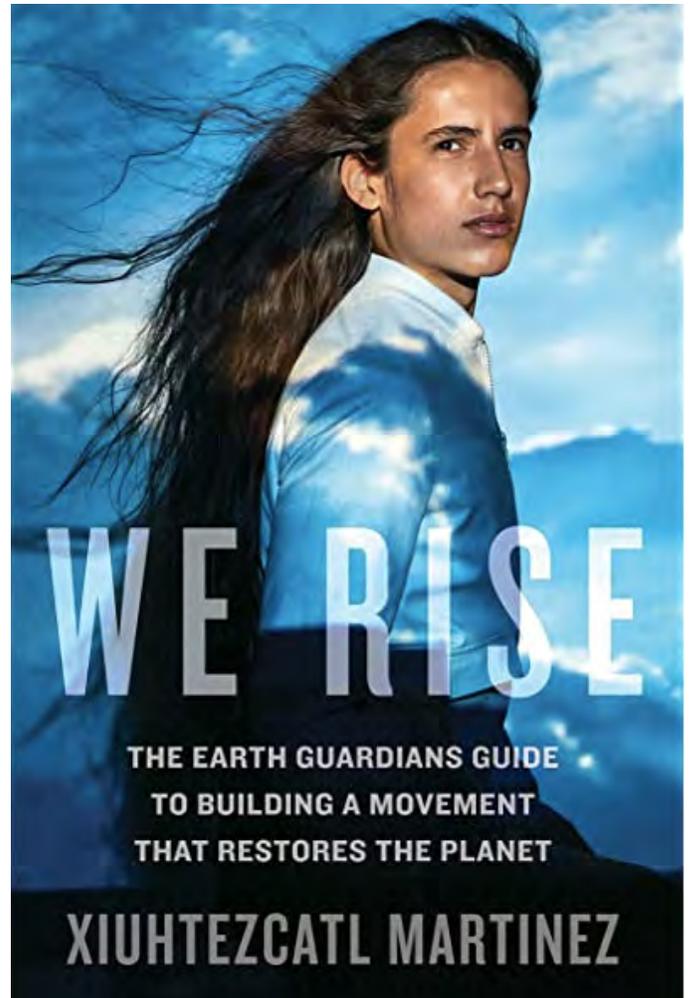
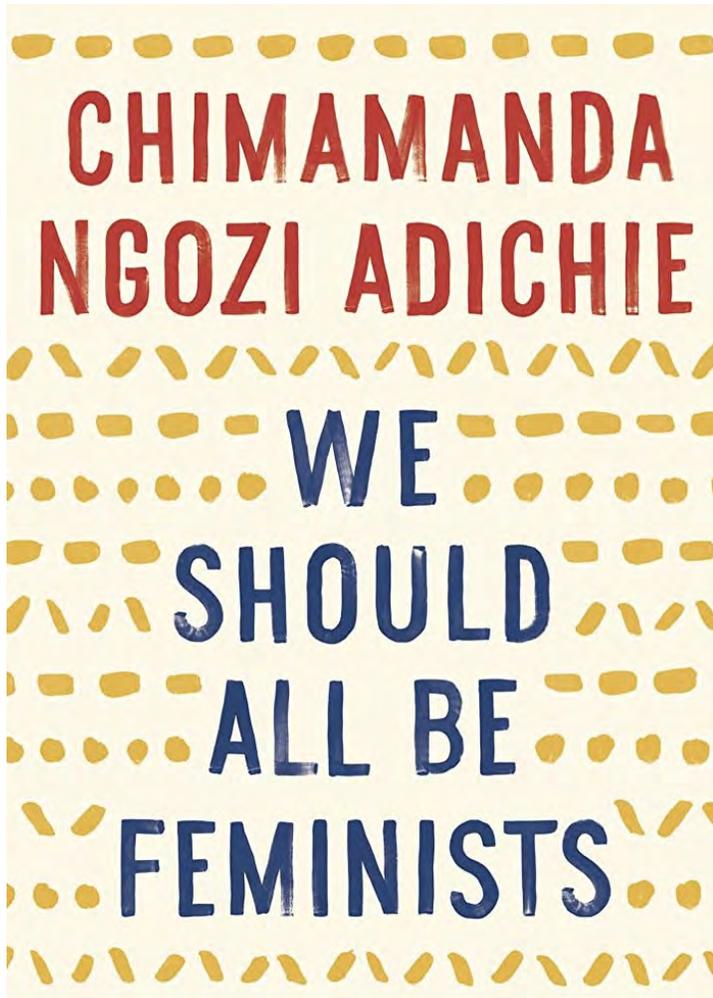


# NATIVE LITERATURE PROGRAM DESIGN

11/12<sup>th</sup> GRADE



## UNIT 2

## The Art of Persuasion



UNIT 2

The Art of Persuasion

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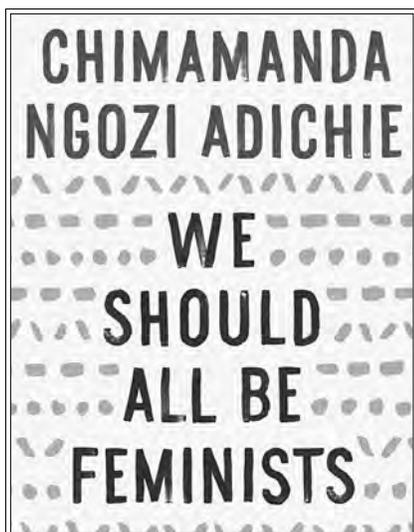
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Core Texts:



***We Should All Be Feminists***

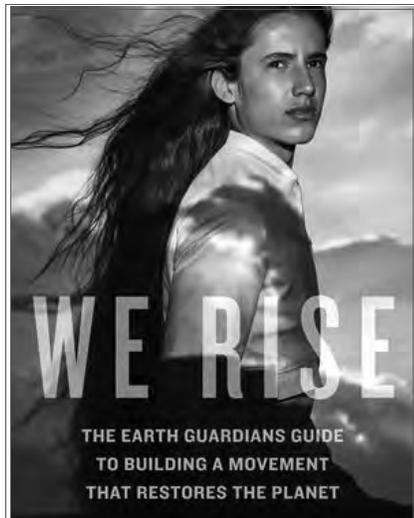
by Chimamanda Ngozi Adichie (Nigerian)

Genre: Nonfiction / Essay

Grade level: 9 - 12

Lexile Level: 940L

[👉 We Should All Be Feminists](#)



***We Rise - Prologue***

***“An Uncharted Territory: A New Chapter in My Life”***

by Xiuhtezcatl Martinez

Genre: Nonfiction

Grade level: 9 - 12

Lexile Level: 1150L

[👉 Xiuhtezcatl Martinez’s hip-hop lyrics](#)

Unit Supporting Texts:

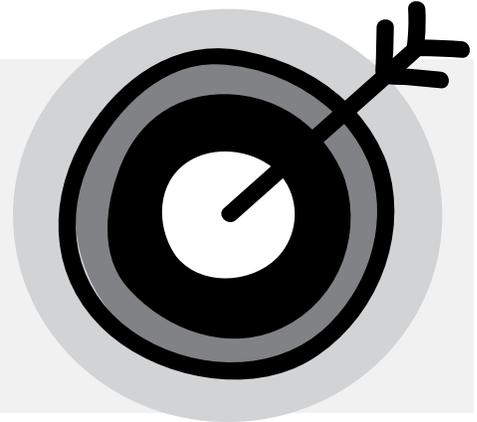
[👉 Adichie’s Ted Talk TEDxEuston April 12, 2013](#)

[👉 Transcription/YouTube video of Xiuhtezcatl Martinez’s United Nations Speech](#)

## UNIT 2 - DESIRED RESULTS

# BIG IDEAS

- Inclusion
- Intersectionality
- Rhetorical situation:  
focus on audience, genre
- Rhetorical analysis



### Essential Questions

(based on yearlong Big Idea)

- How do writers construct effective persuasive texts in a given rhetorical situation?
- How do we make our world more just?

### Enduring Understandings

(based on yearlong Big Ideas)

- Writers' perceptions of an audience's values, beliefs, needs, and background guide the choices they make.
- Effective writers and readers develop a critical awareness of the ways professional writers appeal to and persuade their audiences.
- Language shapes our social identities.



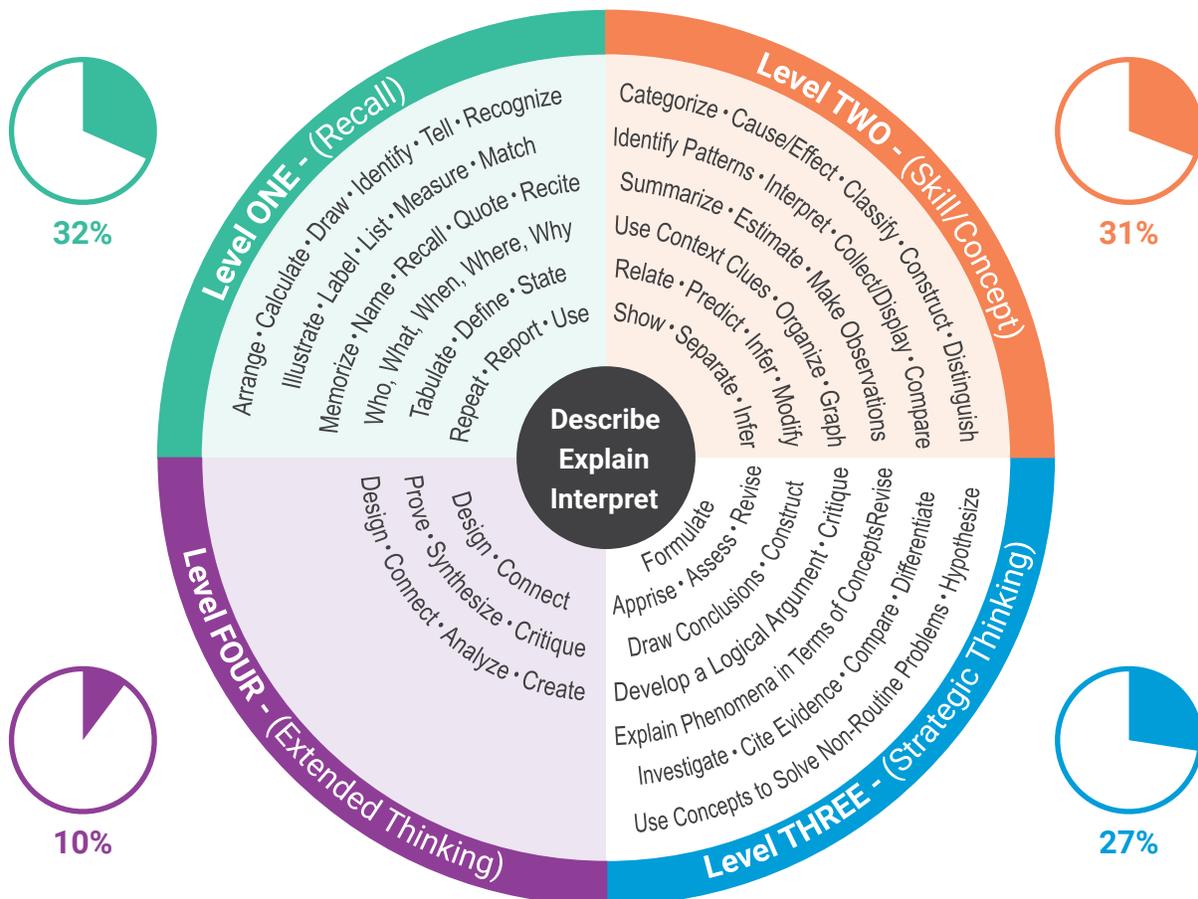
### UNIT Depth of Knowledge (DOK) Levels

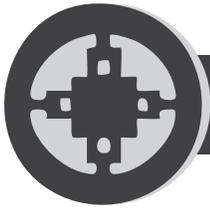
Research overwhelmingly shows a strong positive correlation between student engagement and academic success, retention, and overall student well-being. In the spring of 2025, NISN conducted an audit of the Native Lit curriculum for both Depth of Knowledge (DOK) and Universal Design for Learning (UDL) to both inform users and teacher designers and provide opportunities for adaptation and localization to meet the needs of their students and communities.

Norman Webb developed the Depth of Knowledge (DOK) framework in the late 1990's to categorize expectations and learning tasks according to the complexity of engagement required. It is important for educators to be aware of what makes a task complex vs difficult so that teachers can manage and adjust the rigor and or depth of their academic expectations of their students. (Webb, 2023)

#### Reference Articles:

- [An Inside Look at Webb's Depth of Knowledge](#) / [Using Webb's Depth of Knowledge to Increase Rigor](#)





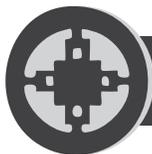
## The Universal Design for Learning Guidelines

### What is UDL?

The UDL Guidelines are a tool used in the implementation of **Universal Design for Learning**, a framework developed by **CAST** to improve and optimize teaching and learning for all people based on scientific insights into how humans learn. **The goal of UDL** is learner agency that is purposeful & reflective, resourceful & authentic, strategic & action-oriented.

The guidelines offer a set of concrete suggestions that can be applied to any discipline or domain to ensure that all learners can access and participate in meaningful, challenging learning opportunities. The new iteration of the UDL Guidelines responds to a strong call from the field—both practitioners and researchers alike—to address critical barriers rooted in biases and systems of exclusion for learners with and without disabilities.

Citation: [udlguidelines.cast.org](http://udlguidelines.cast.org)



### UDL Guidelines

	Design Multiple Means of Engagement	Design Multiple Means of Representation	Design Multiple Means of Action & Expression
Access	<p>Design Options for <b>Welcoming Interests &amp; Identities</b></p> <ul style="list-style-type: none"> <li>Optimize choice and autonomy</li> <li>Optimize relevance, value, and authenticity</li> <li>Nurture joy and play</li> <li>Address biases, threats, and distractions</li> </ul>	<p>Design Options for <b>Perception</b></p> <ul style="list-style-type: none"> <li>Support opportunities to customize the display of information</li> <li>Support multiple ways to perceive information</li> <li>Represent a diversity of perspectives and identities in authentic ways</li> </ul>	<p>Design Options for <b>Interaction</b></p> <ul style="list-style-type: none"> <li>Vary and honor the methods for response, navigation, and movement</li> <li>Optimize access to accessible materials and assistive and accessible technologies and tools</li> </ul>
Support	<p>Design Options for <b>Sustaining Effort &amp; Persistence</b></p> <ul style="list-style-type: none"> <li>Clarify the meaning and purpose of goals</li> <li>Optimize challenge and support</li> <li>Foster collaboration, interdependence, and collective learning</li> <li>Foster belonging and community</li> <li>Offer action-oriented feedback</li> </ul>	<p>Design Options for <b>Language &amp; Symbols</b></p> <ul style="list-style-type: none"> <li>Clarify vocabulary, symbols, and language structures</li> <li>Support decoding of text, mathematical notation, and symbols</li> <li>Cultivate understanding and respect across languages and dialects</li> <li>Address biases in the use of language and symbols</li> <li>Illustrate through multiple media</li> </ul>	<p>Design Options for <b>Expression &amp; Communication</b></p> <ul style="list-style-type: none"> <li>Use multiple media for communication</li> <li>Use multiple tools for construction, composition, and creativity</li> <li>Build fluencies with graduated support for practice and performance</li> <li>Address biases related to modes of expression and communication</li> </ul>
Executive Function	<p>Design Options for <b>Emotional Capacity</b></p> <ul style="list-style-type: none"> <li>Recognize expectations, beliefs, and motivations</li> <li>Develop awareness of self and others</li> <li>Promote individual and collective reflection</li> <li>Cultivate empathy and restorative practices</li> </ul>	<p>Design Options for <b>Building Knowledge</b></p> <ul style="list-style-type: none"> <li>Connect prior knowledge to new learning</li> <li>Highlight and explore patterns, critical features, big ideas, and relationships</li> <li>Cultivate multiple ways of knowing and making meaning</li> <li>Maximize transfer and generalization</li> </ul>	<p>Design Options for <b>Strategy Development</b></p> <ul style="list-style-type: none"> <li>Set meaningful goals</li> <li>Anticipate and plan for challenges</li> <li>Organize information and resources</li> <li>Enhance capacity for monitoring progress</li> <li>Challenge exclusionary practices</li> </ul>

Citation: CAST (2024). Universal Design for Learning Guidelines version 3.0 [graphic organizer]. Lynnfield, MA: Author



### UNIT LESSONS - UDL

	Design Multiple Means of Engagement	Design Multiple Means of Representation	Design Multiple Means of Action & Expression
Access	Design Options for Welcoming Interests & Identities Lessons: 1, 2, 3, 4, 5, 6, 7, 8	Design Options for Perception Lessons: 1, 2, 3, 4, 5, 6, 7, 8	Design Options for Interaction Lessons: 1, 2, 3, 4, 5, 6
	Design Options for Sustaining Effort & Persistence Lessons: 1, 2, 3, 4, 5, 6, 7	Design Options for Language & Symbols Lessons: 1, 2, 7, 8	Design Options for Expression & Communication Lessons: 2, 4, 7
Support	Design Options for Emotional Capacity Lessons: 1, 2, 3, 5, 6, 7, 8	Design Options for Building Knowledge Lessons: 1, 2, 3, 4, 5, 6, 7, 8	Design Options for Strategy Development n/a
Executive Function			



#### Teacher Tip:

- Anytime there is reading, include Text to Speech (UDL area of Interaction: 4)
- Set meaningful goals for each lesson(s) to further develop UDL area of Strategy Development: 6
- Continually using and referring back to Anchor Charts engages students in building upon prior knowledge and making connections to new learning UDL area of Expression and Communication: 5

## UNIT 2 - ASSESSMENT EVIDENCE

### Transfer Statement:

We want our students to analyze the structure and genre as well as how an author’s appeals to the audience in order to evaluate an argument’s development and effectiveness, so that in the long-run, on their own, they will be able to understand the complexity of the art of persuasion and utilize argument to make strong points and solve real problems.

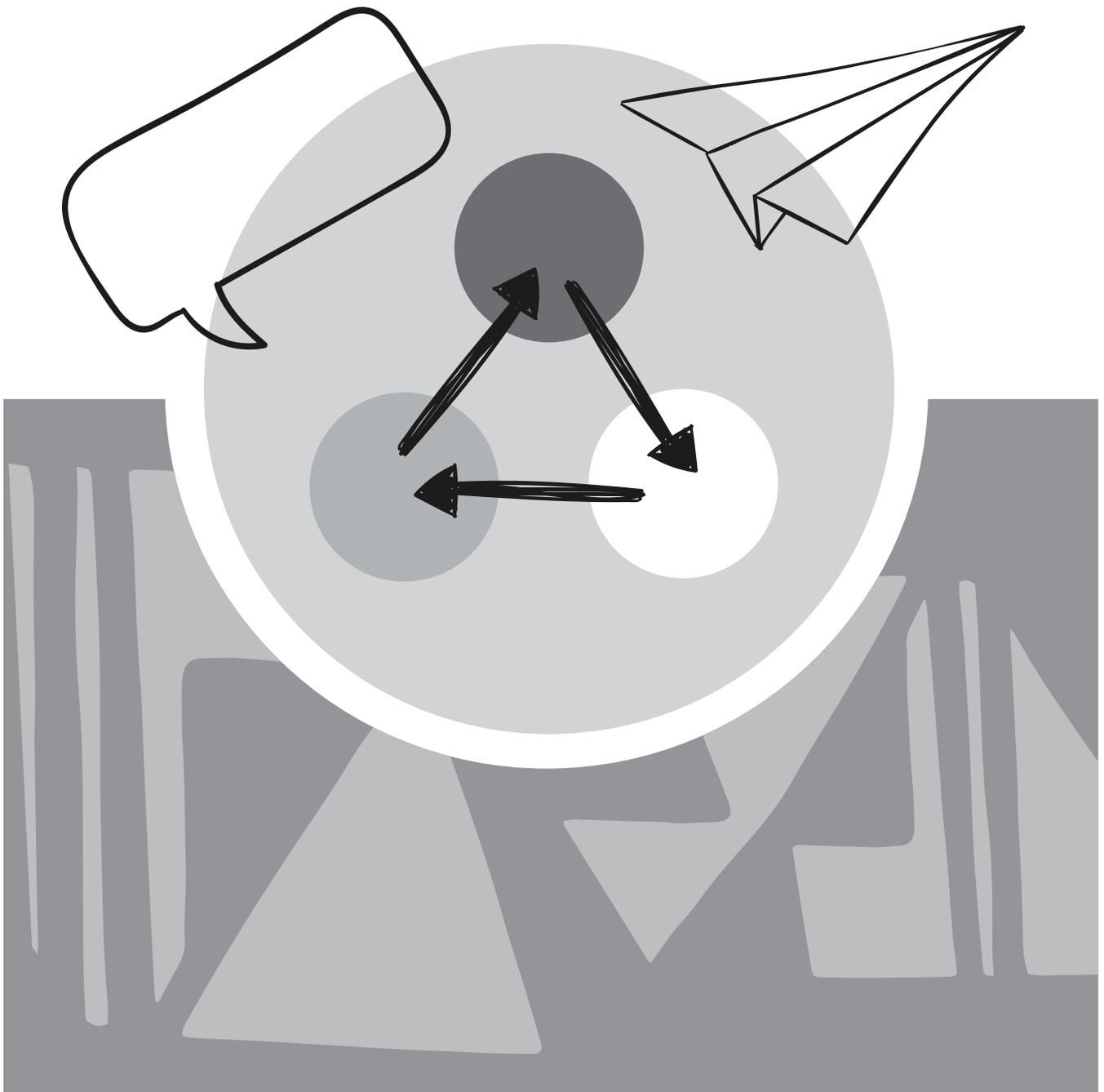


### Performance Assessment

**USE GRASPS**

<b>Goal:</b>	You are closely “reading” (watching, listening to) a song in order to understand how a similar message can be effectively argued through different genres.
<b>Role:</b>	Student as music reviewer.
<b>Audience:</b>	The instructor and peers.
<b>Scenario:</b>	There are many, many different ways in which a writer can create an effective argument. However, even if the message and purpose are similar, a writer will make different rhetorical choices when they shift genres and audiences. You will be introduced to Xiuhtezcatl Martinez’s message through his speech to the United Nations (both the YouTube video and transcript) as well as the introduction to his book, <i>We Rise</i> . You will then publicly annotate the lyrics of one of Xiuhtezcatl Martinez’s songs by identifying and analyzing his rhetorical choices in his selected genre and mode. Students will also write a 500-750 word music review of one of Xiuhtexcatl Martinez’s songs which synthesizes their annotations to evaluate the rhetorical choices in light of the overall organization within the selected genre and mode.
<b>Product:</b>	A 500-750 music review of one of Xiuhtexcatl Martinez’s songs.
<b>Standards:</b>	<a href="#">See Appendix page 12</a>

# UNIT 2 - SCOPE + SEQUENCE



LESSON 1

Topical EQ to frame the lesson for students in content, skill, or both:

- What is feminism?

## Lesson Narrative:

**Suggested Timeframe:** 1 - 45 minute class

**AIM:** To gain a baseline understanding of the term “feminism”.

**Mini-lesson:**

**Journal Write** (5-10 minutes): What does “feminism” mean to you? Where have you heard the word before? What associations do you have with the word? Do you consider yourself a feminist?

**Workshop:**

First, pair-share responses. Then, informal discussion: revisit each question, ask several students to share out with the whole class.

**Closing:**

Based on student responses, capture a literal and connotative definition of the term “feminism.” Students record this in their notebooks.

**Homework Extension:**

**At home discussion:** Talk to your parents, grandparents, siblings and/or extended family about the term “feminism”. What is their understanding? Do they consider themselves feminists?

## Embedded Assessment(s)

Feminism Journal Write.

### LESSON 2

**Topical EQ to frame the lesson for students in content, skill, or both:**

- What is the rhetorical situation of [👉 We Should All Be Feminists?](#)

## Lesson Narrative:

**Suggested Timeframe:** 3 - 45 minute class periods.

**AIM:** To establish the rhetorical situation of *We Should All Be Feminists*.

**Mini-lesson:**

Revisit the literal and connotative definitions of feminism that were established in the previous lesson. Review elements of the rhetorical situation: writer, exigence, context, purpose, message, audience.

**Workshop:**

**Group annotation:** Circle up, read aloud, pause to give students time to highlight/annotate, have a few students share annotations, particularly questions. Continue this until class is almost over. The text is a bit longer but quite accessible. Annotation can also be done on [👉 hypothes.is](#), an online social annotation tool. Students are reading for comprehension and to complete the rhetorical situation graphic organizer. Students should also have the graphic organizer available (online or hard copy) to begin while reading.

**Closing:**

Each student writes on a Post-It one new idea they learned about feminism thus far from the reading.

**Homework Extension:**

Assign the rest of the reading as homework, or continue to annotate and share as a group in class. The graphic organizer can also be completed in class (in pairs - recommended) or as homework (independently).

## Embedded Assessment(s)

Annotations for *We Should All Be Feminists*. [👉 Rhetorical Situation Graphic Organizer](#)

**Topical EQ to frame the lesson for students in content, skill, or both:**

- Are you convinced, as Adichie states, that we “should all be feminists”? Why or why not?

## Lesson Narrative:

**Suggested Timeframe:** 3 - 45 minute class

**AIM:** For students to deepen their understanding of *We Should All Be Feminists* through Socratic Seminar.

### Mini-lesson:

**First class period:** Review [Seminar Goals and Rubric](#). Review [Levels of Questioning](#) (there are many different ways of teaching students to create their own discussion questions, but generally speaking, avoid questions that are “Level 1” or “Fact/Summary/Definition” types of questions. These clarifying questions could be answered during the group annotation process.)

**Second class period:** Review [Socratic Seminar Fishbowl Tracker Sheet](#).

### Workshop:

**First class period:** Students review their annotations and develop at least two discussion questions. Display questions on a large Post-It or whiteboard so they can be referenced during discussion.

**Second class period:** Divide the class in half - half on the outside of the “fishbowl” and half on the inside. Students outside the “fishbowl” receive a copy of Socratic Seminar Fishbowl Tracker Sheet. Teacher logs references, use of evidence and analysis using the [Teacher Tracking: Socratic Seminar](#) graphic organizer. Students discuss for approximately 30 minutes.

**Third class period:** Students that were on the outside are now inside the “fishbowl” and vice versa. Discussion for 30 minutes.

### Closing:

Students spend 10-15 minutes reflecting and responding to (either written in notebooks or orally) the Topical EQ, “Are you convinced, as Adichie states, that we ‘should all be feminists’? Why or why not?”

## Embedded Assessment(s)

**Socratic Seminar Rubric:** review teacher and student tracking notes and determine score via Seminar Goals and Rubric. Alternatively, students can reflect on the rubric and their participation, as well as read through the peer tracking notes and score themselves, noting one strength and one skill to improve upon.

[Socratic Seminar practice SELF-REFLECTION](#)

[Rubric to Assess Discussion Performance in Seminar](#)

**Topical EQ to frame the lesson for students in content, skill, or both:**

- What is the structure of Adichie’s argument?

## Lesson Narrative:

**Suggested Timeframe:** 1 or 2 - 45 minute class

**AIM:** To identify the thesis, reasons/subclaims and various types of evidence in Adichie’s argument.

**Mini-lesson:**

Review the  [basic elements of argument and definitions](#).

**Workshop:**

As a class, identify Adichie’s thesis, then begin to work through the text to identify reasons/subclaims. At this point the teacher can choose to continue identifying the subclaims for the entire text with the whole class, or break the text into sections and have students work in groups to identify subclaims. Once the subclaims are accurately identified, go back to the first subclaim and, as a class, identify the evidence used to support it. Continue as a class or in small groups to identify at least one specific piece of evidence to support each of the subclaims.

**Note:** Students typically struggle at first to differentiate between claims and evidence, so this might take quite a bit of practice at first as a whole class to make sure they are on the right track before putting them into small groups.

**Recommendation:** Prior to this lesson, the teacher identifies the subclaims and evidence so there is a definitive list to reference as the class works through the text.

**Closing:**

Merge the whole class and small group information into a large visual (on a computer or a whiteboard) that mirrors the structure in the basic elements of argument.

**Homework Extension:**

In preparation for the next lesson, have students watch Adichie’s original version of *We Should All Be Feminists* as a  [Ted Talk](#) on YouTube.

## Embedded Assessment(s)

 [Basic Elements of Argument and Definitions](#). This formative assessment can be individually, in small groups, or can be completed as a class to gauge understanding.

### LESSON 5

**Topical EQ to frame the lesson for students in content, skill, or both:**

- Does a shift in audience and genre alter the effectiveness of Adichie's argument? Why or why not?

## Lesson Narrative:

**Suggested Timeframe:** 1 - 45 minute class period (If students were not assigned the Ted Talk as homework, this lesson will require 2 class periods.)

**AIM:** For students to discuss how an argument changes when the mode and genre shift.

**Mini-lesson:**

Review how a Venn Diagram is utilized as a tool to compare and contrast ideas.

**Workshop:**

Students create a Venn Diagram (this could be one large Venn Diagram on a whiteboard, a  **pre-made hard copy** distributed in small groups or an individual graphic in their notebooks). Students are contrasting the two genres: the left circle is for Adichie's Ted Talk, the right circle is for her book. Starting with the audience (primary and secondary) and mode (oral vs. written), have students list key differences in the outside portion of the circle. Starting with the message (or main idea/thesis), have students list the similarities in the overlapping portion of the diagram. Students should be as specific as possible. Students share out/discuss the effect and possible advantages or disadvantages of those differences.

**Closing:**

Students complete a brief exit ticket or journal write: Which genre did they think was more effective? (i.e., Which genre was more persuasive?) Why?

## Embedded Assessment(s)

Venn Diagram completed as a whole class, in small groups or individually.

**Topical EQ to frame the lesson for students in content, skill, or both:**

- Given what you understand about Martinez as a speaker/writer and his intersecting identities, how might he appeal to and persuade his audience?

## Lesson Narrative:

**Suggested Timeframe:** 2 45-minute class periods

**Warm-up Suggestion:** Students read the definition of  [Intersectionality from the Equity Glossary](#).

**Quickwrite:** What are your ways that your identity “intersects”? Or, what are your “multiple identities”? Connect at least one of those identities to one of your values or beliefs.

**AIM:** Students determine the values, beliefs, needs and background of the writer (Xiuhtezcatl Martinez) and those of his anticipated audience (the United Nations General Assembly) by closely reading and annotating the Prologue of *We Rise*.

**Mini-lesson:**

1. Xiuhtezcatl Martinez’s prologue provides context and backstory to his 2015 speech to the United Nations General Assembly.
2. Review the elements of the rhetorical situation, focus on “speaker/writer” and “audience”.
3. Check background knowledge regarding the United Nations; What is it? Where is it? What purpose does it serve? Who are the delegates? What is the “General Assembly”? What purpose does it serve?

**Workshop:**

**Group annotation:** Hand out copies of  [We Rise: Prologue](#).

Circle up, read aloud, pause to give students time to highlight/annotate; have students share annotations, particularly questions. Continue this until class is almost over. The text is a bit longer but quite accessible. Students are reading for comprehension and to complete the writer/audience graphic organizer. Students should also have the graphic organizer available (online or hard copy) to begin while reading.

**Note:** Teachers with access to AP Classroom may also choose to assign Understanding Audience Skill 1.B: Daily Videos 1, 2 & 3 and this  [accompanying graphic organizer](#) to deepen understanding of the audience as it functions in the rhetorical situation.

**Closing:**

Return to the definition of intersectionality. Have students answer the first question at the bottom of the Graphic Organizer assessment - What are Xiuhtezcatl Martinez’s “intersecting identities”? Pair share, then each pair shares their list with the entire class. Document each idea until none of the “identities” are repeated.

**LESSON 6** *continued*

**Homework Extension:**

Teacher may choose to assign the rest of the reading and graphic organizer as homework, or complete work in a second class period.

## Embedded Assessment(s)

 [We Rise Graphic Organizer: Writer/Audience](#)

### LESSON 7 - Day 1

**Essential Question:**

- How does Xiuhtezcatl Martinez construct an effective persuasive speech given the rhetorical situation?

**Topical EQ to frame Day 1 of Lesson 7 for students in content, skill, or both:**

- What do you notice about the speaker/writer Xiuhtezcatl Martinez?

## Lesson Narrative:

**Suggested Timeframe:** 7- 45-minute class periods

**Warm-up Suggestion:** Students will actively watch the [👉 9 minute speech by Martinez](#). While listening and observing, students will complete an informal quickwrite with the sentence starter: “I notice...”

**AIM:** Students demonstrate a clear understanding through shared ideas/annotation of Xiuhtezcatl Martinez’s speech to the United Nations.

**Mini-lesson:** Review [👉 Annotation Guide](#) and explanation of [👉 annotation strategies](#) (optional).

**Workshop Day 1:**

**Group annotation:** Hand out copies of the transcript of [👉 Xiuhtezcatl Martinez’s UN speech](#). Circle up, read aloud, pause after each paragraph (there are 5 total) to give students time to highlight/annotate. Have several students share annotations for each paragraph, particularly questions. The first reading is focused on comprehension. Students should add to their annotations based on insights and questions from other students. Possible vocab: Mexihcah, divesting, fossil fuel, COP 21, renewable energy.

**Closing:**

Return to the documented list of “identities” from the previous lesson. Students share what they noticed about Xiuhtezcatl Martinez either from the video or the transcript. Add ideas to the list as needed.

**Homework Extension:**

Independently complete the reading/annotating of the transcript as needed.

## Embedded Assessment(s)

Annotated transcript, informal quickwrite.

### LESSON 7 - Day 2

**Topical EQ to frame Day 2 of Lesson 7 for students in content, skill, or both:**

- What is the rhetorical situation of Xiuhtezcatl Martinez's United Nations speech?

## Lesson Narrative:

**Warm-up Suggestion:** Return to the graphic organizer you completed that defined the perceived values, beliefs, needs and background of the United Nations General Assembly. Now that you've listened to and read the speech, how does your perception of the audience differ? How is your perception the same?

**AIM:** To establish the rhetorical situation of Xiuhtezcatl Martinez's speech to the United Nations.

**Mini-lesson:** Review the components of the rhetorical situation (either briefly or more extensively using the [first 8 slides of this PowerPoint](#)).

### Workshop Day 2:

Students return to the annotated transcript of the text, wrap up any lingering comprehension questions. Students will read the text again independently, this time to focus on identifying the rhetorical situation. Students should annotate any information that is relevant and write the corresponding letter for each component (S.P.A.C.E). Students should also have the graphic organizer available (online or hard copy) to complete while reading.

**Note:** Students can copy and paste initial ideas for speaker and audience from the previous assignment and any additional information gleaned into the newly assigned graphic organizer.

### Closing:

Several students share ideas for purpose. Clarify that purpose ≠ message. To some extent, purpose is open to interpretation, but they should be using strong verbs and completing the sentence starters in the graphic organizer.

### Homework Extension:

Complete the United Nations Speech Rhetorical Situation Graphic Organizer

## Embedded Assessment(s)

[United Nations Speech Rhetorical Situation Graphic Organizer.](#)

### LESSON 7 - Day 3 & 4

**Topical EQ to frame Day 3 & 4 of Lesson 7 for students in content, skill, or both:**

- How does Xiuhtezcatl Martinez appeal to his audience and advance his purpose?

## Lesson Narrative:

**Warm-up Suggestion:** two ideas for students to think about appeals and audience:

- Scenario #1 - You need \$100. Who do you ask? Why did you choose that specific person? Given what you know about that person, how do you persuade them to give you the money?
- Scenario #2 - You want to ask your crush to the prom. Given what you know about that person, how do you persuade them to be your date?

**AIM:** To identify examples of ethos, pathos and logos and analyze how they function to persuade Xiuhtezcatl Martinez's audience and advance his purposes.

### Mini-lesson:

1. Review the  **appeals and how they impact the audience**. (Print the resource for students to reference during analysis if needed.) Students should be aware that strategically selected evidence strengthens the validity and reasoning of the argument (logos), relates to an audience's emotions and values (pathos), and increases a writer's credibility (ethos).
2. Students also need to connect to the rhetorical situation by explaining how the argument demonstrates understanding of his audience's beliefs, values, or needs.

### Workshop Day 3 & 4:

1. In pairs, students re-read the speech, this time focusing on identifying and annotating possible examples of ethos, pathos and logos. Explain to students that appeals do not fit neatly into categories because what might seem logical to one person might be emotional to another. An effective way to proceed is to keep Martinez's primary audience in mind (their perceived values, beliefs, needs and background). Clarify that the students are the secondary audience, and the analysis of the appeals needs to focus on the effect of the primary audience (the United Nations General Assembly).
2. Students work through the process of identifying examples of each appeal (2 each), and discussing how each example functions to persuade the audience and advance Martinez's purpose. This process takes time because they are synthesizing information from multiple sources and applying what they've learned about the appeals.
3. Students should also have the Appeals Chart graphic organizer available to complete with a partner. In addition, encourage them to have the "Appeals and How They Impact the Audience" resource available, as well as their completed S.P.A.C.E. graphic organizer to reference information about audience and purpose.

LESSON 7 - Day 3 & 4 *continued*

**Closing:**

Return to the warm-up scenario. In your method of persuasion, which of the appeals did you lean on the most? How would you change your method after analyzing the effectiveness of Martinez's appeals?

**Homework Extension:**

Complete Appeals Chart if more time is needed.

## Embedded Assessment(s)

 [Appeals Chart X. Martinez.](#)

### LESSON 7 - Day 5

Topical EQ to frame Day 5 of Lesson 7 for students in content, skill, or both:

- How do I focus my analysis of Xiuhtezcatl Martinez's speech?

## Lesson Narrative:

**AIM:** To focus the rhetorical analysis paper by creating a defensible thesis statement and line of reasoning.

### Mini-lesson:

1. Students will begin to plan their rhetorical analysis essay. To do this, they need a clear defensible thesis statement that conveys the writer's idea and message. It may also connect to the writer's rhetorical choices. Their close-reading annotations and graphic organizer (S.P.A.C.E.) will inform their choices in developing their thesis statement. The goal is to analyze how the writer's choices convey the message, so students need to review the possible evidence they might incorporate as they plan their analysis. Note: a thesis statement that does not relate the writer's message is not defensible.
2. With the thesis statement established, they will generate reasons to support their claim. For the rhetorical analysis task, these reasons are often guided by the writer's strategies; therefore, examine the annotations and the Appeals Chart for the overarching strategies in the passage. Students will group the evidence to support reasons by examining how the writer builds his argument to support the overall message.

### Workshop Day 5:

1. Guide students through the process of identifying the message. Begin by asking "What is the topic or main idea of this argument?" Most students will respond something along the lines of "climate change." The follow-up question is "What is Xiuhtezcatl Martinez's message about climate change?" There might be divergent responses (e.g., some might focus on unity, some on urgent action, some on divesting, some on the relationship to the Earth). This response can be used to complete the template in the thesis portion of the assignment.
2. Guide students through the process of examining their annotations and Appeals Chart to identify two overarching strategies for their line of reasoning. Ask students "Which appeal does Martinez seem to lean on the most in his argument?" Students decide on ethos, pathos or logos. Students then use this choice to begin Reason #1/Template #2 on the assignment (e.g. Martinez includes ethos...). Students choose a strong verb (e.g. encourage) and then review their initial analysis in the Appeals Chart. How does his appeal to credibility work to persuade his audience? How does it advance his purpose? E.g. Martinez includes ethos to encourage the United Nations General Assembly that young people are committed to fighting climate change in a solution-oriented manner.

### LESSON 7 - Day 5 *continued*

**Closing:**

Students read their introductory paragraphs out loud to a partner as a strategy to “hear” any revisions or edits that need to be made before submitting their work. The partner will listen for the defensible thesis, two overarching strategies, strong verbs and connection to purpose, audience or message.

**Homework Extension:**

Complete thesis and line of reasoning if more time is needed.

## Embedded Assessment(s)

 [Thesis Statement and Line of Reasoning Template](#)

### LESSON 7 - Day 6

**Essential Question to frame Day 6 of Lesson 7 for students in content, skill, or both:**

- How does Xiuhtezcatl Martinez construct an effective persuasive speech given the rhetorical situation?

## Lesson Narrative:

**AIM:** To closely examine the rhetorical appeals and situation and construct an 800-word analysis that evaluates the effect of Martinez's speech to the United Nation General Assembly.

### Mini-lesson:

1. Students will organize their evidence into the appropriate supporting (or body) paragraphs. Within each paragraph, select evidence to support your reason and the unifying idea within your claim. Evidence should be used as part of their commentary to explain the rhetorical function or effect in relation to the claim. Evidence should not merely illustrate or exemplify isolated rhetorical devices.
2. Note: This is the first full-length rhetorical analysis process paper. For the sake of brevity and to focus solely on the key skills of rhetorical analysis, consider not requiring a conclusion.

### Workshop Day 6:

1. Students begin by reading the prompt and the rubric. Then copy and paste their introductory paragraph from the previous assignment underneath the prompt. Remind students when using textual evidence, to summarize, paraphrase, or use direct quotation. When quoting directly from the passage, embed the text using short phrases rather than quoting a large chunk of text (consider limiting the students to a dozen words max). Additionally, the evidence to support their reasons is not enough. They will need to explain its relevance, which means linking it to the idea in their claim.

### Closing:

Teacher circulates and reads/provides feedback for the first supporting paragraph to ensure students are accurately practicing the skills.

### Homework Extension:

Students continue to work over the weekend or during several more in class writing days to complete the rhetorical analysis essay.

## Embedded Assessment(s)

 [Rhetorical Analysis Final Draft Prompt](#)

 [Rhetorical Analysis Rubric](#)

### LESSON 8 - Day 1

**Essential Question:** How do we make our world more just?

**Enduring Understanding:** Language shapes our social identities.

**Essential Question to frame the lesson for students in content, skill, or both:**

- What is racial justice?

## Lesson Narrative:

**Suggested Timeframe:** 3 - 4 45 minute class periods

**Warm-up Suggestion:** Define racial justice per the [Equity Glossary](#). It is lengthy and layered; students read aloud, then pull and note key phrases/ideas from each layer, then paraphrase based on those key ideas to create a definition that makes sense to them.

**AIM:** Students will deepen their understanding of Xiuhtezcatl Martinez's identity and connect his message about climate justice across genres to create an equitable world.

### Mini-lesson:

1. Explain to students they are going to analyze, in the form of a music review, another text created by Xiuhtezcatl Martinez - a hip hop song of their choice. To provide background information about this shift in genre (from book intro to speech to music), they are going to watch the 4-minute ["Bese Meets" mini-documentary](#) about Xiuhtezcatl Martinez several times.

### Workshop:

The first time, watch the short video together as a class. Ask students for an initial emotional reaction, or if it reminded them of something else (text to text, text to world, text to self connection). Students will watch the video again independently, and respond to the following:

- a. Explain why hip hop is a fitting musical genre for Xiuhtezcatl Martinez's message.
- b. Explain how climate justice is related to racial justice.

### Closing:

Exit ticket - rhetorical situation; speaker/writer, purpose, context, exigence (S.P.A.C.E.) are essentially the same for this new text. However, Martinez's primary audience has shifted - who is his primary audience? How do you know?

## Embedded Assessment(s)

Synthesized definition of racial justice, responses to "Bese Meets" questions, exit ticket

LESSON 8 - Day 2

Essential Question to frame the lesson for students in content, skill, or both:

- How does the shift in genre and audience inform strategic stylistic choices Martinez makes?

## Lesson Narrative:

**AIM:** Students choose one song to carefully listen to, annotate and analyze in order to evaluate the music as an argument.

**Mini-lesson:**

1. Students review [rhetorical strategies](#) specific to style (Category #3), which will be the most prevalent category of modes of persuasion for the given text.
2. Students will independently select, read, and publicly annotate [Xiuhtecatli Martinez's lyrics](#).

**Workshop:**

1. Choose 1 song on Genius to annotate. (Note: Genius.com is a place for public annotations, which is beneficial because students can access the insights/ideas of others, but if you prefer students to annotate independently, print out hard copies of their choice). Students will listen to the song they chose multiple times.
  - a. **Annotate for comprehension:** the exclamation points, the question marks, the comments, the vocab (there are several songs that are written in Spanish and English, so students should be translating for a full understanding of the lyrics)
  - b. **Annotate for the rhetorical situation:** writer, audience, message, purpose, exigence, and context.
  - c. **Annotate for the rhetorical choices:** primarily stylistic (rhythm, alliteration, repetition, double entendres, puns, connotation, metaphors/similes, contrast, figurative language, allusion; also appeals (ethos, pathos, logos)).

**Note:** These annotations will be extensive; I recommend students organize them by visual cues (e.g., each "layer" a different color).

**Closing:**

Students share their song choices with the class along with the reason they chose that particular song.

**Homework Extension:**

Complete annotations as needed.

**LESSON 8 - Day 2** *continued*

## **Embedded Assessment(s)**

Quality annotations that reflect each “layer” (comprehension, rhetorical situation, and choices): insightful, thoughtful, extensive annotations that illuminate the student’s original thinking about the song and understanding of their song choice as an argument.

### LESSON 8 - Day 3

**Essential Question to frame the lesson for students in content, skill, or both:**

- Does the song you chose by Xiuhtezcatl Martinez work to convey his message? How do you know?

## Lesson Narrative:

**AIM:** The goal is for students to evaluate the effectiveness of an argument when the (song) writer shifts genre and audience.

**Mini-lesson:**

1. Students might not consider a music review to be rhetorical analysis, but rather more like literary analysis, which offers an interpretation of a message. Offer the following student examples to review as models: Student A [👉 Music Review of “Broken”](#) & Student B [👉 Music Review of “El Cielo”](#).

**Workshop:**

1. To familiarize students with the process of writing a review, print out this [👉 step-by-step guide](#) for them to follow as they write.
2. Because a music review is less formal than an academic paper, students will use their annotations to inform the content of their music review.

**Closing:**

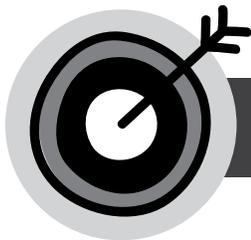
Group students by their song choice to share their music reviews so they can listen to another perspective or interpretation on the same song.

**Homework Extension:**

Students complete the music review independently or in a second class period.

## Embedded Assessment(s)

Students will write a 600-750 word music review which synthesizes their annotations to evaluate the rhetorical choices in light of the overall organization within the genre.



### Anchor Standards

#### English Language Arts Anchor Standards

As the NISN Curriculum was developed, Teacher Designers aligned content utilizing the Common Core State Standards (CCSS). As an open source document, we recognize that as a user, you may not reside where CCSS are utilized. Please utilize the language from the CCSS below to find alignment with the teaching standards for your local area or consult your state’s crosswalk documents aligned to the CCSS.

<p><b>Reading: Literature or Informational</b></p>	<p> <b>CCSS.ELA-LITERACY.RI.11-12.5</b> Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</p>
<p><b>Writing</b></p>	<p> <b>CCSS.ELA-LITERACY.W.11-12.2</b> Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p>
<p><b>Speaking and Listening</b></p>	<p> <b>CCSS.ELA-LITERACY.SL.11-12.3</b> Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.</p>
<p><b>Language</b></p>	<p> <b>CCSS.ELA-LITERACY.L.11-12.5</b> Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>



## Designers Positionality Statement

**EMILY BEENEN** is a white, cisgender woman from the Midwest who has been teaching at the Native American Community Academy for 15 years. She chose to apply to this particular school because she wanted to be a part of an educational system that was progressive and student focused. Her position is that of a white ally that advocates for the mission and vision of the school, which is to provide culturally appropriate curriculum that privileges the voices of Indigenous people, to prepare students with the critical skills needed for the rigor and expectation of higher education (while acknowledging the institutionalized racism of this system) and to create an environment that supports students' holistic wellness.

**MICHELLE SPROUSE** is a white, cisgender, heterosexual woman from the Midwest. She began her teaching career on the Navajo Nation in 2004 and later taught for nine years at the Native American Community Academy in Albuquerque, New Mexico. She is currently a doctoral candidate at the University of Michigan where she studies English and Education. Michelle seeks ways for her students to develop literacy skills as they actively participate in on-going public conversations.

Emily and Michelle draw on their experiences as women in a patriarchal society to develop empathy for others in marginalized positions while recognizing that their white privilege shapes their world views and teaching. Both value reading and teaching diverse literatures to better understand and address the needs of their students and their communities.

The curricular framework of this course is based on the AP Language & Composition Course; however, the designers seek to center the voices of historically marginalized people rather than a traditional Western Canon as texts worthy of rigorous study. While the skills addressed in this curriculum would prepare students for the AP Language & Composition exam, the designers' primary goal is to cultivate the reading and writing skills for college success and realizing social justice.

The designers want to acknowledge the paradoxical tension that cannot be fully resolved; we are promoting and advocating for a culturally appropriate curriculum that is aligned to the standards and assessments of an inherently racist educational system. We are attempting to operate from a place that is strengths-based and values the contributions students can make to undermine oppressive systems and create a new world order.

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*NISN Statement on Teacher Authorship and Ownership: NISN pays teachers a stipend to design curriculum over the summer. All that NISN asks in return is permission to share the curriculum you design with other schools working to Indigenize schooling for Native American students within and outside of the network, always maintaining an indication of your authorship on curriculum documents. Likewise, any individual who is exposed to work that is generated by another affiliated individual of the NISN will indicate original source authorship. This includes the provision that no one shall use another teacher or developer's curriculum for financial profit.*