

Unit Design (based on 8 units/year, 4/semester in a 2 semester course)

Unit Title	The Grimm Truth—Comparing & Contrasting Children’s Stories and Fairy Tales in Cross-Cultural Texts at Different Points in Time
Course/Grade Level	World Literature in 10 th Grade
Subject/Topic Areas	Introduce concept of culture-bearing texts; establish purposes for studying texts from around the world, assess students’ entry level knowledge and skills in comprehension and writing; children’s stories and fairy tales from around the world and from different periods in time, cross-cultural literary works, theme/underlying meaning, cultural characteristics, cultural values, cultural traditions, culturally specific beliefs, philosophical roots, stylistic devices for specific effects
Designed by	Cynde Snider
Time frame	3 weeks—the 1 st unit of the course
District/School	
Brief Summary of Unit (including curricular context and unit goals)	<p>Students will acquire the basic knowledge and begin to develop the skills they will need for a comparative study of world literature. Students will analyze and explain the effects of stylistic differences in a number of nonlinguistic texts and generalize this information in order to formulate principles to apply to print texts. They will read, reflect on, analyze, and compare and contrast both print and nonlinguistic texts related to different versions of <i>Little Red Riding Hood</i> and <i>Cinderella</i> in order to understand the culture-bearing function of texts. Students will connect specific texts (versions of <i>Little Red Riding Hood</i> and <i>Cinderella</i>) to the societal/cultural characteristics, values, traditions, specific beliefs, and philosophies that engendered them, and they will formulate and test hypotheses about the societal/cultural characteristics, values, traditions, specific beliefs, and philosophies inherent in new texts (e.g., <i>Hansel and Gretel</i>, <i>television programs</i>).</p> <p>In the culminating performance task, students will adapt a well-known children’s story or fairy tale to reflect specific characteristics, values, traditions, beliefs, and/or philosophies of the US in 2005. This student-created text will include both linguistic and nonlinguistic examples (words and pictures). Students will then meet in small groups to select one story each to perform and film for whole-class viewing. Audience members will act as “preview groups” and apply their acquired knowledge and skills to determine and evaluate the effectiveness of the representation of societal/cultural characteristics, values, traditions, specific beliefs, and/or philosophies the writer/performers are attempting to convey.</p>

Stage 1: Unpacking the Standards: ELAWLRL1, 2, 3, 4, 5; ELAWLRC 1, 2, 3, 4; ELA10W1, 2, 3, 4; ELA10C1, 2; ELA10LSV 1, 2

Big Ideas: demonstrates comprehension, cross-cultural literary works, theme/underlying meaning, cultural characteristics, cultural values, cultural traditions, culturally specific beliefs, philosophical roots, stylistic devices for specific effects, contemporary context, analyzes, and compares/contrasts

To meet the standard, students will understand that...

- Texts are both a reflection of and a contributor to cultural and societal values of the time in which they are written/created.
- Creators of texts (authors/artists) use stylistic devices for specific purposes.

To understand, students will need to consider such questions as

- Why do children’s stories and fairy tales change across time and cultures?
- How do the differences in children’s stories such as *Little Red Riding Hood* reflect the characteristics, values, traditions, specific beliefs, and philosophies of the different societies and cultures that produced them?
- How do the differences in fairy tales such as *Cinderella* reflect the characteristics, values, traditions, specific beliefs, and philosophies of the different societies and cultures that produced them?
- How can our reading of children’s stories and fairy tales inform our reading of other world literature texts?

To understand, students will need to

Know....

- specific content vocabulary*: diction, structure, plot, theme/underlying meaning, contemporary context, genre, style, stylistic devices, narrative
- steps for specific processes*: analyze, compare, contrast, relate, apply
- specific concepts*: cross-cultural texts, cultural/societal characteristics, cultural/societal values, cultural/societal traditions, culturally specific beliefs, cultural philosophies
- specific facts* about cultures and societies at particular times in particular parts of the world

Be able to.....

- Analyze* children’s stories and fairy tales to *determine* kernel plot events.
- Apply* kernel plot events to cross-cultural literary works, as well as to literary works from other time periods.
- Compare* and *contrast* children’s stories and fairy tales as they change across time periods and across cultures.
- Detect* variations in kernel plot events of different versions of the same story or tale.
- Identify* and *analyze* stylistic differences in texts.
- Relate* variations in content and style to cultural/societal characteristics, values, traditions, culturally specific beliefs and philosophies.
- Relate* variations in theme/underlying meaning to cultural/societal characteristics, values, traditions, and culturally specific beliefs and philosophies.

Stage 2: Determining Acceptable Evidence

What evidence will show that students understand?

Performance Tasks: Students will adapt a well-known children’s story or fairy tale to reflect specific characteristics, values, traditions, beliefs, and/or philosophies of the US in 2005. This student-created text will include both linguistic and nonlinguistic examples (words and pictures). Students will then meet in small groups to select one story each to perform and film for whole-class viewing. Audience members will act as “preview groups” and apply their acquired knowledge and skills to determine and evaluate the effectiveness of the representation of societal/cultural characteristics, values, traditions, specific beliefs, and/or philosophies the writer/performers are attempting to convey.

Other evidence (quizzes, tests, prompts, observations, dialogues, work samples):

Observation	observe students working in small groups to analyze nonlinguistic texts observe students in individually, in dyads, and as a part of the whole group as they progress through the steps of the writing process observe students working in small groups to select text for performance
Dialogue	student to student dialogues during analysis of specific stories and tales student to teacher dialogues during whole group discussion of specific stories and tales
Prompt	oral, in-class: “The year is 2105, a high school English class is studying the culture-bearing function of texts. Their teacher has provided them with examples of TV shows such as <i>Survivor</i> , <i>Fear Factor</i> , <i>Extreme Makeover</i> , <i>The Simpsons</i> , <i>OC</i> , etc., as well as a number of samples of the kind of songs teenagers listened to in 2005. If you were a student in this class in the future, what conclusions might you reach about the societal/cultural characteristics, values, traditions, specific beliefs, and/or philosophies of the US in the early 21 st century? Support your assertions with textual evidence: examples from TV shows and other media of today.”
Skill Check	analytical skills will be checked as students determine kernel plot events in children’s stories and fairy tales

Students Self-Assessment and Reflection:

- Develop a rubric and self-assess the children’s story or fairy tale (for the performance task)
- Self-assess writing during stages of writing process
- Self-assess to evaluate effectiveness of culture-bearing presentations
- Reflect on implicit messages in both linguistic and nonlinguistic texts
- Reflect on culture-bearing function of texts, including texts in today’s media

Performance Task Blueprint for Fairy Tale/Children's Story Adaptation

What understandings and goals will be assessed through this task?

Texts are both a reflection of and a contributor to cultural and societal values of the time in which they are written/created.

What criteria are implied in the standards and understanding regardless of the task specifics? What qualities must student work demonstrate to signify that standards were met?

- Effects of differences in diction, structure, and style
- Narrative form and structure
- Social, political, and economic values of specific times and places
- Textual evidence
- Warranted interpretation of evidence
- Culture-bearing texts

Through what authentic performance task will students demonstrate understanding?

Task Overview:

Different classes and groups provide on-going entertainment each year at _____ night at our local Barnes & Noble bookstore. This year I'd like for us to participate by creating and performing our own texts. Since one of our learning goals in World Literature involves understanding the connection between texts and the times and places in which they are written, we're going to create texts that reflect this connection to our own world: _____, GA, United States of America, North American continent, Western Hemisphere, and planet Earth in 2005. First, each of you will select a well-known children's story or fairy tale to adapt in order to reflect the specific characteristics, values, traditions, beliefs, and/or philosophies of your world in 2005. This text should include both linguistic and nonlinguistic examples (words and pictures). Our goal is to create products that we can bind and display that night at Barnes & Noble. Since time will not allow for all of us to perform our texts, you will meet in small groups to select one text for your small group to perform and film, first for whole-class viewing and then for viewing at Barnes & Noble. When we view these presentations as a whole class, you will evaluate each presentation in terms of the effectiveness of the representation of societal/cultural characteristics, values, traditions, specific beliefs, and/or philosophies the writer/performers attempt to convey.

What student products and performances will provide evidence of desired understandings?

Student-created text
Small group performance
Whole group evaluation of effectiveness of culture-bearing tale.

By what criteria will student products and performances be evaluated?

- Story maintains kernel plot events of original story or tale from which it is adapted
- Story explicitly and implicitly represents societal/cultural values, et. al
- Story provides evidence of thoughtful and warranted revision to improve content, structure, and detail
- Story correctly employs conventions of Standard English
- Small group effectively adapts written text for filming
- Each group member performs his/her assigned role(s) in a professional manner
- Each student provides thoughtful and warranted evaluative comments

Sample Pacing Guide August 2005

Mon	Tue	Wed	Thu	Fri
8 --Students report (short periods) -- <u>Hook activity</u> : <i>Little Red Riding Hood</i> illustrations --Distribute syllabus and student information at end of period for students to take home.	9 (short periods) --Administrivia: syllabus questions, etc. --Debrief Hook activity. --Introduce overall learning goals for the year. --Provide students with learning goals for this unit: <i>The Grimm Truth—Comparing & Contrasting Children’s Stories and Fairy Tales in Cross-Cultural Texts at Different Points in Time</i> .	10 (short periods) --Administrivia, if necessary --Ask a student to tell the class the story of <i>Little Red Riding Hood</i> . When s/he finishes, have students provide basic elements of the story. List these elements on the board (see supplemental materials). --Introduce concept of “type” --Ask students to think back to the hook activity and <i>hypothesize</i> whether all <i>Little Red Riding Hood</i> stories are the same. --Have students form <u>small groups</u> ; provide each group with a different version of <i>Little Red Riding Hood</i> , and group activity sheet with <u>Venn Diagram</u> , etc. (see supplemental materials).	11 (short periods) --Conclude small group work. --Large group <u>discussion of similarities and differences</u> in various versions of Little Red Riding Hood. --When students have had time to share their small group findings, ask: Why do you think these stories are all so different? --Goal of this discussion is for students to <u>inductively determine</u> that texts are culture-bearing; they convey information about the societies and cultures in which they were created.	12 (short periods) -- <u>Testing the hypothesis</u> with another story: <i>Cinderella</i> (see supplemental materials). --Meet in Media Center to <u>research</u> times and places of <i>Cinderella</i> stories. --Finish posters (<u>linguistic & nonlinguistic representation</u>) for display. --Assign listening and viewing: “Between now and next Thursday, monitor various media around you, specifically popular TV shows and popular music. Assume the role of a cultural anthropologist who is trying to formulate hypotheses about the culture and society the US today.”
15 --Gallery walk of posters. --Socratic Seminar: If we accept the culture-bearing function of fairy tales, what might the story of <i>Hansel and Gretel</i> tell us about the time and place of its composition?	16 -- <u>Brainstorm</u> aspects of contemporary culture as well as stories and tales to adapt for performance task. --Form dyads to work on prewriting stage of writing process. --Create planning chart for performance task.	17 --Write a “fast draft” for performance task. --Form different dyads for <u>revision</u> partners. --Revise by adding, deleting, or moving content around.	18 --In-class prompt (see assessment plan)	19 --Mini-grammar lesson for conventions focus --Peer editing groups --Work with students to develop a rubric for small group selection of stories for performance.
22 --DUE: Fairy tale/children’s story adaptations (2 copies: submit 1, keep 1 for group) --Form small groups to share stories and select for performance.	23 -- <u>Small groups</u> prepare performances.	24 -- <u>Small groups</u> prepare performances.	25 --View and <u>evaluate</u> films/ videotapes of student performances.	26 -- <u>Build for transfer</u> : How can what we’ve learned through children’s stories and fairy tales help us as we study literature from around the world? Why study world literature?

Supplemental Materials

Basic (Kernel) Elements of *Little Red Riding Hood*

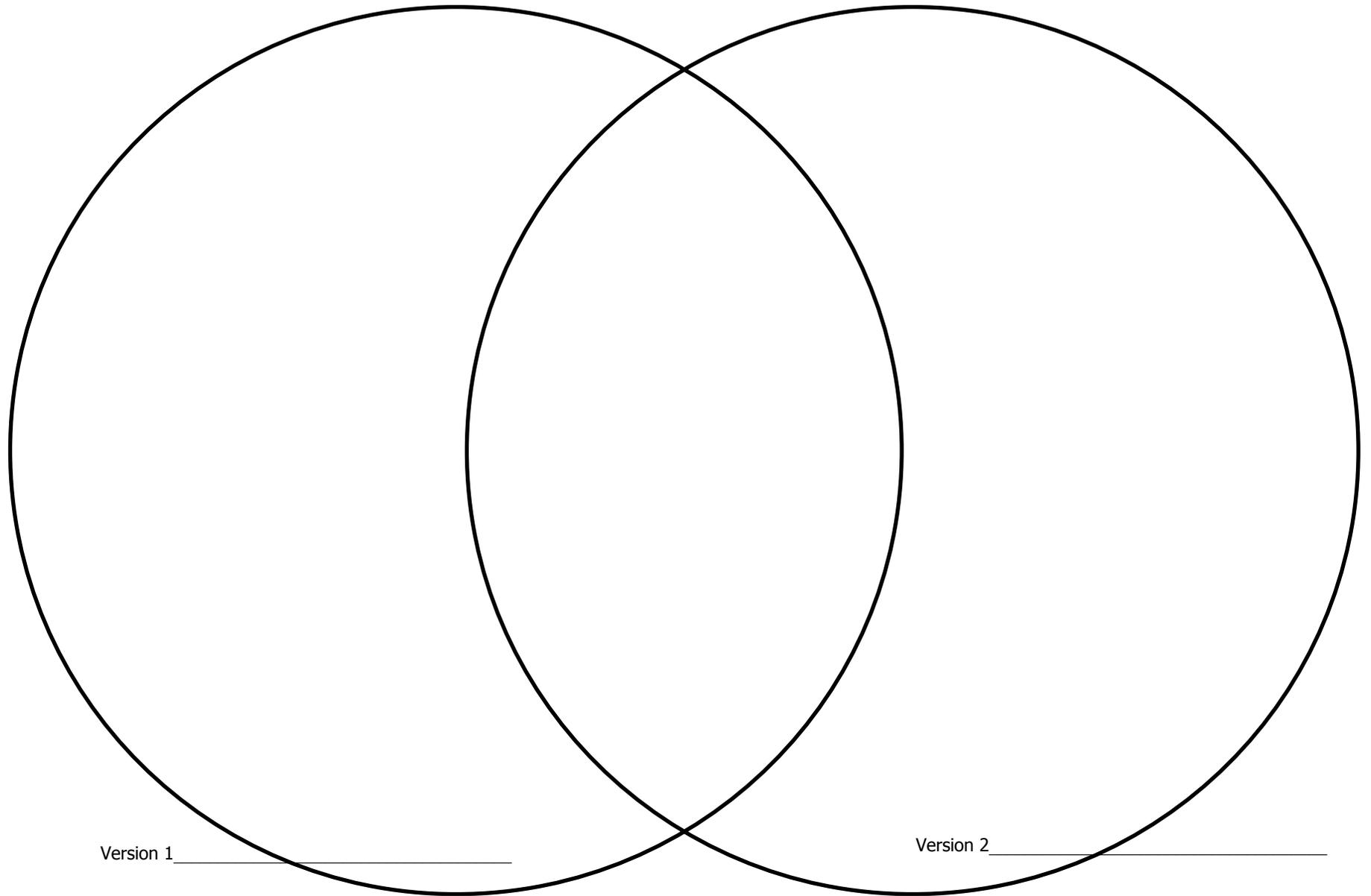
- Little girl
- Grandmother
- Wolf
- Journey

The goal here is to see how these elements vary, as well as to examine the other elements that appear in variations of the story, for example, the woodcutter/hunter.

Testing the hypothesis with another story: *Cinderella*

- Divide class into small groups
- Provide each group with a different version of *Cinderella*, identified by country/location where tale originated and, if possible the general time of its composition
- Ask each group to do the following:
 - Identify basic elements of the story
 - Specify those elements that appear to be culturally specific
 - Briefly research the country during the time of the story's composition
 - Connect the research to the story to determine how the story is representative of the culture and time of its production
 - Create a poster including a pictorial representation of this version of the Cinderella story and textual commentary specifying the connections between the story and the culture and time of its production

Compare and Contrast Versions of *Little Red Riding Ho*



Version 1 _____

Version 2 _____

Unit Resources

Images of *Little Red Riding Hood* can be found by searching Google images or at <http://www.usm.edu/english/fairytales/lrrh/inventi.htm>.

Orenstein, Catherine. *Little Red Riding Hood Uncloaked*. New York: Basic-Perseus, 2002.

This text details the evolution of the Little Red Riding Hood story in terms of cultural and societal values, but it is a resource for teachers rather than students.

Rushkoff, Douglass. *Media Virus!* New York: Ballantine-Random, 1996.

This text explores the effects of the media and popular culture. Teachers might find this resource valuable as background reading in preparation for the unit of instruction, especially Chapters 4 and 5, which deal with "Kids' TV" and "The MTV Revolution" respectively.

Tatar, Maria. *The Hard Facts of the Grimms' Fairy Tales*. Princeton, NJ: Princeton UP, 1987.

This text provides more detailed information on fairy tales in general along with more specific information on a number of other stories and tales. Teachers might find this resource valuable as background reading in preparation for the unit of instruction.

-----, Off *With Their Heads: Fairy Tales and the Culture of Childhood*. Princeton, NJ: Princeton UP, 1992.

This text provides more detailed information on fairy tales in general along with more specific information on a number of other stories and tales. Teachers might find this resource valuable as background reading in preparation for the unit of instruction.

Zipes, Jack. *The Trials and Tribulations of Little Red Riding Hood*. 2nd ed. New York: Routledge, 1993.

In addition to 38 different versions of Little Red Riding Hood from different times and different cultures, this text provides detailed information on the genesis of the story, as well as the significance of some of the different elements in the story. Teachers might find this resource valuable as background reading in preparation for the unit of instruction.

Web Resources

Cinderella:

<http://www.bsdyt.org/webquest/rthomas/cinderella.htm>

This site contains "Cinderella Around the World" tasks based on Vermont standards.

<http://www.cantonpl.org/special/cinderel.html>

This site provides a resource list of Cinderella stories from around the world (citations only).

<http://www.emints.org/ethemes/resources/S00000849.shtml>

This site offers links to multiple resources as well as links to different versions of Cinderella.

<http://www.readyed.com.au/Sites/extra/cinhist.htm>

This site provides a history of Cinderella tales.

<http://www.surlalunefairytales.com/cinderella/index.html>

This site contains an annotated version of Cinderella with links to cross-cultural versions.

<http://www.usm.edu/english/fairytales/cinderella/cinderella.html>

This is the site for The Cinderella Project at the University of Southern Mississippi.

Little Red Riding Hood:

http://classclit.about.com/cs/productreviews/fr/aa_redridinghoo.htm

This site provides a review of Little Red Riding Hood Uncloaked.

<http://falcon.jmu.edu/~ramseyil/littleredridinghood.htm>

This site contains a teacher resource file on Little Red Riding Hood.

<http://mld.ursinus.edu/Maerchen/altver.html>

This site offers different versions of the Little Red Riding Hood story.

<http://www.answers.com/topic/little-red-riding-hood>

On this site, scroll down to find information on the origins of the Little Red Riding Hood story.

<http://www.northern.edu/hastingw/redhood.htm>

This site provides information on the origins of the Little Red Riding Hood story.

<http://www.usm.edu/english/fairytales/lrrh/inventt.htm>

This site contains different versions the Little Red Riding Hood story.

<http://www.usm.edu/english/fairytales/lrrh/inventi.htm>

This site contains a number of Little Red Riding Hood images.

Other:

<http://www.as.yzu.edu/~english/Bettelheim.doc>

This site includes the full-text of Bruno Bettelheim's "Introduction to Uses of Enchantment." This text may provide teachers with valuable information on the significance of fairy tales for children.

READING AND WORLD LITERATURE

Focusing on a study of World Literature, the student develops an understanding of chronological context and the relevance of period structures in literature within cultures around the world. The student develops an understanding of the ways the place of origin of a work of literature affects its structure and how the chronology of a work of literature affects its meaning. The student develops an understanding of literature as both a product of its culture and as a culture-bearer and recognizes the commonalities and differences among works of literature from different times and places in the world.

ELAWLRL1 The student **demonstrates comprehension** by **identifying evidence** (e.g., diction, imagery, point of view, figurative language, symbolism, plot events, main ideas, and cultural characteristics) in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and **using this evidence as the basis for interpretation**. The texts are of the quality and complexity illustrated by the World Literature reading list.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction from around the world and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements as language and style, character development, point of view, irony, and structures (e.g., chronological, *in medias res*, flashback, epistolary narrative, frame narrative) in works of world fiction from different time periods.
- b. Identifies and analyzes patterns of imagery or symbolism.
- c. Relates identified elements in fiction to theme or underlying meaning.
- d. Analyzes the influence of mythic, traditional, or classical literature on works of world literature.
- e. Analyzes and compares style and language across significant cross-cultural literary works.
- f. Compares and contrasts various translations of a work and evaluates the effect of translation on meaning.

ELAWLRL2 The student identifies, analyzes, and applies knowledge of **theme** in a work of world literature and provides evidence from the text to support understanding. The student

- a. Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
- b. Evaluates the way an author's choice of words advances the theme or purpose of the work.
- c. Applies knowledge of the concept that a text can contain more than one theme.
- d. Analyzes and compares universal themes characteristic of literature from different cultures across time and genre (e.g., cultural values, cultural tradition, and philosophical roots).

ELAWLRL3 The student deepens understanding of literary works from around the world by relating them to their contemporary context or historical background, as well as to works from other time periods. The student

- a. Relates a literary work to primary source documents of its literary period or historical setting.
- b. Relates a literary work to the seminal ideas of the time and place in which it is set or the time and place of its composition.
 - i. Greek
 - ii. Roman
 - iii. Classical Multicultural
 - iv. Western European
 - v. Contemporary Multicultural

ELAWLRL4 The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in sophisticated literary works. The student composes essays, narratives, poems, or technical documents. The student

- a. Demonstrates awareness of an author's use of stylistic devices for specific effects.
- b. Draws comparisons between specific incidents in a text and broader themes that illustrate the writer's important beliefs or generalizations about life or culturally specific beliefs or generalizations about life.
- c. Includes a formal works cited or bibliography when applicable.

READING ACROSS THE CURRICULUM

After the elementary and middle school years, the student seriously engages in reading for learning. This process sweeps across all disciplinary domains, extending even to the area of personal learning. The student encounters a variety of informational and fictional texts and reads texts in all genres and modes of discourse. In the study of various disciplines of learning (language arts, mathematics, science, social studies), the student must learn, through reading, the communities of discourse of those disciplines. Each subject has its own specific vocabulary, and for a student to excel in all subjects, he or she must learn the specific vocabulary of all subject areas *in context*.

Reading across the curriculum develops the student's academic and personal interests in different subjects, as well as his or her understanding and expertise across subject areas. As the student reads, he or she develops both content and contextual vocabulary and builds good habits for reading, researching, and learning. The Reading Across the Curriculum standards focus on the academic and personal skills a student acquires as the student reads in all areas of learning.

ELAWLRC1 The student **reads a minimum of 25 grade-level appropriate books or book equivalents (approximately 1,000,000 words) per year from a variety of subject disciplines. The student reads both informational and fictional texts in a variety of genres and modes of discourse, including technical texts related to various subject areas.**

ELAWLRC2 The student **participates in discussions related to curricular learning in all subject areas. The student**

- a. **Identifies messages and themes from books in all subject areas.**
- b. Responds to a variety of texts in multiple modes of discourse.
- c. Relates messages and themes from one subject area to those in another area.
- d. Evaluates the merits of texts in every subject discipline.
- e. **Examines the author's purpose in writing.**
- f. Recognizes the features of disciplinary texts.

ELAWLRC3 **The student acquires new vocabulary in each content area and uses it correctly.** The student

- a. Demonstrates an understanding of contextual vocabulary in various subjects.
- b. **Uses content vocabulary in writing and speaking.**
- c. Explores understanding of new words found in subject area texts.

ELAWLRC4 The student **establishes a context for information** acquired by reading across subject areas. The student

- a. **Explores life experiences related to subject area content.**

WRITING

All modes or genres are practiced at each grade level; however, in order to achieve mastery each grade level has a particular writing focus. Persuasive writing is the focus for 10th grade; by the end of 10th grade, the student will demonstrate competency in persuasive writing. The student writes coherent and focused texts that convey a well-defined perspective or tightly-reasoned argument. The writing exhibits the student's awareness of audience and purpose. When appropriate, the texts contain introductions, supporting evidence, and conclusions. The student regularly progresses through the stages of the writing process (e.g., prewriting, drafting, revising, and editing successive versions).

ELA10W1 **The student produces writing that establishes an appropriate organizational structure, sets a context and engages the reader, maintains a coherent focus throughout, and signals closure. The student**

- a. **Establishes a clear, distinctive, and coherent thesis or perspective and maintains a consistent tone and focus throughout.**
- b. **Selects a focus, structure, and point of view relevant to the purpose, genre expectations, audience, length, and format requirements.**
- c. Constructs arguable topic sentences, when applicable, to guide unified paragraphs.

- d. Uses precise language, action verbs, sensory details, appropriate modifiers, and active rather than passive voice.
- e. Writes texts of a length appropriate to address the topic or tell the story.

ELA10W2 The student demonstrates competence in a variety of genres.

The student produces narrative writing that applies polished narrative strategies acquired in previous grades to other genres of writing such as reflective compositions, historical investigative reports, and literary analyses, by raising the level of critical thinking skills and rhetorical techniques.

ELA10W3 The student uses research and technology to support writing. The student

- a. Formulates clear research questions and utilizes appropriate research venues (e.g., library, electronic media, personal interview, survey) to locate and incorporate evidence from primary and secondary sources.

ELA10W4 The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing. The student

- a. Plans and drafts independently and resourcefully.
- b. Revises writing to improve the logic and coherence of the organization and controlling perspective.
- c. Revises writing for specific audiences, purposes, and formality of the contexts.
- d. Revises writing to sharpen the precision of word choice and achieve desired tone.
- e. Edits writing to improve word choice, grammar, punctuation, etc.

CONVENTIONS

Conventions are essential for reading, writing, and speaking. Instruction in language conventions will, therefore, occur within the context of reading, writing, and speaking, rather than in isolation. The student writes to make connections with the larger world. A student's ideas are more likely to be taken seriously when the words are spelled accurately and the sentences are grammatically correct. Use of standard English conventions helps readers understand and follow the student's meaning, while errors can be distracting and confusing. Standard English conventions are the "good manners" of writing and speaking that make communication fluid.

ELA10C1 The student demonstrates understanding and control of the rules of the English language, realizing that usage involves the appropriate application of conventions and grammar in both written and spoken formats. The student

- a. Demonstrates an understanding of proper English usage and control of grammar, sentence and paragraph structure, diction, and syntax.
- b. Correctly uses clauses (e.g., main and subordinate), phrases (e.g., gerund, infinitive, and participial), and mechanics of punctuation (e.g., end stops, commas, semicolons, quotation marks, colons, ellipses, hyphens).
- c. Demonstrates an understanding of sentence construction (e.g., subordination, proper placement of modifiers, parallel structure) and proper English usage (e.g., consistency of verb tenses, agreement).

ELA10C2 The student demonstrates understanding of manuscript form, realizing that different forms of writing require different formats. The student

- a. Produces writing that conforms to appropriate manuscript requirements.

LISTENING, SPEAKING, AND VIEWING

The student demonstrates an understanding of listening, speaking, and viewing skills for a variety of purposes. The student observes and listens critically and responds appropriately to written and oral communication in a variety of genres and media. The student speaks in a manner that guides the listener to understand important ideas.

ELA10LSV1 The student participates in student-to-teacher, student-to-student, and group verbal interactions.

The student

- a. Initiates new topics in addition to responding to adult-initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.
- d. Actively solicits another person's comments or opinion.
- e. Offers own opinion forcefully without domineering.
- f. Contributes voluntarily and responds directly when solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.
- i. Employs group decision-making techniques such as brainstorming or a problem-solving sequence (e.g., recognizes problem, defines problem, identifies possible solutions, selects optimal solution, implements solution, evaluates solution).
- j. Divides labor so as to achieve the overall group goal efficiently.

ELA10LSV2 The student formulates reasoned judgments about written and oral communication in various media genres. The student delivers focused, coherent, and polished presentations that convey a clear and distinct perspective, demonstrate solid reasoning, and combine traditional rhetorical strategies of narration, exposition, persuasion, and description.

When responding to visual and oral texts and media (e.g., television, radio, film productions, and electronic media), the student:

When delivering and responding to presentations, the student:

- a. Delivers narrative, expository, or persuasive presentations that incorporate the same elements found in that mode or genre of writing.
- b. Delivers oral responses to literature that incorporate the same elements found in written literary analysis.
- c. Uses props, visual aids, graphs, or electronic media to enhance the appeal and accuracy of presentations.