

**Western Literature Association and Charles Redd Center  
Teaching Western American Literature K-12 Educator Award  
Instructional Plan**

Instructional plan title: Identity through Place

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<p>Duration, Grade Level, Number of Students</p>	<p>Classroom instruction time needed: depending on the depth of in-class discussion you opt for, 7-15 class days (50 min. classes) to cover material and allowance for students to “discover” or unpack themes. In addition to class time, students will need time outside of class to read, analyze, and write. This time will also vary depending on the strength of your students, but I usually take four total weeks to complete novel, writing assignment, and question writing.</p> <p>Grade/Number: English IV Dual Credit, twelfth grade; I usually have five sections of senior dual credit English IV with 20-30 students per section.</p>
<p>Instructional Materials</p>	<ul style="list-style-type: none"> <li>- Copies of selected novel for each student and teacher. Thus far, I have used the following: <i>Tropic of Orange</i> by Karen Tei Yamashita, <i>No Country for Old Men</i> by Cormac McCarthy, <i>The Road</i> by Cormac McCarthy, and <i>Stars Go Blue</i> by Laura Pritchett.</li> <li>- Copies of place terms, regional articles, final essay assignment and rubric</li> <li>- Ideally, each student would have access to a computer.</li> </ul>
<p>Key Vocabulary and Concepts</p>	<p>Place terms:</p> <ul style="list-style-type: none"> <li>- sense and spirit of place</li> <li>- pride of place</li> <li>- the power of place</li> <li>- placelessness and non-places</li> <li>- border and boundaries</li> <li>- betweenness of place</li> <li>- roots</li> <li>- dwelling</li> <li>- uprooting</li> <li>- the ecology of place</li> <li>- art and place</li> <li>- authenticity</li> <li>- home</li> <li>- nostalgia</li> <li>- sacred places</li> <li>- territory</li> <li>- placemarketing</li> <li>- gender and place</li> <li>- locale</li> <li>- atopia, dystopia, polytopia</li> <li>- topology and topistics</li> <li>- global sense of place</li> </ul>

	<ul style="list-style-type: none"> <li>- time and place</li> <li>- ghosts of place</li> <li>- throwntogetherness</li> <li>- topophilia</li> <li>- topophobia</li> <li>- displacement</li> <li>- deterritorialization</li> <li>- placemaking</li> <li>- place branding</li> <li>- place names</li> <li>- the production and destruction of place</li> <li>- architecture and built place</li> <li>- virtual place and cyberplaces</li> </ul> <p>Literary terms:</p> <ul style="list-style-type: none"> <li>- regionalism</li> <li>- realism</li> <li>- western literature</li> <li>- new west vs. old west</li> </ul>
<p>Enduring Understanding</p>	<p>There is power in every “real” and “imagined” place. Places have the power to shape identity, understanding, and beliefs in the same way that we as human beings have the power to shape and alter our lived spaces. Literature is one avenue of art that allows us to understand, capture, and question the places we construct and deconstruct daily. Our literatures and how we read and write about them alters and strengthens our relationship to our chosen places and how we see them as well as deepening our understanding of personal identity.</p>
<p>Essential Question(s)</p>	<ul style="list-style-type: none"> <li>- What is place?</li> <li>- How do I relate to my current and past places?</li> <li>- How does literature shape place and understanding of it?</li> <li>- What is “western” old and new?</li> <li>- How are individuals (including self) both a product of place and a builder of place?</li> </ul>
<p>Learning Objectives</p>	<p>After studying the material presented in this course of study, the student will be able to do the following as evaluated by the faculty in the department/program:</p> <ul style="list-style-type: none"> <li>- Demonstrate knowledge of place vs. space, regionalism, and construction of personal identity in relation to current and past places</li> <li>- Demonstrate knowledge of individual and collaborative research processes.</li> <li>- Develop ideas and synthesize primary and secondary sources within focused academic arguments, including one or more research-based essays.</li> </ul>

	<ul style="list-style-type: none"> <li>- Analyze, interpret, and evaluate a variety of texts for the ethical and logical uses of evidence.</li> <li>- Write in a style that clearly communicates meaning, builds credibility, and inspires belief or action.</li> <li>- Apply the conventions of style manuals for specific academic disciplines (e.g., APA, CMS, MLA, etc.)</li> </ul>
Standards	<p>The following English IV TEKS (Texas Essential Knowledge and Skills) apply:</p> <p>(1) Reading/Vocabulary Development. Students understand new vocabulary and use it when reading and writing.</p> <p>(2) Reading/Comprehension of Literary Text/Theme and Genre. Students analyze, make inferences and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding.</p> <p>(5) Reading/Comprehension of Literary Text/Fiction. Students understand, make inferences and draw conclusions about the structure and elements of fiction and provide evidence from text to support their understanding.</p> <p>(6) Reading/Comprehension of Literary Text/Literary Nonfiction. Students understand, make inferences and draw conclusions about the varied structural patterns and features of literary nonfiction and provide evidence from text to support their understanding. Students are expected to analyze the effect of ambiguity, contradiction, subtlety, paradox, irony, sarcasm, and overstatement in literary essays, speeches, and other forms of literary nonfiction.</p> <p>(7) Reading/Comprehension of Literary Text/Sensory Language. Students understand, make inferences and draw conclusions about how an author's sensory language creates imagery in literary text and provide evidence from text to support their understanding. Students are expected to analyze how the author's patterns of imagery, literary allusions, and conceits reveal theme, set tone, and create meaning in metaphors, passages, and literary works.</p> <p>(8) Reading/Comprehension of Informational Text/Culture and History. Students analyze, make inferences and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from the text to support their understanding. Students are expected to analyze the consistency and clarity of the expression of the controlling idea and the ways in which the organizational and rhetorical patterns of text support or confound the author's meaning or purpose.</p> <p>(9) Reading/Comprehension of Informational Text/Expository Text. Students analyze, make inferences and draw conclusions about expository text and provide evidence from text to support their understanding.</p>

(10) Reading/Comprehension of Informational Text/Persuasive Text. Students analyze, make inferences and draw conclusions about persuasive text and provide evidence from text to support their analysis.

(12) Reading/Media Literacy. Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning. Students will continue to apply earlier standards with greater depth in increasingly more complex texts.

(13) Writing/Writing Process. Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text.

(16) Writing/Persuasive Texts. Students write persuasive texts to influence the attitudes or actions of a specific audience on specific issues. Students are expected to write an argumentative essay (e.g., evaluative essays, proposals) to the appropriate audience.

(17) Oral and Written Conventions/Conventions. Students understand the function of and use the conventions of academic language when speaking and writing. Students will continue to apply earlier standards with greater complexity.

(18) Oral and Written Conventions/Handwriting, Capitalization, and Punctuation. Students write legibly and use appropriate capitalization and punctuation conventions in their compositions. Students are expected to correctly and consistently use conventions of punctuation and capitalization.

(19) Oral and Written Conventions/Spelling. Students spell correctly. Students are expected to spell correctly, including using various resources to determine and check correct spellings.

(20) Research/Research Plan. Students ask open-ended research questions and develop a plan for answering them.

(21) Research/Gathering Sources. Students determine, locate, and explore the full range of relevant sources addressing a research question and systematically record the information they gather.

(22) Research/Synthesizing Information. Students clarify research questions and evaluate and synthesize collected information.

(23) Research/Organizing and Presenting Ideas. Students organize and present their ideas and information according to the purpose of the research and their audience. Students are expected to synthesize the research into an extended written or oral presentation.

	<p>(24) Listening and Speaking/Listening. Students will use comprehension skills to listen attentively to others in formal and informal settings. Students will continue to apply earlier standards with greater complexity.</p> <p>(25) Listening and Speaking/Speaking. Students speak clearly and to the point, using the conventions of language. Students will continue to apply earlier standards with greater complexity. Students are expected to formulate sound arguments by using elements of classical speeches (e.g., introduction, first and second transitions, body, and conclusion), the art of persuasion, rhetorical devices, eye contact, speaking rate (e.g., pauses for effect), volume, enunciation, purposeful gestures, and conventions of language to communicate ideas effectively.</p> <p>(26) Listening and Speaking/Teamwork. Students work productively with others in teams. Students will continue to apply earlier standards with greater complexity. Students are expected to participate productively in teams, offering ideas or judgments that are purposeful in moving the team towards goals, asking relevant and insightful questions, tolerating a range of positions and ambiguity in decision-making, and evaluating the work of the group based on agreed-upon criteria.</p>
Background	<p>What does the teacher need to know about the topic before introducing the lesson? What do students need to know prior to this lesson being introduced?</p> <p>Before introducing the lesson, the teacher should familiarize him/herself with the place terms, understand the difference between regionalism and realism, research literature of the region in which he/she is teaching, select and read/research a piece of western literature that compliments or contradicts the literature of the region in which he/she is teaching, decide on essay assignment to conclude the unit of study.</p> <p>Students need to understand the idea of canonized literature, be familiar with terminology and techniques for analyzing literature, and know basic principles of written and spoken argumentation.</p>
Suggested Procedure	<p>Day One:</p> <ul style="list-style-type: none"> <li>- Begin with introductory question: what is “place”? and how do YOU define it? (I usually use this as a bell-work question which students spend 5-10 min. journaling then we discuss as a class.)</li> <li>- Follow up with: “what do you know about the place we’re living currently?” “What makes our place different than any other?” “What can be found in our lived space that can also be found in other places as well?”</li> <li>- Have students draw for a place term to define/teach the class tomorrow. Either give students time in class to start researching their term or make it clear that research is their homework for the evening. (I usually give a</li> </ul>

daily grade based on the depth of their understanding and effectiveness in teaching the terms to the class.)

- Conclude the day by reading and/or having students annotate “What is a Place ?”

#### Day Two:

- Start the day by briefly introducing the western novel selected and passing out the reading schedule. This introduction should be minimal; the main purpose is students start reading novel and know when each chapter is due. (I usually have reading quizzes every Friday to keep students accountable.) As stated prior, I have taught *Tropic of Orange* by Yamashita, *No Country for Old Men* by McCarthy, *The Road* by McCarthy, and *Stars Go Blue* by Pritchett for this unit, but teachers should select a piece of western literature he/she feels comfortable teaching and that works well with the region in which he/she is teaching.
- After novel is introduced and texts have been distributed, students teach place terms. Teacher should clarify terms as needed, and students take notes on each term as they are presented. This may take two days to complete. Students and teacher are to use place terms as they work through western literary piece and any supplementary pieces utilized throughout the unit. Teacher may give a quiz over place terms if needed.

#### Day Three:

- Have a more in depth presentation over selected western novel, giving background information on the author, geography, cultural identity, etc. as needed. For bell-work on this day, I like to give an anticipation guide with questions relating to major themes and ask students to mark initially their thoughts on the topics. After novel, author, and time period are covered have students take out their anticipation guide, split the class in two with one side labeled “agree” and one “disagree” and work through each question. If teacher chooses, he/she can have students debate and/or argue their side for each question or selected questions or merely have students move about the room for each to see where they and their peers literally “stand” on the issue.

#### Day Four:

- Bell-work question: “what are some places have you lived or visited that have shaped who you are and how you see the world and/or yourself?” Give students 5-10 min. to write then ask some of them to volunteer their responses or call on specific students to share their writing. To conclude the bell-work, teacher should share his/her experiences and lived places with the class.
- For today’s lesson pull 2-3 passages from the class novel before coming to class. These passages should relate to place, space, region, identity, etc. Walk students through each passage helping them to unpack the themes of identity and place, how literature captures region and understanding of

identity through lived spaces and experiences, etc. This will vary depending on the selected novel.

Day Five:

- Bell-work question: “what is western?” Allow students 3-5 min. to answer then have each student share briefly their understanding of “western.” You will find most of these to be cliché, address that fact as they present. For example, though we live in Texas, many of my students didn’t acknowledge themselves as westerners, even though we have West Texas University a few blocks from our school. Many of them argued western was “old,” or “a John Wayne movie” or “a style of dressing.” A few students may address the idea that as Americans we’re all westerners and so on. By the end of the discussion the teacher should be able to lead students to the conclusion that we are living in a time where westerners still exist, but they are different from the idea of the “old west” or “wild west” and the clichés that line of thinking.
- Conclude the day by looking at images, photographs, paintings, film clips, etc. and have students identify if each image is “new west” “old west” or both.

Day Six:

- Ask students to pull a passage from the reading thus far that speaks to an aspect of place or western identity. Have each student present a passage to the class. Work with students to unpack ideas/themes fully, keep questioning their reasoning and ask them to clarify and prove their line of thinking. This will likely take two-three days to complete.
- End the presentations by having students journal what they’ve learned from their peers and the class discussion.

Day Seven-

- Bell-work questions: what are some literatures from our place or that speak to/about our region? Discuss. Depending on where you are teaching students may say, “there aren’t any about...” at this point the teacher should ask, “why aren’t there literatures about our place?” or answer with “there are literatures from our place, why don’t you know them?”
- At this point, start bringing in regional works that relate to your lived place and compare/contrast with class novel. Since I teach in Texas we usually use literature that relates to the western themes/identities in our class novel, though novels such as *Tropic of Orange* which is centered around L.A. differ and can make for interesting depth as in we are both western, expounding on how the contemporary rural west is quite different from the urban west.
- Some examples of pieces I’ve pulled in are: “Texas on Everything” by Molly Ivins, “Is Texas America?” by Molly Ivins, “Woman Hollering Creek” by Sandra Cisneros, “Hello” and “Famous” by Naomi Shihab

Nye, "Goodbye to a River" by John Graves, "Dry Roots" by Laura Pritchett.

Day Eight:

- Bell-work question: what would you like outsiders to know about your region, about this place? Allow students time to write then opt to have them share or keep for a later date.
- Discuss class novel up to this point, covering major plot movement as well as connections to place and western threads.

Day Nine:

- As you reach the end of the novel, have students formulate questions five questions for a Socratic Seminar/student led discussion; one of each of the following: Literary analysis question, thematic based question, open-ended question, place based question, western based question.
- They should bring the questions written out on the day of the seminar to be turned in as part of their grade.
- Host the Socratic Seminar. I find it best to split the class into two circles (inner and outer) and have the outer circle pose questions and the inner circle discuss then switch half way through the class so each student has an opportunity to ask questions and discuss. Teacher does not take part in the seminar, other than to take notes and score students based on their participation and depth of thought.

Day Ten:

- Introduce writing assignment, explaining chosen prompt(s), giving students rubric they are to be graded on, and reading through sample essays. Allow students to ask questions for clarification and begin the writing process.
- Prompt examples:
- I usually only take three-four days in class for writing assignments; most of the written work is completed at home. I do find it useful to have students bring in a first draft, and complete a writing work shop with peer review, step-by-step check list given by teacher with clarification as to what is expected in a thesis, support from the text, works cited examples, etc.

Day Eleven:

- After student papers are graded, pull strong papers for class review. Discuss ideas covered, strong argumentation, use of text for support, etc.
- Also, pull sentences that show troubles many students face and though the teacher should not name the students whose work is being shared they should say "these are sentences taken from your class; each represents a problem many of you faced in your writing, let's discuss how to improve..." These will vary depending on the particular writing struggles your students face.



	<p>Bonus Day:</p> <ul style="list-style-type: none"> <li>- Depending on the literature the teacher selects, he or she may want to try and contact the author either via email, Skype, Facetime, hand-written letter etc. to see if the author would be willing to take questions from your students.</li> <li>- I have been lucky enough to work with Karen Yamashita and Laura Pritchett simply by asking. Yamashita conducted a Skype question/answer session with my students about her novel, the importance of place and literature, as well as identity in L.A. And Laura Pritchett gave a community lecture in our town and then came to our campus for a guest lecture and question &amp; answer session. My students fell in love with these authors, their texts, and western literature by interacting with the art as well as the artists.</li> </ul>
<p>Evaluations (Assessment)</p>	<p><b>See attached Rubric.</b></p> <p><b>Essay Example One: <i>Stars Go Blue</i></b></p> <p>Requirements:</p> <ul style="list-style-type: none"> <li>- Minimum of 1,000 words</li> <li>- Clear thesis, strong transitions and topic sentences</li> <li>- Minimum of three quotes from your primary source, the novel <i>Stars Go Blue</i>, with proper MLA citations.</li> <li>- Minimum of four additional sources, two of which must be from the databases.</li> <li>- Properly formatted works cited page, following MLA style expectations.</li> <li>- Avoid informal language, personal pronouns, clichés, and weak diction</li> <li>- Choose one of the following topics or have alternate topic approved by teacher before starting the writing process</li> </ul> <p>Essay topics</p> <ul style="list-style-type: none"> <li>- How does <i>Stars Go Blue</i> define and/or shape the “new west”?</li> <li>- How does <i>Stars Go Blue</i> speak to or embody the “old west”?</li> <li>- How is place significant to the guiding themes of <i>Stars Go Blue</i>?</li> <li>- How are the characters in <i>Stars Go Blue</i> products and shapers of place?</li> <li>- How does the sense of place crafted in <i>Stars Go Blue</i> relate to your own lived experiences with place?</li> </ul> <p><b>Essay Example Two: Personal Place Essay</b></p> <p>Write a journal entry for the following: How important is Texas, the panhandle, Canyon, CHS in shaping your identity?</p> <p><b>Pre-write:</b> Start by drawing a web diagram or outline that captures the significant influences on your identity. You will probably want to include things</p>

	<p>like:</p> <ul style="list-style-type: none"> <li>• The language/s you (or your parents) speak</li> <li>• Your culture/religion</li> <li>• Places where you have lived</li> <li>• Places you visit frequently</li> <li>• Your dreams (what do you hope to become in the future, where do you picture yourself in 15 years time, what kind of lifestyle do you aspire to?)</li> </ul> <p>1. <b><u>Make notes for your essay.</u></b> There are various ways of organizing an essay like this. Here are a few examples (but you may decide to use a different structure). Whatever structure you opt for, I want to see your plan.</p> <p><b>PLAN A:</b> My childhood, school and travel and my identity as I see it.</p> <p><b>PLAN B:</b> My parents’ culture/religion &amp; Language/s and my feelings about culture &amp; language. How I see myself now and in the future.</p> <p><b>PLAN C:</b> What <i>is</i> Identity? My place and how I feel about it, my culture ("world view", customs, dress, food, religion, festivals etc.) and how I feel about it. My views about identity in the modern world.</p> <p>2. <b><u>Write your essay.</u></b> As with all essays, you must be prepared to re-read your work and make substantial changes. This is a personal essay so “I” is allowed; however, “you” is still unacceptable and limit your “be” verbs.</p> <ol style="list-style-type: none"> <li>a. <b><i>A clear thesis</i></b> is still needed and an interesting "hook" that will grab your readers’ attention. Which of these is more appealing?</li> <li>b. Make sure you have <b><i>a clear topic sentence</i></b> in each paragraph. The rest of the sentences in the paragraph should be relevant to said topic sentence.</li> <li>c. <b><i>Eliminate clumsy repetition</i></b> of ideas, words or phrases</li> <li>d. <b><i>Rewrite sentences</i></b> where the meaning is unclear</li> <li>e. <b><i>Use academic and varied diction</i></b></li> <li>f. <b><i>Try to think of a metaphor</i></b> that expresses the way you feel about your identity (e.g. a patchwork quilt, made from different colors and textures of cloth; or a person pulled painfully in opposite directions by two tug-o-war teams; or a sculpture that is being created by more than one artist)</li> <li>g. <b><i>Close on a memorable note</i></b></li> </ol>
Extension	<p>Place Project: Modern Day Pen Pal</p> <p><u>Rationale:</u> At Canyon High, we continually ask the questions: Who am I? Who do I Want to Be? and How do I Get There? This project will help us explore two of those questions.</p> <p><u>Objectives:</u> Students will define their current place, and how it has shaped their identity. Students will be able to discuss the life of another high school student who lives in a different region.</p>

Students will be able to evaluate the areas of interest, benefits and limitations of their place.  
Students will analyze what they've learned from other students, both within their community and from the outside.  
Students will synthesize information from research and interviews to apply in answer to questions: Who am I, how has my place shaped me? Who do I want to be?

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Activities:

1. Students will use a technological interface to communicate with and interface with a student from another part of the country.
2. Students will research Texas, the panhandle, and Canyon to gain insight into where they live, using articles, music, movies, poems, websites and interviews.
3. Student will write a paper about the benefits and limits of living in their place as speak to how this region has shaped their identity.
4. Student will present "A Day in the Life" of (the student they interviewed).

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Grading:

Communication with student (4 times total)

25

Class Participation in Research

25

Journal Entries

25

Presentation

25

Paper Assignment

100

Communication:

- Screen shots with students
- Interview Questions (with additional questions added as interview progresses)
- Notes taken from interview
- Report from other student/teacher

Class Participation in Research:

- Attendance/On Time
- Daily assignments
- Appropriate Behavior
- Ability to work in groups

Paper :

- MLA format (typed, 12 font, Times New Roman, double spaced, etc.)
- content
- works cited (evidence of research)

Teacher Responsibilities

	<p>Find articles/websites/songs/movies that depict Texas. Schedule days for research in the Library.</p> <p>Teach presentation skills. Give students a chance to practice them during the course. These may be mere two minute opportunities to practice the presentation skills taught. Grade on the final rubric.</p> <p>Set up writing prompts and activities that will engage students in this inquiry, allowing them to learn about Texas/Canyon as well as places outside of our region.</p> <p><u>Interviews:</u>  Student creation of interview questions. BYOT.  Peer Review of interview questions and Revision.</p>
Resources	<p><u>Print Sources:</u></p> <ul style="list-style-type: none"> <li>- Campbell, Neil. <i>The Rhizomatic West: representing the American West in a transnational, global, media age</i>. Lincoln: University of Nebraska Press, 2008. Print.</li> <li>- Powell, Douglas. <i>Critical Regionalism : Connecting Politics and Culture in the American Landscape</i>. Chapel Hill: University of North Carolina Press, 2007. Print.</li> </ul> <p><u>Web Sources:</u></p> <ul style="list-style-type: none"> <li>- <a href="http://www.laurapritchett.com/">http://www.laurapritchett.com/</a></li> <li>- <a href="http://iws.collin.edu/gwilson/Rubric%20for%20Student%20Essays.docx">iws.collin.edu/gwilson/Rubric%20for%20Student%20Essays.docx</a></li> <li>- <a href="http://www.arch.ksu.edu/seamon/place_%26_placelessness_classic_texts.pdf">http://www.arch.ksu.edu/seamon/place_%26_placelessness_classic_texts.pdf</a></li> <li>- <a href="http://www.colorado.edu/AmStudies/lewis/west/awfut.htm">http://www.colorado.edu/AmStudies/lewis/west/awfut.htm</a></li> <li>- <a href="http://www.umich.edu/~elements/5e/probsolv/strategy/cthinking.htm">http://www.umich.edu/~elements/5e/probsolv/strategy/cthinking.htm</a></li> </ul> <p>Framing questions, from Montana Heritage Project,  <a href="http://www.montanaheritageproject.org/edheritage/articles/senseofplace.htm">http://www.montanaheritageproject.org/edheritage/articles/senseofplace.htm</a></p> <p><i>"What is a 'Place'?"</i> Is that strip of grass between the lanes on the interstate highway a place? Is an internet website a place? Is McDonalds a place?</p> <p>What about the Little Big Horn Battlefield? Chief Charlo's grave? The camping spot on Lolo Creek that Lewis and Clark called Travelers' Rest? Your favorite summer swimming hole?</p> <p>Some "places" are really no place. That is, we pass them without seeing them.</p>

When we are there they have no meaning for us. We don't remember them when we are gone. But other places are part of the landscapes in our minds. When we are homesick, we remember them. Sometimes we feel an urge to go to them. When we think of important events, times full of life, we see in our minds the places where they occurred, which are inseparable from what happened.

Other places are storied with events of national significance, so the entire country remembers important events by remembering the place where they occurred. Gettysburg. Wounded Knee. Pearl Harbor. Thousands of people visit such places so that they can forge a personal connection with events that matter. At such places, monuments and signs and plaques usually re-tell the story.

And yet other places have more personal meaning. The place where a brother died, or the place where a friend shared a secret, or the place where you thought through a hard problem and decided to change your life. In these places, no memorials make the story public, but the story is real and important, nonetheless.