analyze how character’s develop and change overtime
- Students will analyze setting to determine how setting and social environment influence a character
- Students will analyze author’s choice regarding diction in order to understand that language is purposeful
- Students will investigate specific word and phrase choices made by authors in order to analyze character tone
- Students will investigate tone to analyze how a character’s tone is demonstrative of their personality

**ESSENTIAL QUESTIONS:**

- Does an individual have a responsibility to the larger community? To what degree?
- How does a dictatorship affect those who live under it?
- How do people maintain their humanity in times of oppression?
- What leads people to stand up against evil/tyranny?
- What qualities make a hero/heroine?
- What defines courage?
- How are individuals affected by family dynamics and culturally defined gender roles?
- What roles can religion and spirituality play in resistance to oppression?
- 

*What students will know and be able to do*

**SKILLS:**

- **Analyzing characterization**
  - Indirect and direct characterization
- **Analyzing setting**
  - Focus on social environment
- **Analyzing Tone**
  - Diction
  - Connotation
  - Denotation
- **Writing**



		<ul style="list-style-type: none"> <li>o Creating complex claims</li> <li>o Writing complex sentences</li> <li>o Choosing appropriate and significant evidence</li> <li>o Beginning to embed quotations</li> <li>o Analyzing evidence</li> </ul>
<b>Evidence</b>		
<b>PRE-ASSESSMENT</b>		
Vocabulary Diagnostic CEW Diagnostic <u>Literary Device Diagnostic</u> <ul style="list-style-type: none"> <li>• This can be changed to include just the literary devices you plan teaching this unit</li> </ul>		
<b>FORMATIVE ASSESSMENT(S)</b>		
CEWs Vocabulary Quizzes Small Group Discussions		
<b>SUMMATIVE ASSESSMENT(S)</b>		
Socratic Seminar Essay		

<b>Part I: 1938 - 1946</b>		
<b>Chapters 1 - 4</b>		
<b>Lessons 1-15:</b>	<b><u>Unit 4: Hard-Win Liberty</u></b>	<b>Estimated Time: 15 class periods</b>
<b>Brief Overview of Lesson Goals:</b> What students should know and be able to do to engage in this lesson: <ul style="list-style-type: none"> <li>• Be able to both directly and indirect characterize the main characters. While direct characterization is important for recall, the focus for this is indirect characterization, in which students should be making higher-level inferences based upon their STEAL.</li> <li>• Be able to analyze how a character’s personality changes or develops over time</li> <li>• Be able to analyze the way social environment impacts a setting</li> <li>• Be able to analyze an author’s use of diction to create tone</li> <li>• Be able to analyze how a character’s tone develops or changes over time</li> </ul>		
<b>LESSON 1:</b> <b>LEARNING INTENTION:</b> Start to analyze a character’s personality using STEAL <b>SUCCESS CRITERIA:</b> Students will be able to analyze Dedé’s personality as an adult		

### Do Now:

- The Do Now should be an introduction into **characterization**. You may either use a sample quote from *In the Time of the Butterflies* or a sample passage from a text you have already read.
- If you use *In the Time of the Butterflies*, consider using the passage from below:
  - *Usually, if she works it right—a lemonade with lemons from the tree Patria planted, a quick tour of the house the girls grew up in— usually they leave, satisfied, without asking the prickly questions that have left Dedé lost in her memories for weeks at a time, searching for the answer. Why, they inevitably ask in one form or another, why are you the one who survived? She bends to her special beauty, the butterfly orchid she smuggled back from Hawaii two years ago. For three years in a row Dedé has won a trip, the prize for making the most sales of anyone in her company. Her niece Minou has noted more than once the irony of Dedé’s “new” profession, actually embarked upon a decade ago, after her divorce. She is the company’s top life insurance salesperson. Everyone wants to buy a policy from the woman who just missed being killed along with her three sisters. Can she help it?*
    - What do you learn about Dedé from the passage? (**Direct Characterization Practice**)
    - How would you describe her personality? Explain. (**Indirect Characterization Practice**)
- If you use a different text, make sure the quote contains both an example of indirect and direct characterization and ask for two different ways the students would characterize the character and why.

### Skill/Literary Device Lesson:

- Review [indirect and direct characterization](#)
- Preempt students focusing on direct characterization -- while direct characterization is good for basic recall, state to students that you will be focusing primarily on indirect characterization in order to practice building their **inference** skills
- In order to discover a character’s indirect characterization, you’ll be looking at their **STEAL** (Speech, Thoughts, Effects on Others, Actions, and Looks).

### Practice:

- Whole Group watch the [Indirect Characterization Powtoon](#)
- Pause the video at each part of STEAL and ask students how they would characterize the main character. (I.E. When the character says “I know Sarah must be in love with me...who wouldn’t be?”, what does the character reveal about himself? Based off of his speech, how would you characterize him and why?)
- If students need more practice, feel free to use more time to practice characterizing using worksheets ([example 1](#) and [example 2](#)) or practice within small groups. This is also a great time to revisit a text already read in class and ask students to re-characterize or further characterize the characters.

### Whole Group Read:

- Read pages 1-7 (Chapter 1 of Dede’s chapter before the flashback) focusing on characterizing Dedé as an adult.
- This may be done a plethora of ways:
  - Targeted stop-and-jots where students answer questions as they read (the questions should be focused purely on characterization)
  - Independent annotations where you instructions to focusing on Dedé’s STEAL

- o A STEAL chart for Dedé ([example](#)). If you use the STEAL chart, please note that students may not be able to complete the entire chart (i.e. looks) by the end of today's reading

**Key Takeaways:** Students might notice that Dedé appears nurturing due to her love of nature. She also seems to be very concerned with the anniversary of her sisters' death and does not want to speak about them, which may be a sign of grief or guilt. Dedé also seems overly concerned with what the interviewer thinks of her and her home, a sign of her being self-conscious or a sign of her feeling constantly on display. Lastly, Dedé doesn't feel pride about being the sole survivor nor does she seem happy about doing well at her job, a further sign of her guilt and feelings of tension regarding her family.

#### **Daily Instructional Task:**

Students can provide a summary of what they learned, answering the prompt "How would you characterize Dedé as an adult? Use one piece of evidence to support your claim and explain why."

**Homework Option:** Tomorrow's **Do Now** could be a homework annotation practice homework assignment. A [PDF version of the text is readily available](#) online and the teacher may upload the pages into [Kami](#) or [Perusall](#), assigning the pages to be read at home and annotated focusing on characterizing the sisters and the relationship amongst the family.

**LESSON 2-3: (Please note that there is a considerable amount of reading in this lesson which may take 2 class periods if students have not, and are not reading at home. In pre-AP, there is the expectation that students do a great deal of reading at home.)**

**LEARNING INTENTION:** Students will be able to both directly and indirectly characterize the characters using STEAL.

**SUCCESS CRITERIA:** Students will be able to indirectly characterize Minerva when she starts attending school.

#### **Do Now:**

Have students independently read the rest of Dedé's chapter, focusing on both the direct characterization of her sisters (what they learn through what Dedé and her father say) and indirect characterization of the family.

**Key Takeaways:** Students should note the age difference of the sisters, and should note that the family seems very religious. The relationship between the family members seems very close, especially the parents. María Teresa is directly characterized as a coquette by her father but indirectly seems to look up the most to Minerva, who very ambitiously wants to be a lawyer even though the society she lives in seems to be more **patriarchal**.

#### **Whole Group Read:**

- Read Chapter 2 - *1938 Complications* focusing on characterizing Minerva
- This may be done a plethora of ways:
  - o Targeted stop-and-jots where students answer questions as they read (the questions should be focused purely on characterization)
  - o Independent annotations where you instructions to focusing on Minerva's STEAL
  - o A STEAL chart for Minerva ([example](#)). If you use the STEAL chart, please note that students may not be able to complete the entire chart (i.e. looks) by the end of today's reading

**Key Takeaways:** Students might notice Minerva is independent and ambitious, choosing to go to school even though it means leaving her family. She appears cunning and knows how to get her way, maneuvering her father into letting all of the sisters attend school. The opening pages (Minerva slapping the rabbit into freedom) shows her somewhat conflicting ideology. She is kind-hearted and loving (example her friendship with Sinita), even though she may appear to be somewhat ruthless and domineering.

**Daily Instructional Task:** Students can provide a summary of what they learned, answering the prompt “How would you characterize Minerva? Use one piece of evidence to support your claim and explain why.”

### **LESSON 3:**

**LEARNING INTENTION:** Students will be able to both indirectly characterize the main characters and analyze the setting

**SUCCESS CRITERIA:** Students will be able to identify how the social environment impacts the setting

#### **Do Now:**

- Have students look at selections to describe the setting of the country.
- Suggested quote:
  - Mamá says she’s running around with the Perozo girl too much. “It’s about time we women had a voice in running our country.”
  - “You and Trujillo,” Papá says a little loudly, and in this clear peaceful night they all fall silent. Suddenly, the dark fills with spies who are paid to hear things and report them down at Security. Don Enrique claims Trujillo needs help in running this country. *Don Enrique’s daughter says it’s about time women took over the government.* Words repeated, distorted, words recreated by those who might bear them a grudge, words stitched to words until they are the winding sheet the family will be buried in when their bodies are found dumped in a ditch, their tongues cut off for speaking too much.
    - Based on the passage, what is revealed about the country the characters live in? Explain.
    - How do the characters seem to suffer from a lack of freedom? Explain.

#### **Mini Lesson:**

- Review the concept of **setting**. Students will already know that setting includes the **location** and **time**, but ask them anyway. Point out that while we are given the year (time) and the location (Dominican Republic), the setting also includes social environment or the culture, which is not provided to us.
  - Social setting is defined as the historical and communal context within which the story takes place. This encompasses the phenomenologies taking place at a certain time period in history, social trends, parameters of behavior, and the accepted notions and constructs that decide the do's and don'ts of the time.
  - While the setting of a story can be 2021 in the United States, the social environment of 2021 in New York City vs 2021 in Amish Country is very different, which changes the setting overall. The social environment isn’t told to us and we must make inferences based upon the details the narrators give us. As we continue characterizing the characters, we also want to “characterize” the social environment of the setting.

#### **Small Group Activities**

- Use this day to assign small group activities, encouraging discussion, independent reading, characterization practice, setting practice, and/or vocabulary analysis using literature circles or stations.
- Tools to organize Literature Circles:
  - <https://www.lauracandler.com/files/literacy/lit-circle-printables/>
  - <https://www.inspiredelementary.com/literature-circles-101/>
  - <https://teacherthrive.com/tips-for-successful-literature-circles/>
  - **Investigating Setting in Small Groups:**
    - Pick quotes from the text that reveal the **social environment** of the country.

- Focus on quotes that discuss Trujillo’s dictatorship, discuss issues revealing gender norms, discuss the traditionalist mentality of the characters, focus on the importance of religion, and moments that focus on the inherent patriarchal structure of the society. It’s important for students to note that although Trujillo is a cruel and heartless dictator, Minerva does not notice this is the case. Trujillo has, by this point in history, very successfully created a cult of personality that the people don’t realize his tactics are wrong.
- Have students reread these quotes and discuss in their small groups what these moments reveal about the setting.

### Daily Instructional Task:

Recap today’s lesson and what the students learned.

Consider using a [3-2-1 Activity](#)

### LESSON 4:

**LEARNING INTENTION:** Students will be able to both directly and indirectly characterize the characters using STEAL

**SUCCESS CRITERIA:** Students will be able to indirectly characterize Minerva and her change in character

### Do Now:

- Use today’s Do Now as vocabulary practice. Pick up to 3 vocabulary words that students didn’t discuss in their small groups and take out the chunk of text where the vocabulary word is mentioned.
  - o Ask students what the use of the vocabulary word adds, changes, or reveals about their characterization of that character.
    - I.E. - Vocab word “complication” is used to describe Minerva’s first period, but also her discovery about Trujillo. How are both complications for Minerva? What does this reveal about how she regards womanhood and Trujillo’s leadership?

### Whole Group Read:

- Chapter 2: Minerva (*Pobrecita 1941, The Performance 1944*)
  - o Have students continue to characterize Minerva focusing on her change as she begins to realize who Trujillo is.
  - o This is also a great chapter to have students start to characterize the character of Trujillo, specifically his effects on the other characters (Lina).
    - This may be done a plethora of ways:
      - Targeted stop-and-jots where students answer questions as they read (the questions should be focused purely on characterization)
      - Independent annotations where you instruct students to focus on Trujillo’s STEAL
      - A STEAL chart for Trujillo ([example](#)). If you use the STEAL chart, please note that students may not be able to complete the entire chart by the end of today’s class and you may want to exclude some.

### Daily Instructional Task:

Recap of today’s lesson focusing on having students pick a quote that demonstrates how Trujillo is as both a leader and how he is as a man. Students should pick out two different quotes that show and can discuss if Minerva’s interactions with Trujillo personally are different from the way he is characterized as a leader.

### LESSON 5: Mini Assessment Day

**LEARNING INTENTION:** Students will be able to analyze the personalities of the main characters in the text by providing supporting evidence

**SUCCESS CRITERIA:** Students will write a short response using claims, evidence, and reasoning analyzing a character’s personality *In the Time of the Butterflies*

Use this day to give targeted assessments. This may include, but is not limited to:

**Choose One:**

- Book Quiz
- Vocabulary Quiz
- Quote Identification

**Must Include:**

- A CEW writing sample. The prompt is entirely up to the teacher's discretion, although it should focus on characterization.
  - [Sample Prompt](#)
- As this is the first writing sample for this text, consider providing the evidence (or a few pieces of evidence to choose from) that the students may use for their prompt.
- If this is the first time having students complete a CEW then do not time them (although teacher should note about how long it takes students to complete the task). If students have completed several CEWs before, then provide a time limit (suggested 25-30 minutes) as students need to become accustomed to completing assessed written responses in a timely manner. As students improve, shorten the time and make it a goal to have students complete a CEW within 15-20 minutes

**LESSON 6:**

**LEARNING INTENTION:** Students will be able to identify characters' tones

**SUCCESS CRITERIA:** Students will be able to identify Minerva's change in tone, picking one piece of diction that demonstrates her tone

**Do Now:**

Pick a section from Minerva's writing and a selection from María Teresa's writing. Ask targeted questions to have students pick out the difference in tone and what it reveals about each character.

- Suggested Sections:
  - Minerva:
    - *The country people around the farm say that until the nail is hit, it doesn't believe in the hammer. Everything Sinita said I filed away as a terrible mistake that wouldn't happen again. Then the hammer came down hard right in our own school, right on Lina Lovatón's head.*
  - María Teresa:
    - Dear Little Book, Minerva gives you to me today for my First Communion. You are so pretty with a mother of pearl cover and a little latch like a prayerbook. I will have such fun writing on your tissue-thin pages. Minerva says keeping a diary is also a way to reflect and reflection deepens one's soul. It sounds so serious. I suppose now that I've got one I'm responsible for, I have to expect some changes.
      - How do Minerva and María Teresa seem different in their personalities?
      - Pick one sentence from María Teresa's section. How would you characterize her?
      -

**Skill/Literary Device Lesson:**

**Tone, Diction, Denotation, Connotation**

**\*\*NOTE:** This may be separated into two separate lessons depending on class level. If your students require more support, teach just tone and diction and have students practice distinguishing different tones. However, if students need more of a challenge, review tone and focus the lesson on having students distinguish between denotation and connotations of words.

- [Tone Video](#)

- [What is Tone?](#)
- [Denotation/Connotation Video](#)
- [Word Choice \(Diction\) by Shmoop](#)
- [How does Diction Affect Mood and Tone Video](#)
- [The Impact of Word Choice on Meaning and Tone](#)

Make sure that students understand these words are all connected. Diction (author's word choice) determines the author or character's tone, dependent upon the connotation of the words chosen. Author's purposefully use diction to convey different meanings.

### Practice:

- ["Split" Movie Clip - The Horde Takes Over](#)
  - o This is a great choice because James McAvoy uses diction to change into several different personas. Have students pick out key words and phrases that help the viewer understand McAvoy's character is acting as a different person, even though he is just one man.
- [Denotation/Connotation Jeopardy Game](#)
- [Denotation/Connotation Kahoot](#)
- [Practice Denotation and Connotations with a worksheet](#)
  - o **Teacher Tasks:** Depending on the level of your students, you want to make sure that as they're addressing the tone, the move away from simply labeling words as "positive" or "negative." While that is a great starting point, students need to become accustomed to labeling words with a wide range of emotions. (I.E. Instead of "positive," push students to say "joyful," "cheerful," or "playful" and instead of "negative," push students to say words like "aggressive," "forceful" or "dejected")

### Whole-Class Read

- *Chapter 3: This little book belongs to María Teresa 1945-1946*
  - o Stop at "Christmas Eve"
- Students should read focusing purely on María Teresa's tone, focusing primarily on the moments where María Teresa's tone seems most childlike, carefree, and playful versus moments where her tone changes to more solemn and dejected.
  - o Suggested:
    - Targeted stop-and-jot questions to be answered full group. Pick out specific moments to stop, have students choose María Teresa's tone, and which specific diction (author's words or phrases) help convey her tone
    - Annotations
    - [María Teresa's Tone Chart](#)
      - If using the tone chart, students may use the same chart throughout the María Teresa chapter (Chapter 3)

### Daily Instructional Task

Pick a selection that you did not review in class but you read in class to have students pick out the author/character's tone.

#### Example:

1. What is María Teresa's tone in this section?
2. What specific diction helps reveal her tone?
3. What feeling does the diction convey and why?

### LESSON 7-8:

**LEARNING INTENTION:** Students will be able to identify characters' tones

**SUCCESS CRITERIA:** Students will be able to identify María Teresa's change in tone, picking one piece of diction that demonstrates her tone

Use lessons 7-8 to complete María Teresa's chapter, focusing on her tone. Students should note that María Teresa grows from carefree to more disillusioned, solemn, and dejected by the end of the chapter and her experience with Hilda and Minerva. Minerva uses the loss of the diary as a **metaphor** for the emptiness and disillusionment she starts to feel as she realizes more and more about Trujillo.

### Mini Lessons:

#### Literary Devices:

- [Epistolary Novel Literary Device](#)
- [What is an Epistolary Novel?](#)
- [What is Paratext?](#)
- Introduction to María Teresa's drawings and doodles
- [Decoding Doodles](#)

### Daily Instructional Task:

A recap of the lesson. Consider the following options:

- Evidence-based questions
- [Tweeting](#) in María Teresa's tone
- Creating a María Teresa doodle

### LESSON 9:

**LEARNING INTENTION:** Students will be able to identify characters' tones

**SUCCESS CRITERIA:** Students will be able to identify María Teresa's tone and identify specific diction that helps contribute to the tone

#### Do Now:

- Have students compare how María Teresa's tone has changed concerning her soul. Find key moments where María Teresa mentions her discovery of her soul, her becoming tired of her soul, and the emptiness she feels within her soul by the end of the chapter.
  - How does María Teresa's tone change when she speaks of her soul?
  - What does this change in tone reveal about María Teresa's character?

**Small Group Activities:** Use this day to assign small group activities, encouraging discussion, independent reading, characterization practice, setting practice, and/or vocabulary analysis using literature circles or stations.

- **Suggested:**

- Creative writing opportunity where students write in María Teresa's tone to further discuss her interaction with Hilda or reflections upon Trujillo

#### Daily Instructional Task:

- Recap today's lesson and what the students learned.
- Consider using a [3-2-1 Activity](#)

### LESSON 10:

**LEARNING INTENTION:** Students will be able to analyze the tones of the main characters in the text by providing supporting evidence

**SUCCESS CRITERIA:** Students will write a short response using claims, evidence, and reasoning analyzing a character's tone *In the Time of the Butterflies*

Use this day to give targeted assessments. This may include, but is not limited to:

#### Choose One:

- Book Quiz
- Vocabulary Quiz
- Quote Identification

#### Must Include:



- A CEW writing sample. The prompt is entirely up to the teacher's discretion, although it should focus on tone, diction, and connotation.

[Tone Words](#)

[How to Write Connotations Support](#)

### **LESSON 11-13:**

**LEARNING INTENTION:** Students will be able to analyze the novel, focusing on how the social environment impacts character's tone and personality.

**SUCCESS CRITERIA:** Students will analyze character personality based upon STEAL, analyze character tone based upon diction, and analyze Patria's development from idealistic to disillusioned *In the Time of the Butterflies*

For these days, students should be combining the skills that they have learned in order to analyze Patria's section (Chapter 4).

**Included but not limited to:**

- Analyzing setting
- Characterizing Patria based off of her STEAL
- Analyzing Patria's tone
- Analyzing Patria's change in tone (idealistic to disillusioned)
- Analyzing Patria's change in character (religious and pure to a rejection of religion)

**Tools to Teach:**

- STEAL charts
- Tone charts
- Analysis questions (should primarily focus on characterization and tone)
- Compare and contrast of characters (Minerva, María Teresa, and Patria)
- Compare and contrast tones (Minerva, María Teresa, and Patria)

### **Lesson 14: Whole-Class Discussion**

**LEARNING INTENTION:** Students will be able to analyze the text engaging in a whole-group discussion

**SUCCESS CRITERIA:** Students will engage in a Socratic Seminar addressing the essential questions based upon their analysis of the characters' personalities.

[Socratic Seminar](#)

[Spiderweb Discussion](#)

Use this discussion to address some of the essential questions and ask [students for questions](#).

**Suggested Essential Questions to address:**

- How does a dictatorship affect those who live under it?
- How do people maintain their humanity in times of oppression?
- What leads people to stand up against evil/tyranny?
- What qualities make a hero/heroine?
- What defines courage?
- How are individuals affected by family dynamics and culturally defined gender roles?
- What roles can religion and spirituality play in resistance to oppression?

### **Lesson 15: Writing Prompt**

**LEARNING INTENTION:** Students will be able to analyze a comparison of the the personalities of multiple characters

**SUCCESS CRITERIA:** Students will write a short response using claims, evidence, and reasoning analyzing a character's personality *In the Time of the Butterflies*

- A longer CEW (2 paragraph minimum) comparing how TWO characters have changed based upon their setting and social environment (Minerva, María Teresa, and Patria).
  - Should address a character’s change in personality AND tone
  - Should address how the social environment impacts the character

**LESSON FOUNDATION**

<b>Vocabulary</b>	<b>Spanish Terms</b>
Posthumous Obligatory Impertinent Inevitable Coquette Distorted Sanctity Venial Wistful Forsake Savvy Yearning Admonish Alluring	Campesinos Gringo Calmante El cuco Sor ____ Pobrecita Padre

**Assessed Standards for this Section**

[CCSS.ELA-LITERACY.RL.9-10.1](#)

- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.9-10.3

- Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-LITERACY.RL.9-10.4

- Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.RL.9-10.6

- Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

CCSS.ELA-LITERACY.SL.9-10.1

- Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.W.9-10.1

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.W.9-10.1.A

- Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

**Focus Question(s) for This Section**

- **Characterization**

- o How do the characters of Dedé, Patria, Minerva, and María Teresa differ from one another?
- o *Consider:* Dedé’s section is comprised of both past and present, while the readers only get a glimpse of the past from each of the other sisters’ sections. How has Dede’s character changed from the childhood version to the adult version?
- o Epiphanies: Minerva, Patria, and María Teresa each have moments within this first section that changes their character. When do these epiphanies occur and how do they impact the character?
- **Setting**
  - o How does the social climate and atmosphere of the characters change as they grow and the years change?
  - o **Optional Teacher Task:** Consider creating [a timeline of events for the class \(1938 - 1960\)](#), the upper portion to mark substantial moments for the characters and the bottom portion to mark substantial political moments. This timeline would be a living document, to be enhanced after every chapter. Students may use their own research projects to fill in dates and times for major moments in the Dominican Republic’s history and Trujillo’s history in the country.
- **Tone/Diction/Denotation and Connotation**
  - o How does the author use diction to display the tones of Patria, Minerva, and María Teresa? How do the tones of the characters change in their chapters and what does it reveal about them?
  - o The tones of the characters directly connect to their characterization. As they become more disillusioned with their society, beliefs, and religion, their tones change from childlike and innocent to more solemn and disillusioned.

#### Assessment(s)

Self-Assessment/Peer Assessment/Teacher Assessment

#### Feedback (Peer to peer/student to teacher/teacher to student)

##### Teacher to Student:

- CEWs
- Quizzes
- Analytical Responses, including worksheets
- Annotation Practice

##### Peer to Peer:

- Literature Circles
- Small Group Rotations
- Socratic Seminars

#### Resources/Supplemental Materials

##### Paired Texts/Resources:

- [Common Lit](#) as a Resource
- Offers paired nonfiction articles and short stories to teach alongside the unit
- [Parsley Massacre](#) NPR Article
- Audio and written article addressing people’s memories of the Parsley Massacre and Trujillo
- [Parsley Massacre Video](#)
- TedEd video that provides a brief overview of Trujillo’s rise to power and his genocide of the Haitians
- Various Timelines
- [Dominican Republic Timeline](#)
- [Trujillo Timeline](#)
- [Dominican Republic Timeline](#) that includes Julia Alvarez’s life
- [Roles of Women in the Dominican Republic](#) Article

- [USA Occupation of the Dominican Republic](#) (1916)
- [USA Occupation of the Dominican Republic](#) (1965)

**Interviews and Speeches**

- Julia Alvarez - [Interview](#)
- Minou Mirabal - [Violence Against Women Speech](#)

**Poetry:**

- [Parsley](#) by Rita Dove ([Study Guide from Shmoop](#))

**Outside Connections:**

- Consider an investigation into the [propaganda techniques](#) used by politicians and dictators to connect to real life propaganda techniques used by politicians within the USA. This can be paired with the poems written about Trujillo and María Teresa’s performance
  - o **Sample Activity:** Have students create a pro-Trujillo vs a rebellion of Trujillo newspaper article

**Teaching Writing Activities:**

**Peer Grading**

- Provide student samples of short responses with your chosen rubric and have students grade one another
- [Sample](#)

**Match the Evidence**

- Provide a claim and a selection of evidence and allow students to choose the most appropriate piece of evidence and provide reasons why they chose that evidence

**Developing Claims**

- Practice restating and answering the question
- If mastered, move beyond the restate and have students develop complex and arguable claims

**Warrant Practice**

- Give students the evidence and have them practice picking out the most valuable parts of the quote
- Practice embedding! Let students explain why the evidence is valuable by restating significant quotes (I.E. By the author writing \_\_\_\_\_, it proves \_\_\_\_\_ because \_\_\_\_\_)

[Sample Rubric](#)

**STUDENT CONSIDERATIONS - INTEGRATED ACCOMMODATIONS & MODIFICATIONS**

**Integrated Accommodations & Modifications**

English Language Learners/Sociocultural Implications:

Videos and images

Graphic organizer

Teacher model

Special Needs:

Videos and images

Graphic organizers

Extended time

Scaffolded questions  
Purposeful small groups

Gifted and Talented:  
Less scaffolded questions, more annotating  
Removal of graphic organizers

Part 2: 1948 - 1959  
Chapters 5-8

Lessons 16-26:

Unit 4: Hard-Won Liberty

Estimated Time: 10 class periods

Brief Overview of the Lessons:

**LESSON 16:**

**LEARNING INTENTION:** Students will be able to identify mood

**SUCCESS CRITERIA:** Students will be able to identify the change in mood within the text picking out specific setting details that contribute to the change

**Do Now:**

Today's lesson will be focused on **mood** so the Do Now should have students choosing setting details to determine the mood. Ideally, the quote should contain an aspect of **suspense** as students will be investigating how authors build suspense within the following chapters.

Suggested Text and Prompt:

*Sinita was to step forward, show her brilliant bow. Then, having aimed imaginary arrows at imaginary foes, she was to set me free by untying me.*

*But when we got to this part, Sinita kept on stepping forward and didn't stop until she was right in front of Trujillo's chair. Slowly, she raised her bow and took aim.*

*There was a stunned silence in the hall.*

*Quick as gunfire, Ramfis leapt to his feet and crouched between his father and our frozen tableau. He snatched the bow from Sinita's hand and broke it over his raised knee. The crack of the splintering wood released a hubbub of whispers and murmurs. Ramfis looked intently at Sinita, who glared right back at him. "You shouldn't play that way."*

*"It was part of the play," I lied. I was still bound, reclining on the floor. "She didn't mean any harm."*

*Ramfis looked at me, and then back at Sinita. "What's your name?"*

*"Liberty," Sinita said.*

*"Your real name, Liberty?" he barked at her as if she were a soldier in his army.*

*"Perozo." She said it proudly.*

*He lifted an eyebrow, intrigued. And then, like a hero in a storybook, he helped me up. "Untie her, Perozo," he ordered Sinita. But when she reached over to work the knots loose, he grabbed her hands and yanked them behind her back. He spit these words out at her: "Use your dog teeth, bitch!"*

*His lips twisted into a sinister little smile as Sinita bent down and untied me with her mouth.*

1. How do we, as readers, feel when reading about Minerva and Sinita's performance with Trujillo?
2. What specific moments make us feel this way? Choose two pieces of evidence to support the feeling of the reader.

**Literary Device/Skill Lesson: Mood**

- **Mood Video**
  - o Students should be able to distinguish between tone and mood. Tone describes a character or author's feelings while mood is the feeling conveyed from the text. While

dialogue can help determine the mood, mood is usually discovered by focusing on **setting** details (**imagery**) and **diction**.

- The connotation support planner is still a great tool to have students discuss mood. However, the language should shift as students should now be focusing on the feeling the author is trying to convey through the setting details and diction
- NOTE: If students have not been taught **imagery**, then you may need to revisit the topic. [This is a great video on introducing imagery](#). If students still struggle, you may have to revisit adjectives (NoRedInk) and [descriptive language](#).
- Use images (IE a beach scene vs a haunted house) and have students pick out the setting details that create a happy mood in the beach vs suspenseful/frightening mood in the haunted house
- Use a horror movie clip and have students pick out the details help create suspense (the behavior of the characters, the change from sunny to dark lighting, the change in sound, etc) [Psycho - The Truth About Mother](#) is a great clip and school appropriate

### Whole Group Read: *Chapter 5 Dedé 1994 and 1948*

This chapter is a longer chapter and so this lesson may take 2 class periods if students are not reading at home.

Throughout the chapter students should be tracking the mood Alvarez is attempting to convey by looking at setting details, imagery, and diction.

It is helpful to have a chart so students can track the changes in mood (1994 vs 1948 and the increase of suspense as Dedé and Minerva become more involved with Lio), but this is also an excellent moment to have students practice annotating ([Kami](#) or [Perusall](#)).

### Daily Instructional Task:

Typically high school students will not struggle with the concept of determining the mood, but will struggle with picking out details that contribute to the mood. For today's Daily Instructional Task, prepare an activity that asks students to underline or highlight key details and diction that supports a given mood.

### LESSON 17:

**LEARNING INTENTION:** Students will be able to analyze elements of mood that contribute to creating suspense

**SUCCESS CRITERIA:** Students will be able to analyze moments of suspense and tension, investigating the methods authors use to create suspense including imagery, diction, mood details, and pacing

Choose a moment from Dedé's chapter (5) that is suspenseful. Have students revisit that section in order to determine HOW the author is creating suspense.

Suggested Section of Text:

*Lio was there, safe! And only 20 she knew it, only she, Dedé. No, she would not tell Minerva. She wanted to hold the secret to herself just this one night.*

*In the bedroom she had once shared with Patria, the lamp was burning low. Dedé took out the letter from her pocket and stared at the poorly sealed envelope. She toyed with the flap and it came easily undone. Slipping the letter out, she read haltingly, telling herself after each paragraph she would stop.*

*Lio was inviting Minerva to take asylum with him! She should drive down to the capital on the pretense of seeing the exhibit at the Colombian embassy and refuse to leave. What a risk to ask her sister to take! Why, the embassies were surrounded these days, and all the recent refugees had been intercepted and put in prison where most of them had disappeared forever. Dedé could not expose her sister to this danger. Especially if, as Minerva claimed, she did not even love this man.*

*Dedé took the chimney off the lamp, and with a trembling hand, fed the letter to the flame. The paper lit up. Ashes fluttered like moths, and Dedé ground them to dust on the floor. She had*

*taken care of the problem, and that was that. Looking up at the mirror, she was surprised by the wild look on her face. The ring on her finger flashed a feverish reminder. She brushed her hair up into a tight ponytail and put on her nightgown. Having blown out the light, she slept fitfully, holding her pillow like a man in her arms.*

1. Prior to destroying the letter, why is Dedé having a difficult time reaching a decision?
2. What specific words, phrases, or punctuation help Alvarez create tension?

### Lesson: Review Suspense

Suspense should be taught directly after mood as mood influences suspense. [Suspense](#) is created when author's convey feelings of uncertainty, anxiety, or fear in the audience about what will happen next. While suspense can be scary, it doesn't have to be. It occurs at any moment where we, the readers, feel tension and apprehension about what is going to happen next.

#### Strategies to create suspense:

- Just as specific **diction** is used to create a mood, specific diction can be used to create suspense.
  - The use of the word “haltingly” conveys feelings of tension and reveals the turmoil Dedé is experiencing.
- Changes in **mood** (a cheerful and sunny setting to a dark and mysterious one) can also create suspense
  - The mood is calm and relieved (*Lio was there, safe!*) but changes to tense and uncertain
- **Imagery** is also used to convey the tension
  - *Having blown out the light, she slept fitfully, holding her pillow like a man in her arms.* Dedé sleeping “fitfully” hints at the guilt she is feeling about destroying the letter, and similarly, when she is “holding her pillow like a man in her arms,” Dedé is showing how much she craves romance, perhaps from Lio, and the safety it would afford her.
- **Pacing**
  - **Slow Pace**
    - Long detailed sentences with imagery create a slower pace and oftentimes do not increase tension.
    - Sentences that include a time restraint (IE The next 60 seconds felt like 10 hours as the character went through all of the ways she would have to figure out this problem) create a slower pace that increases tension.
    - Imagery or descriptive language that suggests slow movement creates a slower pace
  - **Fast Pace**
    - Disjointed or short and choppy sentences create a faster pace.
    - Sentences with a lot of action create a faster pace.
    - Sentences that end in exclamation points or multiple questions continuously create a fast pace.
    - Imagery or descriptive language that suggests fast or aggressive movement creates a slower pace
  - *Lio was inviting Minerva to take asylum with him! She should drive down to the capital on the pretense of seeing the exhibit at the Colombian embassy and refuse to leave. What a risk to ask her sister to take! Why, the embassies were surrounded these days, and all the recent refugees had been intercepted and put in prison where most of them had disappeared forever. Dedé could not expose her sister to this danger. Especially if, as Minerva claimed, she did not even love this man.*
    - This section suggests a fast pace. The author's use of exclamation points, and the short phrases convey that Dedé's reading of the letter causes a quick chain of thoughts, which encourage her to burn the letter.
  - *Dedé took the chimney off the lamp, and with a trembling hand, fed the letter to the flame. The paper lit up. Ashes fluttered like moths, and Dedé ground them to dust on the floor.*

- This section suggests a slower pace. Once Dedé makes her decision, the action occurs slower. Her “trembling hand” shows her anxiety and guilt. By Dedé “feeding” the letter into the fire, it suggests that she doesn’t throw it in at once, but slowly moves the letter into the flame. The letter itself quickly lights up, but Alvarez creates a slower pace describing Dedé’s actions.

### Practice:

There have been several moments throughout the book so far that have been suspenseful. Have students revisit the novel and find moments of suspense, analyzing what strategies Alvarez uses in order to create suspense. To scaffold this, the teacher may find their own examples of suspense (it is suggested to use one from each sister, excluding Dedé as she was used in the example above). Students should be addressing the **mood** being created, the specific **diction** used to convey the mood (and the **connotation** of the diction used), and a specific **pacing** technique being used, and any **imagery** used that helps create suspense.

### Daily Instructional Task:

Recap of the lesson ([Here are some Daily Instructional Task ideas](#))

Consider a “What Road Are You On?” Daily Instructional Task that asks students to compare where they are in regards to mastering today’s objective (dirt road, paved road, or highway). This will give the teacher a better understanding of which concepts need to be retaught.

### LESSON 18:

**LEARNING INTENTION:** Students will be able to analyze elements of mood, setting, imagery, and pacing that contribute to an author’s creation of suspense

**SUCCESS CRITERIA:** Students will be able to analyze moments of suspense and tension, investigating the methods authors use to create suspense within Minerva’s struggle with patriarchy

### Do Now:

Today’s Do Now should introduce gender roles to students. This can be done in many ways but there is an example below

- **Suggested: 4 Corners Activity**
  - o Have students Strongly Agree-Agree-Disagree-Strongly Disagree to a number of prompts regarding gender role (I.E. It is a man’s job to support the household financially or men are usually better at math and engineering, etc) . Students walk to the corner that they chose based upon the statement. Have a few share-outs regarding their thoughts and ideas.
  - o **Warning:** Discussing masculinity and toxic masculinity in the classroom can sometimes be difficult. It is a hard concept to unlearn and reject and some students may strongly feel the need to support gender roles. That’s okay! Be prepared that the discussions may not always go the way you would ideally want them to. Make it a goal to make students aware of gender roles and that they have negative effects on both men and women, even if you don’t change their minds immediately.

### Mini Lesson:

- Review key terms to discuss the suspense and tension in the first half of Minerva’s chapter.
- Most of the tension is surrounding gender roles, patriarchal systems, machismo culture, feminism.
  - o Resources to teach Gender Roles
    - [Gender Roles and Stereotypes](#) - video
    - [TedEd LGBTQ+ Hub](#) - video
    - [Latino Men Open Up About Machismo Culture](#) - video
    - [Gender stereotypes are destroying girls, and they're killing boys](#) - article
    - [Machismo: Toxic Masculinity Within Hispanic Culture](#) - article



**Whole Group Read:** First half of *Chapter Six: What Do You Want Minerva Mirabal?* (stop at “Rainy Spell”)

Students should look for moments of tension and suspense throughout the chapter and analyze the method the author uses in order to create tension and suspense.

**Daily Instructional Task:**

Recap of the lesson in which students identify a moment of suspense and the techniques the author used in order to create the suspense.

**LESSON 19:**

**LEARNING INTENTION:** Students will be able to analyze elements of mood, setting, imagery, and pacing that contribute to an author’s creation of suspense

**SUCCESS CRITERIA:** Students will be able to analyze moments of suspense and tension, investigating the methods authors use to create suspense within Minerva’s struggle with patriarchy

**Do Now:**

- **Sample Prompt:** Have students practice making predications in preparation for their foreshadowing lesson. Based upon what they know about the social environment and Trujillo’s personality, what kind of repercussions do they face for leaving the party? What about Lio’s letters? Why do they think so?

**Whole-Group Read:** Second Half of *Chapter Six: What Do You Want Minerva Mirabal?*

- Students should read the chapter continuing to look at suspense and tension, investigating how setting/social environment influences the tension and suspense created in the chapter.

**Exit Ticket**

- How does the social environment contribute to the suspense and tension within the text?
  - Students should be analyzing how patriarchal standards and gender roles have made it impossible for Minerva to be independent without repercussions from both Trujillo and her father.

**LESSON 20:**

**LEARNING INTENTION:** Students will be able to analyze how the author creates suspense using mood, tone, setting, imagery, diction and connotation of language

**SUCCESS CRITERIA:** Students will write a short response using claims, evidence, and reasoning analyzing suspense *In the Time of the Butterflies*

Use this day to give targeted assessments. This may include, but is not limited to:

**Choose One:**

- Book Quiz
- Vocabulary Quiz
- Quote Identification

**Must Include:**

- A CEW writing sample. The prompt is entirely up to the teacher’s discretion, although it should focus on suspense.

**LESSON 21:**

**LEARNING INTENTION:** Students will be able to identify aspects of foreshadowing

**SUCCESS CRITERIA:** Students will be able identify at least two different moments of foreshadowing in Chapter 7

**Do Now:**

Have students focus on a previous piece of text and ask them what the author is attempting to hint at with the text

Suggested Example:

*“She’ll bury us all, ” her father adds, laughing, “in silk and pearls.” Dedé hears again the clink of the rum bottle. “Yes, for sure, our Dedé here is going to be the millionaire in the family.”*

....

*As Dedé is helping her father step safely up the stairs of the galería, she realizes that hers is the only future he really told. María Teresa’s was a tease, and Papá never got to Minerva’s or Patria’s on account of Mamá’s disapproval. A chill goes through her, for she feels it in her bones, the future is now beginning. By the time it is over, it will be the past, and she doesn’t want to be the only one left to tell their story.*

1. Based on these two pieces of text, what prediction could you make about Dedé’s future?
2. What specific piece of text gives you the clue? Explain.

### **Literary Device/Skill Lesson: Foreshadowing**

- Foreshadowing is when the author provides hints or clues about what is going to happen later in the text. Sometimes the author provides clues that we only really become aware of are clues after finishing the books. Sometimes, however, the author gives us a clue and we know immediately that they are trying to reveal something to us. We can make predictions or guesses about what that may be without knowing if our predictions are correct.
- The author uses **symbolism, changes in setting and mood, conflict, and repetition** in order to foreshadow an event that is going to occur.
  - o [What is Foreshadowing? Video](#)
  - o [What is a Symbol? Video](#)

### **Whole-Group Read**

#### **Chapter 7: María Teresa 1953 - 1958 (first half)**

- Students should read this chapter picking out moments of foreshadowing. Specifically moments that suggest how and why María Teresa is going to become involved in the movement. María Teresa’s paratext drawings can be used as moments of foreshadowing as well as she shifts from drawing rings and dresses to bombs and floor plans, foreshadowing María Teresa’s transformation into a rebel mariposa.

#### **Exit Ticket**

- Have students analyze a moment of foreshadowing from the text. In their answer, students should be able to articulate the tool the author uses to create a moment of foreshadowing (symbolism, changes in setting and mood, conflict, or repetition) and make a prediction. The prediction does not have to be correct; it is more important that students are analyzing the text to discover the author’s purpose when creating moments of foreshadowing.

### **LESSON 22:**

**LEARNING INTENTION:** Students will be able to analyze Alvarez’s use of foreshadowing to reveal María Teresa’s change in character

**SUCCESS CRITERIA:** Students will be able analyze one moment of foreshadowing to further analyze María Teresa’s character

#### **Do Now:**

Have students focus on a previous piece of text and ask them to identify the moment of foreshadowing

#### **Suggested Example:**

*On Minerva’s urging, she goes on in a little voice. “I asked the talking board what I would be when I grew up, and it said a lawyer.” They all hold back their laughter this time, for of course, María Teresa is parroting her big sister’s plans. For years Minerva has been agitating to go to law school.*

1. What does this moment reveal about María Teresa’s relationship with her sister Minerva?
2. Based upon this moment, what hint is the author attempting to provide about María Teresa’s future?

#### **Whole-Group Read Chapter 7: María Teresa 1953 - 1958 (second half)**

- Students should read this section focusing on hints the author has already provided us regarding María Teresa’s interest in romance and her idolization of her sister, Minerva which foreshadowed María Teresa’s involvement in the movement. As they read, they should be

looking for other hints the other is providing to the reader regarding María Teresa's future, the future of the sisters, or María Teresa's future conflicts.

### Exit Ticket

Provide a prediction and have students pick out a moment from this chapter where that prediction is hinted at by the author

### LESSON 23:\*

\*The skills for lessons 23-24 are a continuation of lessons 21-22, focusing upon foreshadowing. The questions for the reading should focus primarily on hints the author is giving us about Patria's change into a rebel as well, but the teacher can also investigate moments of foreshadowing that reveal inner conflict, turmoil, etc.

**LEARNING INTENTION:** Students will be able to continue identifying moments of foreshadowing in order to reveal Patria's conflicts

**SUCCESS CRITERIA:** Students will be able analyze moments of foreshadowing that reveal a conflict between Patria and her son, Nelson

**Do Now:** Have students focus on a previous piece of text and ask them to identify the moment of foreshadowing

Suggested Example:

*From the beginning, I felt it, snug inside my heart, the pearl of great price. No one had to tell me to believe in God or to love everything that lives. I did it automatically like a shoot inching its way towards the light. Even being born, I was coming out, hands first, as if reaching up for something. Thank goodness, the midwife checked Mamá at the last minute and lowered my arms the way you fold in a captive bird's wings so it doesn't hurt itself trying to fly. So you could say I was born, but I wasn't really here. One of those spirit babies, alelá, as the country people say. My mind, my heart, my soul in the clouds. It took some doing and undoing to bring me down to earth.*

1. Based on Patria's birth story, what is being foreshadowed about Patria's life?
2. What hints or clues does the author provide to support your prediction?

### Whole-Group Read Chapter 8: Patria 1959

#### Exit Ticket

Recap of today's reading, having students analyze a moment of foreshadowing discussed in class, the author's technique for creating foreshadowing, and what it reveals about Patria's conflict or inner-turmoil

### LESSON 24:

**LEARNING INTENTION:** Students will be able to analyze moments of foreshadowing that reveal aspects of Patria's change in character

**SUCCESS CRITERIA:** Students will be able analyze key moments of foreshadowing that reveal Patria's change from obedient to rebel

**Do Now:** Have students analyze a moment in which Patria questioned her religion and why she did so.

Suggested Example:

*That moment, I understood her hatred. My family had not been personally hurt by Trujillo, just as before losing my baby, Jesus had not taken anything away from me. But others had been suffering great losses. There were the Perozos, not a man left in that family. And Martínez Reyna and his wife murdered in their bed, and thousands of Haitians massacred at the border, making the river, they say, still run red—¡Ay, Dios santo!*

*I had heard, but I had not believed. Snug in my heart, fondling my pearl, I had ignored their cries of desolation. How could our loving, all-powerful Father allow us to suffer so? I looked up, challenging Him. And the two faces [Jesus and Trujillo] had merged!*

1. How does Patria feel about her religion in this chapter? Explain.
2. Based on this, what predictions could you make about Patria's future and her relationship with God and/or Trujillo? Explain.
3. Based on the clues provided in this section, what do you think would need to happen in order for Patria to become involved in the rebellion?

### Whole-Group Read Chapter 8: Patria 1959

### Exit Ticket

Recap of today's reading, having students analyze a moment of foreshadowing discussed in class, the author's technique for creating foreshadowing, and how the author uses foreshadowing to provide clues about Patria joining the rebellion

### LESSON 25: Writing Prompt

**LEARNING INTENTION:** Students will be able to analyze a comparison of the personalities of multiple characters

**SUCCESS CRITERIA:** Students will write a short response using claims, evidence, and reasoning analyzing a character's personality *In the Time of the Butterflies*

- A longer CEW (2 paragraph minimum) investigating the author's purpose. How does Alvarez reveal aspects of the character's personalities and conflicts using tone, mood, and foreshadowing?

## LESSON FOUNDATION

### Vocabulary

#### **reluctant**

not eager

Minerva had reluctantly chaperoned Dede and Jaimito and brought her cedula to be stamped.

#### **illicit**

contrary to or forbidden by law

But they did want to know if he had ever offered me any kind of illicit materials.

#### **chastise**

censure severely

Dede chastised him for suggesting such a thing about her sister.

#### **disembodied**

not having a material form

Lio's whispers were eerie, a disembodied voice from the dark interior of the car.

#### **premonition**

an early warning about a future event

I was sure I was having premonitions that Lio had not escaped after all.

#### **ambivalence**

mixed feelings or emotions

I forgot my earlier ambivalence, and I blamed Papa for everything: his young woman, his hurting Mama, his cooping me up while he went gallivanting around.

#### **debonair**

having a sophisticated charm

But the truth was, Mama looked old, even older than Papa with his dapper new hat and his linen guayaberas and his high black boots, and a debonair cane that seemed more a self-important prop than a walking aid.

#### **relent**

give in, as to influence or pressure

Finally, Mama relented, but she insisted Pedrito and Patria go along to take care of me, and Jaimito and Dede go to make sure Patria and Pedrito did their job.

#### **consolation**

the comfort you feel when soothed in times of disappointment

As a consolation prize, I offered to bring her back another souvenir.

A "consolation prize" is usually given to someone who lost at something in order to make her feel better.

merely

and nothing more

Papa hadn't broken with this woman but merely moved her off the grounds and into town.

**respectable**

conforming to socially acceptable morals or standards

We drove down narrow streets, past row on row of respectable little houses.

**benefactor**

a person who helps people or institutions

Manuel de Moya is supposed to be so smooth with the ladies, they probably think they're following the example of the Virgencita if they bed down with the Benefactor of the Fatherland.

**dais**

a platform raised above the surrounding level

Only one reserved table is left in front of the dais.

**hesitation**

the act of pausing uncertainly

"It is really quite an honor," he adds when he notes my hesitation.

**illustrious**

having or conferring glory

After the toast, the Spanish ambassador presents this illustrious descendant of the great Conquistador with yet another medal.

**pervasive**

spreading or spread throughout

I start to tell her about the hanky-panky I saw under the table, but the pervasive Manuel de Moya is beside us again.

**ailment**

an often persistent bodily disorder or disease

Later, at the table, I listen to him make idle conversation with the old senator about the various ailments they have both suffered.

**indulgent**

tolerant or lenient

He gives me the indulgent smile of an adult hearing an outrageous claim from a child.

**incriminate**

suggest that someone is guilty

All the way home, I keep going over and over them as if I were an intelligence officer marking all the incriminating passages.

**petition**

request formally and in writing

We are driving around in the rain in San Francisco, getting our last-minute errands done before we leave for the capital this afternoon to petition for Papa's release.

**cleave**

separate or cut with a tool, such as a sharp instrument

That cleaving look in her eye is not just memory.

Note that this word has two definitions that are opposites: it can mean "to separate or cut in two" or "to stick to." A single word with two contradictory meanings is called a **contronym**.

**peruse**

examine or consider with attention and in detail

The general picks up a page from the folder and peruses it.

**Epiphany**

twelve days after Christmas

She was saving it up for my Epiphany present, but she saw me so upset at Papa's funeral, she thought it would help me most now.

Epiphany is a Christian feast day, or annual celebration.

**irreparable**

impossible to rectify or amend

Knowing as I do, the high esteem in which my husband Enrique Mirabal held your illustrious person, and now somewhat less confounded by the irreparable loss of my unforgettable companero, I write to inform Your Excellency of his death on Monday, the fourteenth day of this month.

**beneficent**

doing or producing good

Especially now, in this dark moment, we look to your beacon from our troubled waters and count on your beneficent protection and wise counsel until we should breathe the very last breath of our own existence.

**suffuse**

cause to spread or flush or flood through, over, or across

This morning, Minerva came into the kitchen to get Manolo his cafecito, and her face was suffused with a certain sweetness.

**contraband**

goods whose trade or possession is prohibited by law

I'm still worried she might have spotted our work, but Sonia says that woman has a different kind of contraband in mind.

**contraption**

a device or control that is very useful for a particular job

Maybe she'll think it's some sort of abortion contraption!

**temporal**

characteristic of this world rather than the spiritual world

The church, refusing as it did to get involved in temporal matters, remained the only sanctuary.

The Latin tempus means "time." The church considers the physical world and matters relating to it to be temporal — in comparison to the eternal or timeless nature of the spiritual world.

**imminent**

close in time; about to occur

Ever since I'd had my vision of the Virgencita, I knew spirit was imminent, and that the churches were just glass houses, or way stations on our road through this rocky life.

**yearning**

prolonged unfulfilled desire or need

My old yearning to be in the religious life stirred.

**radiance**

the quality of being bright and sending out rays of light

That room was silent with the fury of avenging angels sharpening their radiance before they strike.

**bountiful**

producing in abundance

It was in those old and bountiful fields that Pedrito and his son and a few of the other men buried the boxes once we got them loaded and sealed.

**Assessed Standards for this lesson**

CCSS.ELA-LITERACY.RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.9-10.3

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-LITERACY.RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

CCSS.ELA-LITERACY.RL.9-10.5

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-LITERACY.W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-LITERACY.W.9-10.1.A

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

CCSS.ELA-LITERACY.W.9-10.1.D

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.9-10.1.A

Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.9-10.1.D

Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.

### Focus Question(s) for This Lesson

#### Mood

- How does the author use various techniques in order to create a mood?
- How does the connotation of diction affect the mood?
- How does pacing affect the mood?
- How does mood help create suspense and tension?
- How do various moods created by Alvarez highlight the political and social tension within the Dominican Republic?

#### Foreshadowing

- What are the techniques authors use to create foreshadowing?
- How do authors use symbolism to create foreshadowing?
- How do changes in mood and setting affect aspects of foreshadowing?
- How does foreshadowing help create suspense?
- How does foreshadowing reveal inner-conflicts of a character and other turmoil affecting their families?
- How does the author manipulate foreshadowing in order to provide clarity on the characters' journey into courageous action and heroism?

### Assessment(s)

Self-Assessment/Peer Assessment/Teacher Assessment

Teacher Assessments:

Book Quizzes

Vocabulary Quizzes

Graded discussions (literature circles, fishbowl, Socratic Seminars)

CEW

### Feedback (Peer to peer/student to teacher/teacher to student)

Peer to Peer

Literature circles

Teacher to student

Assessments and CEWs

## Resources/Supplemental Materials

### Articles

- [Gender stereotypes are destroying girls, and they're killing boys](#)
- [Machismo: Toxic Masculinity Within Hispanic Culture](#)

### Videos:

- [Gender Roles and Stereotypes](#)
- [TedEd LGBTQ+ Hub](#)
- [Latino Men Open Up About Machismo Culture](#)

### Poetry:

- [Gabriela Mistral \(Bio\)](#)
- Consider why Minerva would gift María Teresa Mistral's book of poems

### Activities:

- [Identifying Courage](#)
- [Courage Quotes](#)
- [Tracking Courageous Actions](#)

## Part 3: 1960 Chapters 9-12/Epilogue

Lessons 26-41

Unit 4: Hard-Won Liberty

Estimated Time: 16 class periods



## LESSON 26-27:

**LEARNING INTENTION:** Students will be able to identify the different types of character conflict and how it impacts the character

**SUCCESS CRITERIA:** Students will analyze Dedé's major conflicts in her chapter and how it impacts her decision to remain a bystander

### Do Now:

Ask students to consider the characteristics of the makings of a hero and then ask students how the Mirabal sisters have been heroic so far.

### Literary Device/Skill: Character Conflict

[Character Conflict](#) - Internal vs External and Man v Man, Man v Society, Man v Self, and Man v Fate

[Conflict in Literature Video](#)

[Conflict in Literature Video](#)

[Internal and External Conflict Video](#)

### (Optional) Mini Lesson:

Watch the [TedTalk The Psychology of Evil](#) and have students track what makes people commit evil actions and what makes a hero based upon the video

### (Optional) Ask and Discuss:

Focus on the characters in the text so far. Excluding Trujillo, in what ways have the other characters been "evil?" In which ways have their levels of inaction made them culpable to Trujillo's evil actions?

### Whole Group Read

#### Read Chapter 9 Dedé 1994 and 1960

Students should read focusing on analyzing character conflicts and the actions of the characters

### Sample Focus:

- Analyze Dedé's conflicts in this chapter. How does she face a man vs man, man vs self, man vs society, and man vs fate?
  - **Man Vs. Fate:** Dedé hints at many moments that it is fate for her to survive (her father's fortune and the "three fate were approaching, their scissors poised to snip the knot that was keeping Dedé's life from falling apart"). In which ways is Dedé having a conflict with fate in her chapter?
  - **Man vs. Man:** Dedé and her husband, Jaimito. Dedé does not get involved in the rebellion but Dedé is the only character with an unsupportive spouse. Is her inaction justified? How does Dedé face a conflict within her marriage to Jaimito and Jaimito's view of women?
  - **Man vs. Man:** Dedé and her sisters. Dedé feels pressure to help her sisters but is it because she feels she wants to help fight against Trujillo or is it because she doesn't want to be left out?
  - **Man vs. Society:** Dedé vs Society. Dedé does not seem to sympathize at all with Trujillo but strongly disagrees when Minerva labels both Jaimito and their father a *trujillista*. In what ways does Dedé see a different version of society from her sisters?
  - **Man vs Self:** Dedé vs Self. Dedé faces an internal conflict about whether or not to join the rebellion with her sister. What prohibits her from joining? What encourages her to join? How does the conflict affect her? Was Dedé ever considering actually being a part of the rebellion?

### Exit Ticket:

Ask students to analyze Dedé's conflicts and if any of her conflicts resolve or excuse her decision to be inactive in the rebellion.

## LESSON 28-29:

**LEARNING INTENTION:** Students will be able to identify the different types of character conflict and how it impacts the character

**SUCCESS CRITERIA:** Students will analyze Dedé's major conflicts in her chapter and how it impacts her decision to remain a bystander

### Do Now:

## Whole Group Read

### Read Chapter 9 Dedé 1994 and 1960

Students should read focusing on analyzing character conflicts and the actions of the characters

#### Sample Focus:

- Analyze Patria's conflicts in this chapter. How does she face a man vs man, man vs self, man vs society, and man vs fate?
  - **Man Vs. Fate:** Patria's dependence upon religion and God hints at her belief in fate and destiny. In which ways does she seem to have a conflict with fate in her chapter?
  - **Man vs. Man:** Patria vs. Captain Victor Alicinio Peñ. The relationship between Patria and Peña seems to be overly complicated. In what ways is he Patria's antagonist? In what ways is he her savior? How much do we, as readers, blame Peña for his actions if he is following the orders from Trujillo?
  - **Man vs. Society:** Patria and her sisters vs Trujillo's Society. In what ways has living in a dictatorship created a conflict between Patria and her neighbors? How has Trujillo successfully created a culture of distrust and conflict amongst the people?
  - **Man vs Society:** Patria and the Church vs. Trujillo. In what ways is there a conflict between Church and State being depicted in this chapter? How does this conflict change or affect Patria's mind regarding Trujillo?
  - **Man vs. Society:** Patria vs Trujillo. Patria's feelings about Trujillo are in conflict with her desire to save her son. In what ways do we see this conflict affecting Patria? How does it affect her choices?
  - **Man vs Self:** Patria vs Patria. In what ways do we, as readers, see Patria struggling internally throughout Chapter 9?

## LESSON 30: MINI DISCUSSION/SHORT RESPONSE

**LEARNING INTENTION:** Students will be able to discuss openly how character conflicts affect the choices the characters make

**SUCCESS CRITERIA:** Students will successfully cite textual evidence in a discussion comparing Patria and Dedé's conflicts, their choices, and what it reveals about each character.

### Oral Assessment:

Have a mini discussion comparing and contrasting Patria and Dedé's conflict. Students should be asked to analyze how Patria and Dedé differ, even though they are the only siblings who avoid going to jail.

Essential Questions to Address: (Pick 3-4)

- Does an individual have a responsibility to the larger community? To what degree?
- What leads people to stand up against evil/tyranny?
- What qualities make a hero/heroine?
- What defines courage?
- What roles can religion and spirituality play in resistance to oppression?

### Written Assessment:

Afterwards have students write a short response analyzing how both internal and external conflicts influence the character of their choice.

## LESSON 31-32

**LEARNING INTENTION:** Students will start to investigate the text for themes, focusing on symbolism

**SUCCESS CRITERIA:** Students will be able to identify 3 different symbols used within María Teresa's chapter and analyze their importance

### Do Now:

Provide students with a list of symbolic images and ask them what they represent. If students have had practice with symbolism before, have students investigate some of the previous symbols used within the text and ask them what they represent.

### Literary Device/Skill: Theme

Determine the difference between motifs/subjects and themes.

#### *What are themes?*

- They are full statements - they are lessons or morals or some important bit of knowledge the author is attempting to impart upon the reader
  - IE: Authority figures abuse power when given absolute control
- They are inferred - themes are never given by the author
  - They are real world applicable - in order to get the theme, you take the small setting of the story and apply it to big concept of the world

#### *What themes are NOT:*

- They are not character specific
  - IE: A theme is never “Romeo should never have taken the poison so fast.” Instead, a theme could be “People should not act impulsively”
- They are not about the story
- Themes are not one word
  - IE: The motif or topic can be about love and strength, but the theme is a full statement that combines those topics together.

#### [What is Theme? Video](#)

#### [Teaching Theme](#)

#### [What is Theme Video](#)

#### [Topic vs Theme](#)

Authors use repeated motifs/topics and symbolism in order to convey theme

### Mini Lesson/Activity

Create some sample themes and topics and have students pick out which is the theme and what is not the theme. Similarly, the teacher may watch clips and develop their own themes. Correct students when they mistake a theme for a topic/motif or a theme for a main idea.

### Whole Group Read: Chapter 11 María Teresa 1960

- **Track the symbols!** María Teresa’s chapter is filled with both symbolic text and symbolic images. In small groups, have students track symbols provided by the teacher and at least 3 of their own explaining what they represent and their significance to the text.
- Sample symbols:
  - María Teresa’s images of the cell
  - María Teresa’s notebook/diary
  - “Women Political” vs “Nonpolitical”
  - Santicló and Bloody Juan as a symbols of authority
  - The “Little Window”
  - The Crucifix
  - La 40
  - The torn out pages
  - The black towel
  - The OAS
  - The censored moments in the journal

#### Exit Ticket:

- Have students begin to analyze their symbols in connection to the themes.
  - Ask what is Alvarez attempting to reveal to the reader by incorporating a specific symbol?
    - Example: By the use of the symbol of La 40 interrogation room, what is Alvarez attempting to reveal to the reader about the prison system?

**Do Now:**

Have students develop a list of motifs and topics that have been discussed so far throughout *In the Time of the Butterflies*. This topic should include some of the motifs they discovered throughout their analysis of María Teresa's (EX: La 40 as a symbol of government control or abuse of power)

**Practice:**

Develop the topics! In small groups have students find at least 5 quotes in which an assigned motif is discussed throughout the text.

- **Sample Motifs:**

- o Government control
- o Abuse of authority
- o Heroism
- o Courage
- o Dictatorship
- o Bystander
- o Freedom
- o Religion
- o Masculinity
- o Femininity
- o The Role of Women

**Whole Group Read: Chapter 12 Minerva 1960/Epilogue**

Students should read this chapter specifically annotating for more quotes and symbols to add to their motif tracking. By the end of the text, students should have various quotes to support their motifs.

**Teacher-Lead/Small Group:**

Next, have students analyze their quotes. Based upon the topic and the evidence found, what is the author trying to say about that topic? Once they create a statement about the topic, students should have developed their own themes.

**LESSON 36-41**

Day 1.

Possible Prompts:

Writing Prompt Options (750-word essay)

Students will learn to write a short essay with a central claim and support it with evidence from ONLY the texts provided by the teacher.

- Write an essay in which you compare the relationships between the four sisters. How did their relationships affect their buy in to them becoming revolutionaries? Which sister was the driving force?
- When we think about revolutionaries throughout history, they are usually men. While the Mirabel sisters were all married, the story is centered on them and not their husbands and they were the ones known to the power structure. Consider their efficacy and what drove them to act. How did being wives and mothers affect their choices?
- Dede is the only sister left when the fictional interview is being conducted in 1996. Consider the structure of this novel and how it affects readers' understanding of what lead each sister down her path.

After handing out the prompts, have students read them and discuss what the prompt is asking them to do. Review rhetorical modes that students can use and the quotes which students have already explicated. The main rhetorical modes that a student should have mastered by the end of Pre AP II (or

really, any 10<sup>th</sup> grade class) are: Description, Narration, Cause and Effect, Compare and Contrast, Definition, Division and Classification, Examples/Exposition, Process Analysis. In Pre-AP we can teach the classical triangle, ethos, pathos and logos, but this isn't totally necessary. Usually, a writer will use multiple modes in one paper.

Have students create groups based on their interests to brainstorm ideas for each prompt.

## Day 2: Develop the Introduction and Thesis

Anticipated Pitfalls	Solutions
<p>Students may not know how to make an argument.</p>	<p>Use a graphic organizer if students find it easier. Please feel free to use The Four Bases of Writing to help students plan their papers and think about what needs to be in them. <a href="https://docs.google.com/document/d/1ZDmnazzigVcu67IGzETN4xrrc8URHMafgqeu_fk85RE/edit?usp=sharing">https://docs.google.com/document/d/1ZDmnazzigVcu67IGzETN4xrrc8URHMafgqeu_fk85RE/edit?usp=sharing</a></p> <p>Introductory Paragraph:            By the time a student gets to high school, all papers, regardless of what you call them, should have an argument. Students are often unprepared for college because we don't teach them how to make arguments and then how to defend them. They are frequently just asked to write about how they feel about something. Reaction assignments are certainly useful as pre-writing tools, but the ultimate goal should be to write an academic paper.</p> <p>Review:</p> <ul style="list-style-type: none"> <li>● What IS an argument? An argument, put simply, is something which is debatable. You can't make an argument that water is wet. Water is, in fact, wet. You might be able to make the argument that the wetness of water is refreshing for bathing and drinking, but that's fairly simplistic and isn't going to get you very far. You can compare bathing with water to bathing with sand (which is an actual thing) and then take a stand – which one is better based on evidence or that when water isn't available, sand is an alternative, and, again, with evidence.</li> <li>● Yesterday we narrowed in on which prompt you want to tackle, now think about how you will answer that prompt.</li> <li>● Start with what you think will be how you will answer that prompt in a clear statement. (Show an example from a different paper.) You can always revisit this statement later if you find that you are arguing something differently.</li> <li>● Think about your audience. It should be anyone who can read, not who is in this class or who has even read the book in question. Be sure to state the name of the book and the author and give me a very brief synopsis (less than two sentences) about what the novel is about and where your argument is going. Think about it like a map.</li> <li>● Avoid a global “hook” or introductory statement. You may have been taught this but it is not how academic papers are written. Rather than,</li> </ul>

“The world can be a horrible place for women” think about something like, “In *In The Time of the Butterflies* by Julia Alvarez, we see the courage of women in the face of a brutal dictatorship.” This serves the purpose of letting your reader know the name of the novel and the author with also telling us something about what you’re going to write about. After introducing the author, thereafter, refer to them only by last name – Alvarez, in this case. In other papers, you may have more than one author you are referring to. Make sure you follow this rule.

**Day 2 and 3: Choose Appropriate Evidence and Develop Body Paragraphs**

Anticipated Pitfalls	Solutions
<p>Students will not know how to choose appropriate evidence.</p> <p>Students may not know what constitutes a paragraph or have preconceived notions of how long a paragraph or how many paragraphs should be in the paper.</p> <p>Students do not know how to cite evidence correctly</p>	<p>Preempt this by reviewing their motif trackers OR allowing small groups to review their motif tracker together. Push students to choose the best quote that fits with their argument.</p> <p>Explain that a paragraph in an academic paper is comprised of ONE idea using one or more rhetorical modes (above). There is no set number of sentences in a paragraph or set number of paragraphs in a paper, although you should always follow your teacher’s directions. Each supporting paragraph should follow the argument laid out in the first paragraph and have direct quotes to help support the argument.</p> <ul style="list-style-type: none"> <li>● You should use direct quotes from the text(s) as well as ideas for which you give credit to the author. For example:             <ol style="list-style-type: none"> <li>a. <b>Direct quote:</b> The interesting thing about mental illness “which has a pervasive stigma, regardless of socioeconomic class” (Hall 231) is that it is something which crosses so many boundaries.</li> <li>b. <b>Paraphrasing:</b> The stigma surrounding mental illness is something which crosses class boundaries (Hall 231). (This is MLA citation.)</li> </ol> </li> <li>● Part of citing an author is considering her language choices. From the example above, you might want to think about why Hall used the word <i>pervasive</i>. You can spend several interesting sentences talking about what she means when she says pervasive and why she chose that particular word rather than, for example, ubiquitous.</li> </ul>

- Some ideas are common knowledge. Despite what flat-earthers would have you think, the earth is round(ish). You can feel confident in saying that the earth is round without requiring proof. Other things are more specific, and you need to cite it. Let's say you are assign a research paper, and your teacher gives you certain parameters for what sorts of sources you can use. Most teachers won't allow non-academic sources. I suggest that for high school students, giving them a variety of texts to use is more useful. Googling leads, invariably, to plagiarism.
- Note to students: MLA citation is one of many citation patterns, and a good place to learn about them is from OWL Purdue. But MLA citation is what you will *mostly* use in your classes, especially your writing intensive courses.
- You should use direct quotes from the text(s) as well as ideas for which you give credit to the author. For example:
  - c. **Direct quote:**  
The interesting thing about mental illness "which has a pervasive stigma, regardless of socioeconomic class" (Hall 231) is that it is something which crosses so many boundaries.
  - d. **Paraphrasing:**  
The stigma surrounding mental illness is something which crosses class boundaries (Hall 231).  
(This is MLA citation.)
- Part of citing an author is considering her language choices in your explication. From the example above, you might want to think about why Hall used the word *pervasive*. You can spend several interesting sentences talking about what she means when she says pervasive and why she chose that particular word rather than, for example, ubiquitous.
- Some ideas are common knowledge. Despite what flat-earthers would have you think, the earth is round(ish). You can feel confident in saying that the earth is round without requiring proof. Other things are more specific, and you need to cite it. Let's say you assign a research paper, and your teacher gives you certain parameters for what sorts of sources you can use. Most teachers won't allow non-academic sources. I suggest that for high school students, giving them a variety of texts to use is more useful. Googling leads, invariably, to plagiarism.
- Note to students: MLA citation is one of many citation patterns, and a good place to learn about them is from

OWL Purdue. But MLA citation is what you will *mostly* use in your classes, especially your writing intensive courses.

- Try not to rely on sites like Grammarly which don't always give good advice.
- When writing about non-fiction, write in past tense. When writing about fiction, write in present tense (unless it is the past tense of the story). For example, Minerva **is** influenced by the Cuban revolution and **is** the most political of the sisters. That's the present tense of what is happening in the novel (which happens over a long period). But we don't start with the birth of any of the sisters, so: All four of the sisters **were** born and **died** in the Dominican Republic. Their births and deaths are outside the time frame of the novel. The reasoning for this is that fiction happens every time you read it, so it is always present tense. If you were writing about the historical sisters, you'd use past tense, because you are then working with non-fiction.

#### Day 4: Develop a Conclusion

Anticipated Pitfalls	Solutions
Students do not know the purpose of a conclusion	Students are often taught to simply restate the argument in a new way, as if their reader hasn't just read the argument and then many paragraphs supporting that argument. A conclusion is where a student should ask: SO WHAT? Why is this important? Perhaps a student has written about the patriarchy how the Mirabal sisters defied the gender norms of their time. Well, gender norms are still under attack today, aren't they? Learning that there were women revolutionaries in the 50s is important to people thinking about gender norms today and how the patriarchy is still affecting how we think about women.

#### Day 5: Peer Review

- Peer Review should be structured and purposeful. Ask peers to use the Four Bases of Writing and to check each item in 1 – 3. Avoid 4 unless blatantly obvious.

#### Day 6 or before due date:

- Proofreading: Get your students in the habit of proofreading. They *know* that "I" as a personal pronoun is always capitalized and that proper names are capitalized. Failure to capitalize in a formal paper is simply lazy. Subject verb agreement is something that can be a little trickier, which is why you may need to teach that, especially if standard English is not easy for your student (and it isn't for MANY people). Mistakes because they don't know are easier to forgive/ and then teach, than mistakes because they were too lazy to fix it. Some students write on their phones (which is a bad idea) but they



aren't texting and they can download Word on their phones, where it will automatically capitalize the personal pronoun automatically. Google Docs has plusses, but Word can be a much better tool.

- Read your work aloud to someone before you submit it.
- Use The Four Bases of Writing and check off each question.
- Think about the big picture of your paper and make sure that you are fully responding to the prompt and saying what you mean to say.

## LESSON FOUNDATION

### Vocabulary

**oversight**

a mistake resulting from inattention

Dede apologizes for her oversight and introduces the woman to her niece.

**delirious**

marked by uncontrolled excitement or emotion

The interview woman is delirious at the good fortune of meeting both sister and daughter of the heroine of the Fourteenth of June underground.

**docile**

willing to be taught or led or supervised or directed

She had always been the docile middle child, used to following the lead.

The Latin docere means "to teach."

**domineer**

rule or exercise power over in a cruel and autocratic manner

Her life had gotten bound up with a domineering man, and so she shrank from the challenge her sisters were giving her.

**demise**

the time when something ends

She herself was preoccupied—by the births of their sons, by the family setbacks after Papa was jailed, by Papa's sad demise and death, by their own numerous business failures.

**vestibule**

a large entrance or reception room or area

He left her sitting in the small vestibule while he finished up with the delivery Dede could hear going on in the adjoining choir room.

**rendezvous**

a meeting planned at a certain time and place

She told herself that she was going to be late for her rendezvous.

**curt**

speaking in a terse, rude, or abrupt way

He was curt in his greetings, even to Manolo, whom he had always liked.

**assess**

estimate the nature, quality, ability or significance of

Dona Leila hurried out to assess the porch.

**reconciliation**

the reestablishment of cordial relations

"We went to Jarabacoa," Minerva reminded Manolo in a tight voice that suggested she disapproved of the reconciliation he was engineering.

**deadlock**

a situation in which no progress can be made

Her statement broke the deadlock, though it was probably the last thing Minerva had intended.

**dismantle**

tear down so as to make flat with the ground

He had not wanted Dede to accompany me either, but she said she could not allow me to dismantle my house alone.

**desecrate**

violate the sacred character of a place or language

All of it violated, broken, desecrated, destroyed.

**conflagration**

a very intense and uncontrolled fire

And Nelson and Pedrito, seeing the conflagration and fearing for Patria and the children, came running down from the hills, their hands over their heads, giving themselves up.

**connoisseur**

an expert able to appreciate a field

He had an emergency, he told Dede, but being a connoisseur of fear, she guessed he was afraid.

The Old French connoistre means "to know" and is itself derived from the Latin cognoscere, "to learn").

**anguish**

extreme mental distress

But for now, she wanted to spare the child even a moment of further anguish.

**unbearable**

incapable of being put up with

The screams from the wagon were unbearable to hear.

**confiscate**

take temporary possession of a security by legal authority

They were confiscating the two vehicles registered under a prisoner's name.

**insomnia**

an inability to sleep

It was not the naughty insomnia that resulted from a trip out to the shed to listen to the contraband station.

**proposition**

a suggestion offered for acceptance or rejection

I guess I saw it as a clear-cut proposition I was making El Jefe.

**empathic**

showing understanding of the feelings of others

Raulito was having one of his crying fits and Jacqueline, who is empathic when it comes to tears, had joined in.

**grievous**

causing or marked by grief or anguish

"We cannot remain indifferent to the grievous blows that have afflicted so many good Dominican homes..."

**depicted**

represented graphically by sketch or design or lines

The sun was shining through the stained glass window of John the Evangelist, depicted in a loincloth some church ladies had complained was inappropriate, even in our tropical heat.

**hilarity**

great merriment

Inside, Dede and I could barely contain our hilarity.

**pittance**

an inadequate payment

Capitan Victor Alicinio Pena was listed in the real estate transactions as having bought the old Gonzalez farm from the government for a pittance.

**distracted**

having the attention diverted especially because of anxiety

I tried not to be distracted, but to keep right on praying.

**inflection**

the patterns of stress and intonation in a language

I don't know if I was praying as much as listening intently—trying to judge the success of my petition from every pause and inflection in Pena's voice.

**allegation**

a formal accusation against somebody

Their allegations against the government were lies.

**indiscreet**

lacking discretion; injudicious

That night as we walked in the garden, I admitted to Mama that I had made an indiscreet promise.

**functionary**

a worker who holds or is invested with an office

Finally, we were escorted down the hall by a nervous little functionary, who kept checking his watch and motioning for us to hurry along.

**interminable**

tiresomely long; seemingly without end

All the way down that interminable hall, Noris held tight to my hand.

**consequence**

the outcome of an event

As a consequence, there have been extra guards patrolling the hall outside our cell, so I didn't dare write until tonight.

**solidarity**

a union of interests or purposes among members of a group

Minerva and El Rayo cooked up this idea that everyone without exception was to wear a crucifix as a symbol of our solidarity.

**unfounded**

without a basis in reason or fact

Now she'd see that her fears were unfounded.

**privilege**

a special advantage or benefit not enjoyed by all

Magdalena has taught me more about how privileged I really am than all of Minerva's lectures about class.

**memento**

a reminder of past events

Some of them I'd taught how to write their names, so this is a real memento of my time here.

**passive**

peacefully resistant in response to injustice

Elsa had given me this book when I first got out of prison to show me, she said, that being passive and gentle could be revolutionary.

**rhetoric**

using language effectively to please or persuade

What I needed was a shot of Fidel's fiery rhetoric.

**escapade**

a wild and exciting undertaking

One night long ago, he had kept Manolo and me, as well as Elsa, in stitches with tales of his journalistic escapades.

**diminished**

made to seem smaller or less, especially in worth

That story was remembered my way, but I felt diminished hearing it.

**reinstate**

bring back into original existence, function, or position

It was the end of September before visiting days were reinstated at La Victoria, and we got to see the men.

**fabricate**

make up something artificial or untrue

We grew suspicious, for a stranger in our midst probably meant a SIM plant with a fabricated name.

**imperious**

having or showing arrogant superiority

Mama murmured her good days, but Dede gave the chauffeur the imperious look of a mistress whose servant has disobeyed her wishes.

**reprieve**

a relief from harm or discomfort

I felt giddy, as if I'd been granted a reprieve from my worse fears.

**ubiquitous**

being present everywhere at once

I had a brief, ludicrous picture of the old, rather heavy woman banging a SIM over the head with her ubiquitous black purse.

**Assessed Standards for this lesson****CCSS.ELA-LITERACY.RL.9-10.1**

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

**CCSS.ELA-LITERACY.RL.9-10.2**

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CCSS.ELA-LITERACY.RL.9-10.3**

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**CCSS.ELA-LITERACY.RL.9-10.4**

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

**CCSS.ELA-LITERACY.RL.9-10.5**

Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

**CCSS.ELA-LITERACY.RL.9-10.6**

Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

**CCSS.ELA-LITERACY.W.9-10.1**

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CCSS.ELA-LITERACY.W.9-10.1.A**

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.

**CCSS.ELA-LITERACY.W.9-10.1.B**

Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.

**CCSS.ELA-LITERACY.W.9-10.1.C**

Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

**CCSS.ELA-LITERACY.W.9-10.1.D**

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

**CCSS.ELA-LITERACY.W.9-10.1.E**

Provide a concluding statement or section that follows from and supports the argument presented.

**Focus Question(s) for This Lesson**

Themes:

- What are the motifs discussed in the text?
- How are those motifs discussed?
- What is the theme Alvarez is attempting to convey based upon the motifs?
- How does Alvarez convey themes in the text, including the use of diction, symbolism, setting, and characterization?

### **Assessment(s)**

Self-Assessment/Peer Assessment/Teacher Assessment

Peer Assessment:

Peer Review and Feedback

Teacher Assessment:

Socratic Seminar

Essay

### **Feedback (Peer to peer/student to teacher/teacher to student)**

Peer Feedback:

Essay Peer Review

Teacher Feedback:

Motif Tracker

Theme Developer

Essay Planner