Language, Gender, and Culture

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Readings for this Module


Module Description

In this module, students interrogate gender norms and the ways social pressures enforce those norms. They begin by reflecting on their own experiences of gender-based social pressures, deepening their understandings of the relationships between language, gender, culture, and identity. They then read a transcript and view a short talk by Judith Butler, which should help to prepare them to think more carefully about the concepts in the module. In addition to asking students to reflect on a range of topics including gender, identity, race, and culture, the module readings ask students to consider how norms of behavior are enforced through language and social interaction and to analyze the ways they may have been silenced or witnessed others being silenced. The final writing assignment invites them to transform their own silences into language and social action.

Module Background

In addition to the video of Judith Butler, the module contains four readings, which vary in genre and complexity. David Brooks’s article is a newspaper Op-Ed; Audre Lorde’s chapter was written as a speech; Deborah Tannen’s book excerpt, while academic, is framed for a general audience; and Vershawn Ashanti Young’s piece is an academic autobiographical reflection. Teachers should read the texts carefully and consider whether all are appropriate for their students; the Young chapter may be challenging for some students. If any texts are omitted, references to those texts should also be omitted from any student handouts.
In this module, students think carefully not only about issues related to language, gender, identity, and culture but also about writer's style, genre, and purpose. They apply this learning to their own writing in the final assignment, for which they have a choice of genre: a speech, a letter, or a public service announcement. In that final project, they will be using language as a form of social action to propose change in their community as a means of addressing what they perceive to be an important issue.

Module Objectives

In addition to the focus on Common Core State Standards, the module targets the skill areas listed below.

Students will be able to

• Explain how language and cultural norms shape identities
• Descriptively outline a speech
• Analyze and use personal experience, their own and others’, as evidence
• Evaluate and describe authors’ stylistic choices
• Imitate authors’ styles
• Use writing to propose social change

Note: The activities for students provided in the Student Version for this module are copied here in the Teacher Version for your convenience. The shaded areas include the actual activities the students will see. The use of italics in the shaded areas generally indicates possible student responses and may be interspersed with notes to the teacher that are not shaded. If there are notes to the teacher within the shaded areas, they are indicated by italics and parentheses.
Getting Ready to Read

As students prepare to examine the issues of language, gender, identity, and culture in the readings, they can first bring to light their prior knowledge and understandings about these issues through the use of these quickwrites. Your students can do all their writing in a Language, Gender, Identity, and Culture Reflection Journal, which they can easily create by stapling together eight to ten sheets of binder paper to use for their reflections on the texts included in this module.

Activity 1: Getting Ready to Read

Choose two of the five quickwrite topics below, and write your responses in your Language, Gender, Identity, and Culture Reflection Journal:

Quickwrite 1: Some people assert that just one or two generations ago men and women seemed to have more rigid codes for how to behave: for example, men could be loud and assertive while women were expected to dress modestly and to use a “feminine” voice. Do you think these codes or “rules” for male and female behavior still hold true today? What experiences and observations can you point to as support for your position?

Quickwrite 2: Families have their own rules for how male and female members should talk and behave. Think back to the advice you have heard in your family or to the rules you have noticed family members following. Describe your family’s implicit (unspoken) or explicit (articulated) rules about polite talk and behavior.

Quickwrite 3: How do children and young adults learn what is “appropriate” behavior, either in general or for them as boys and girls or young men and women? What happens when a young person acts in some way his or her family or friends consider “not normal”? How is he or she treated? Refer to your own experiences and observations to support your points.

Quickwrite 4: Characterize some of the differences you have observed between how American men and women generally walk. What aspects of walking behavior or style make a person’s walk seem “feminine” versus “masculine”? (Consider speed, size of steps, carriage of the shoulders and hips, gaze [focus of the eyes], etc.) Describe an example of any individuals you’ve known whose walk could be characterized as typically “masculine” or “feminine.”

Quickwrite 5: Based on your own observations, how do American women typically speak in their conversations? Consider volume and pitch of voice, choice of words, body posture (open or closed), proximity or closeness to other speakers, gaze/eye contact, use of hand gestures while speaking, etc. Now consider and describe the way American men typically speak.
Judith Butler Video

The story recounted in the following video makes the issue of gender norms particularly compelling. By watching and discussing it, students can revisit and reconsider the ideas they raised in their quickwrites. Viewing this video also activates students’ schema and background knowledge about this module’s topic, which helps students to be better prepared for the reading and writing tasks that follow throughout the rest of this module. Watch the Judith Butler video together as a class. You may want to show this brief video twice—once just to view it and a second time to read the transcript while viewing it.

Activity 2: Watch Butler Video, Read Transcript, and Compose Quickwrite on Butler Video

Reflection: Reread the quickwrite you wrote for Activity 1, and then answer both of the following questions. (You can write these additional reflections right underneath your quickwrite for Activity 1.)

• Though you may not know any examples as extreme as the one described by Butler, have you seen or heard of similar instances in which gender norms have been enforced through violence or bullying?
• How does this story deepen your understanding of the relationship between identity, gender, and culture?

Exploring Key Concepts

As students engage with the texts in this unit, they will be entering a broader societal conversation about the relationships between language, gender, identity, and culture. In order to enter this conversation, students must begin to clarify their understandings of these relationships and of the terms related to engaging in meaningful dialogue about them. In particular, it will be important for them to begin to understand how cultural norms foster expectations for their identities and how social behaviors, including language use and notions of “deviant behavior,” enforce those cultural norms. Concept maps help students generate connections and make distinctions between ideas as well as consider the language we use to describe those ideas more deeply.
Create a concept map like the one shown below and either have students work in small groups or work together as a class to create categories and fill in words and phrases associated with language, gender, identity, and culture. Then, as you consider the concept maps together as a class, discuss the various meanings of the terms culture and identity as well as other important terms, such as performance, norm, gender versus sex, stigma, and silencing.

**Activity 3: Create a Concept Map**

**Concept Map:** Consider groups of ideas that both join and separate the terms culture and identity. Discuss the meanings of these terms and related terms—norms, gender, performance, and coercion—and create a concept map with these and related words and phrases that help you to understand these terms both as individual words and in relationship to one another. Here is an example.

For instance, “norms” occupies a space between culture and identity, as every culture has norms for the kinds of identities available to participants in that culture. Likewise, “gender” occupies the space off of “Identity” and “Performance” because culture specifies (or at least tries to control) the range of acceptable gender performances that can become part of one’s identity. Terms such as “stigmas” and “silencing” could appear in bubbles connected to “norms” because they are tools for enforcing norms.

In order to make the thinking that students have done in creating their concept map(s) visible, they need to individually put that thinking down on paper. Once students have worked on the concept map, and the class has discussed it as well as the terms associated with it, have students collect their thoughts in the following quickwrite.
Activity 4: Quickwrite

What have you learned from this discussion about the relationships between language, gender, identity, and cultural norms?

Invite a few students to share aloud and discuss their responses with the class.

Surveying the Text

One of the ways experienced readers predict what they will find in texts they plan to read is to look over the text and consider its title, genre, and source. This initial overview offers students a gestalt — a feeling for the whole. Experienced readers also consider what they know about the authors. By guiding students in making these predictions, we are helping them develop the habit of doing so on their own. Thinking about these questions before reading will also prepare students to engage more productively with the texts as they read.

Activity 5: Connecting Texts and Their Authors

For each of the four following texts in this module (Brooks, Tannen, Young, and Lorde), do the following: 1) examine the titles, and make a prediction about the content of each piece; 2) note the types of texts and genres (New York Times Op-Ed piece versus book excerpt), and make any relevant predictions about the content or rhetorical stance of each piece; and 3) examine the brief author biographies provided below, and then imagine how each author’s identity and gender—as described in those biographies—might influence the text’s language, content, or purpose.

Judith Butler — This YouTube video clip is from an interview uploaded to YouTube in 2007.

Judith Butler is a Professor in the Departments of Rhetoric and Comparative Literature at the University of California, Berkeley. She received her PhD in Philosophy from Yale University. She is the author of many books, including *Gender Trouble: Feminism and the Subversion of Identity and Bodies That Matter: On the Discursive Limits of “Sex.”* She is also active in gender and sexual politics and human rights, anti-war politics, and Jewish Voice for Peace. She is presently the recipient of the Andrew Mellon Award for Distinguished Academic Achievement in the Humanities.


David Brooks is a political and cultural commentator as well as a columnist for the *New York Times*. He has written for numerous publications, including the *Washington Times, Wall Street Journal, Weekly Standard, Newsweek,* and *Atlantic Monthly*. He graduated from the University of Chicago with a degree in History and later taught at Duke University in Public Policy. His books include *Bobos in Paradise: The New Upper Class and How They Got There* (2000); *On Paradise*
Drive: How We Live Now (And Always Have) in the Future Tense (2004); and The Social Animal: The Hidden Sources of Love, Character and Achievement (2011).

Deborah Tannen—“His Politeness Is Her Powerlessness” is excerpted from You Just Don’t Understand: Women and Men in Conversation (1990; 2001).

Deborah Tannen earned a PhD in Linguistics from the University of California, Berkeley. She is Professor of Linguistics at Georgetown University and author of many books and articles about how the language of everyday conversation affects relationships. She is best known as author of You Just Don’t Understand: Women and Men in Conversation, which was on the New York Times best seller list for nearly four years. This book brought gender differences in communication style to the forefront of public awareness. Deborah Tannen is a frequent guest on television and radio, and she has written for many major newspapers and magazines, including the New York Times, Newsweek, Time, USA Today, Washington Post, and People.

Vershawn Ashanti Young—“Prelude: The Barbershop” is the introductory section to the book Your Average Nigga: Performing Race, Literacy, and Masculinity (2007).

Vershawn Ashanti Young earned a PhD from the Department of African American Studies and English at the University of Illinois, Chicago. He is an expert on the contemporary African American experience, and he is particularly interested in issues dealing with African American language, literature, gender (masculinity), and performance/performativity. He is the author or editor of several books, including Your Average Nigga: Performing Race, Literacy, and Masculinity (2007) and two recent collected volumes, the first in African American literary and performance studies, From Bourgeois to Boojie: Black Middle-Class Performances (2011), and the second in sociolinguistics and literacy, Code-Meshing as World English: Pedagogy, Policy, Performance (2011).

Audre Lorde—“The Transformation of Silence into Language and Action” is a speech from her collection titled The Cancer Journals (1980).

Audre Lorde (1934-1992) earned a BA from Hunter College and an MA from Columbia University in Library Science. The author of numerous collections of poetry and prose, Lorde was deeply concerned with issues of class, race, age, gender, and health, particularly as they related to the experiences of women in the 1960’s. A librarian, writer, poet, teacher, feminist, and lesbian, Lorde won numerous awards, including a National Endowment for the Arts grant and the American Library Association Gay Caucus Book of the Year Award in 1981 for The Cancer Journals. She died of liver cancer in 1992.

Note: It is totally fine for students’ predictions to be varied; the intention of this activity is to inspire curious and purposeful reading in order to confirm or disconfirm their predictions.
Making Predictions and Asking Questions

Carefully considering predictions helps students develop curiosity about reading and provides a sense of purpose for reading.

Activity 6: Making Predictions About Authors’ Purposes and Arguments (Tannen, Lorde, Brooks, and Young)

Now that you have surveyed the texts and considered the titles of the pieces as well as the dates of their publication and you know a bit about each author based on the brief bios provided above, you can begin to make some predictions about the authors’ purposes and arguments.

• What do Tannen’s and Lorde’s chapter titles tell you about the texts’ topics and purposes?

  Tannen’s title makes clear that men’s behavior is treated differently than women’s. It also suggests that the connection between politeness and power will be explored further in the chapter. Lorde’s title suggests that she will be discussing the ways that people’s silence can be transformed into social action through speaking out.

• What questions do the titles of Brooks’s and Young’s pieces raise for you?

  Brooks’s title, “Honor Code,” makes me wonder about whose honor and what honor code he is referring to. The term “honor code” is often associated with school policies about cheating, so I wonder whether his article will be about cheating. Young’s title, “Prelude: The Barbershop,” makes me wonder about what importance the barbershop has to his argument. Since the title of his book suggests that he’ll be talking about race, literacy, and masculinity, I wonder what the barbershop might have to do with those topics, and I am curious about the connections between them.

Read only the first two paragraphs of each of the four longer texts (Tannen, Brooks, Young and Lorde).

• What predictions can you make about each text based on the opening paragraphs?

  (Answers will vary, and that is fine. The point of this line of inquiry and prediction is to anchor students’ reading in the text.)

• What questions do those paragraphs raise for you that you hope the reading will answer?

  (Answers will vary.)

• Based on only the first two paragraphs of each text, what can you infer about the audiences and purposes each author seems to have imagined for his or her text? Explain.

  Tannen presents her viewpoint very objectively, including a reference to evidence, suggesting that she intends to make a scientific argument. However, her use of everyday language suggests this is directed to a popular audience.

  Lorde’s reference in the second paragraph to “many women, many of you here today” suggests that she is speaking to an audience of women. Her repeated use of “I” makes the tone of her piece reflective and personal. Her emphasis...
on “what is most important to me” in the first paragraph suggests that she will try to persuade her audience that what is important to her should also be important to them.

Brooks's reference to “Henry V” makes it clear that he is anticipating educated readers, but the use of words like “rambunctious” and his short sentences suggest a popular audience. Though he seems to be telling a story, he does so in a way that suggests he finds the story problematic, which implies an argument.

Young states his purpose up front, saying that he wants “to acquaint [readers] with what this book is about.” While his complex syntax and specialized diction (use of phrases like “gender performance”) suggest an academic audience, expressions like “smack dab in the middle” suggest that he wants to establish a more personal connection with the audience.

Understanding Key Vocabulary (Butler, Tannen, and Brooks)

This activity helps students utilize collective knowledge about key terms while also drawing their attention to various ways of researching words they will encounter in these texts. It also sensitizes students to shades of meaning among synonyms.

Each of the texts in this module includes some words that may be new to the students. Using the key vocabulary and synonym table below, ask students to review the list of key vocabulary words for each author, checking off any words and/or their synonyms with which they are familiar (“familiar” meaning that they would recognize and understand these words if they saw them in another context). Then ask students to work in pairs to brainstorm an additional fifteen synonyms in the far right column for any of the key vocabulary words that they find particularly intriguing or useful. They can find synonyms by questioning one another, using their cell phones to find definitions, using electronic or print dictionaries, or searching on classroom computers for acceptable synonyms. Finally, if there is time, students can work briefly in foursomes (two pairs to a group) to share their newly expanded synonym lists and exchange some of the synonyms they like best.

Activity 7: Synonym Chart for Butler, Tannen, and Brooks

Using the vocabulary and synonym table below, review the list of key vocabulary words for each author, checking off any words and/or their synonyms you know (meaning you would recognize and understand these words if you saw them in another context). Then, working individually or in pairs, brainstorm an additional fifteen synonyms in the far right column for any of the key vocabulary words that you find particularly intriguing or useful. You can find synonyms using a number of resources: ask a classmate, use your cell phone to find definitions, use electronic or print dictionaries, or search on a classroom computer for acceptable synonyms.
### Synonym Chart for Butler, Tannen, and Brooks

<table>
<thead>
<tr>
<th>Author</th>
<th>Vocabulary Word or Phrase</th>
<th>Synonym or similar phrase</th>
<th>Another synonym or similar phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Judith Butler</td>
<td>negate</td>
<td>deny</td>
<td></td>
</tr>
<tr>
<td></td>
<td>expunge</td>
<td>wipe out</td>
<td></td>
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<tr>
<td></td>
<td>eradicate</td>
<td>eliminate</td>
<td></td>
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<tr>
<td></td>
<td>comply</td>
<td>obey</td>
<td></td>
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<tr>
<td></td>
<td>gender norms</td>
<td>sex-linked behaviors</td>
<td></td>
</tr>
<tr>
<td></td>
<td>coercion</td>
<td>intimidation</td>
<td></td>
</tr>
<tr>
<td>Deborah Tannen</td>
<td>linguistic strategy</td>
<td>language-based approach</td>
<td></td>
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<tr>
<td></td>
<td>inherent</td>
<td>innate, intrinsic</td>
<td></td>
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<tr>
<td></td>
<td>ambiguity</td>
<td>uncertainty</td>
<td></td>
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<tr>
<td></td>
<td>to do someone’s bidding</td>
<td>to do what someone requests</td>
<td></td>
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<tr>
<td></td>
<td>prerogative</td>
<td>privilege, right</td>
<td></td>
</tr>
<tr>
<td></td>
<td>rapport</td>
<td>connection, bond</td>
<td></td>
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<tr>
<td></td>
<td>protocol</td>
<td>procedure</td>
<td></td>
</tr>
<tr>
<td></td>
<td>underhanded</td>
<td>sneaky</td>
<td></td>
</tr>
<tr>
<td>David Brooks</td>
<td>rambunctious</td>
<td>very active, noisy</td>
<td></td>
</tr>
<tr>
<td></td>
<td>plummet</td>
<td>drop</td>
<td></td>
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<td></td>
<td>lewd</td>
<td>vulgar</td>
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<td></td>
<td>eminent</td>
<td>well-known</td>
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<td></td>
<td>social engineering</td>
<td>using social policies</td>
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<td></td>
<td></td>
<td>based on social science</td>
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<td></td>
<td></td>
<td>to deal with social problems</td>
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<tr>
<td></td>
<td>homogeneous</td>
<td>all the same</td>
<td></td>
</tr>
<tr>
<td></td>
<td>cretin</td>
<td>idiot, stupid person</td>
<td></td>
</tr>
</tbody>
</table>
To reinforce certain vocabulary words, you could assess students with a no-points quiz in which three synonyms for each selected vocabulary word are given along with one word or phrase that does not work as a synonym or similar phrase. From the students’ performance on this quiz, you can decide whether they need any more testing on vocabulary.

At this point, have your students complete grammar Activities 2-6, as appropriate for their needs, over the course of the Rhetorical Reading and Connecting Reading to Writing portions of this module. Participating in these activities (located at the end of the module) will complement your students’ work in this module and help them get ready to write their own assignments.

Reading

Reading for Understanding (Brooks)

During a first full reading of a text, students should try to understand the author’s point of view and argument (reading with the grain). As they annotate the article while reading, students can keep track of their ideas, evaluate their own predictions, and enhance their ability to make predictions about future articles.

Activity 8: Reading Brooks for Understanding: Annotating Points of Interest and Questions

Read David Brooks’s article “Honor Code” silently, annotating any particular points of interest or noting any places that need clarification, then answer the following questions about it:

• Looking back at the predictions you made based on the first two paragraphs you analyzed in Activity 6, which of your predictions turned out to be true?
• What surprised you?
• If your prediction was inaccurate, what words or phrases in the text misled you?
• What, if anything about this piece, do you find confusing?
• Write a single sentence in your own words that states Brooks’s argument.
To get an idea about what students have found confusing and what has become clear to them, you can use a strategy called “Fuzzy/Clear.” On an index card, students describe on one side something from their reading of the four pieces that is still “fuzzy” or confusing to them. On the other side, they should describe something that is now clear to them. Reviewing the cards can help you identify and address fuzzy content in a follow-up lesson.

Considering the Structure of the Text (Brooks)

Asking students to consider how a particular text is organized gives them insight into the writer’s purpose and rhetorical strategies while preparing them for subsequent tasks such as writing a summary or rhetorical précis. They can also apply what they learn in the process to their own writing. Keep in mind that when mapping the organizational structure of a text, thinking and reasoning about organizational structure is more important than agreeing on the particular structure of the bubble map.

Activity 9: Mapping the Organizational Structure of Brooks’s Article

Create an idea map of Brooks’s article, putting the main ideas into bubbles with supporting ideas, evidence, and examples connected to those bubbles.

Reading for Understanding (Tannen)

During a first full reading of a text, students should try to understand the author’s point of view and argument. By annotating the article as they read, students can keep track of those ideas. As they evaluate their own predictions, they not only consider the author’s ideas but also improve their ability to make predictions when reading articles in the future.

Activity 10: Annotating Tannen’s Article

Read Deborah Tannen’s article, “His Politeness is Her Powerlessness” silently, annotating any particular points of interest or noting any places that need clarification; then answer the following questions about it:

- Looking back to the predictions you made based on the first two paragraphs you analyzed in Activity 6, which of your predictions turned out to be true?
• What surprised you?
• If your prediction was inaccurate, what words or phrases in the text misled you?
• What, if anything about this piece, do you find confusing?

Write a single sentence in your own words that states Tannen’s argument.

Questioning the Text (Tannen)
Once students have understood the author’s argument (listened to the text), they are prepared to revisit that text with a questioning, more skeptical ear. When you ask students to re-read, you are giving them a specific reason to read, which will help them develop the practice of tailoring their reading strategies to the purposes they are pursuing. Not only does annotating in this way give students insight into how Tannen (or any author) builds her argument, but it also helps them develop more sophisticated understandings of the distinctions among claims, evidence, and analysis and helps them evaluate the quality of each of these.

Activity 11: Labeling Components of Argument
Re-read Tannen’s argument, and label these possible elements in the left-hand margin as you reread:
• Most compelling arguments (the points that either surprised you the most or made the most sense to you)
• Most compelling examples (the ones you find most consistent with or most different from your own experiences as well as those you might want to use in your own writing)
• Author’s explanations of the importance of those examples

Note in the right margin your reactions to what the author is saying:
• Personal connections that support or refute the author’s points
• Reflections on the quality of the evidence or examples (taking note, for example, how the author is using ethos, pathos, and/or logos)
• Questions about the author’s ideas or assumptions
• Challenges to the author’s inferences or conclusions

Postreading

Thinking Critically (Tannen and Brooks)
Because the Tannen and Brooks articles “speak” to each other in some ways, it is helpful at this point to pause and collect students’ understandings of the two articles before moving forward. As students consider ethos, pathos,
specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

Grades 11-12
Reading—Informational Text

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

2. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

3. 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.

4. Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Speaking and Listening

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and

and logos while juxtaposing the two articles, they will also deepen their understandings of audience and genre. This activity helps them notice how Tannen and Brooks have composed different kinds of pieces written for relatively general audiences. Ask students to consider the following questions about the Tannen and Brooks articles.

Activity 12: Reflecting on How Writers Use Logos, Ethos, and Pathos to Shape Our Thinking

Deborah Tannen and David Brooks both write about how others interpret and respond to individual people’s behavior. Did one article change your thinking about how people respond to each other’s behavior more than the other? If so, why?

Questions about Logic (Logos)

1. What is Tannen claiming, specifically about male and female behavior?
   Tannen claims that it is women’s low status in society that leads to their behavior being labeled negatively rather than any objective qualities of their behavior.

2. What is Brooks arguing? Is his argument limited to boys?
   Brooks claims that “schools have become culturally homogeneous” and that causes problems for many students, especially boys.

3. What evidence does Tannen offer to support her claims?
   Tannen cites her own research, anecdotal examples, and the findings of anthropologists.

4. At what point does Brooks begin using evidence? How does he use that evidence?
   Brooks does not start citing evidence until halfway through his article, starting with “Far from all.” He uses the evidence—much of it statistical—to establish that boys are falling behind in school in a variety of ways.

5. How relevant and valid do you think the evidence is for both authors? How sound is the reasoning?
   Both authors seem to be using valid evidence, though both are fairly general in their citation of that evidence (perhaps because the audiences of both are general).

6. What function does the Hal story serve in Brooks’s argument?
   The Hal story serves a variety of purposes. As a hypothetical example, it illustrates the problem Brooks is describing. At the same time, the use of a famous literary reference both gives Brooks some credibility and appeals to a particular audience of readers—those who would recognize and value a Shakespeare reference. As Hal ultimately grows into Henry V, the example implicitly emphasizes the problem of disenfranchising such a figure in our education system.
7. What counterarguments has each author addressed?
   Tannen spends much of her argument refuting a specific counterargument, interpreting women’s lower status as the explanation for women’s indirectness. Brooks refers to a counterargument that some of the difference between boys’ and girls’ success in school “may be genetic.”

8. Why does Tannen focus her discussion on women?
   According to Tannen, it is women whose behavior is misinterpreted.

9. Why does Brooks focus his discussion on boys?
   According to Brooks, boys are disproportionately alienated from the culture of schools.

10. How have each author’s ideas developed over the course of the text?
    Brooks uses the hypothetical to frame and illustrate his understanding of why boys have problems in school, providing evidence that they do indeed have problems but providing little support beyond his hypothetical example for the cause of those problems. Tannen uses examples to illustrate that men’s and women’s behavior is interpreted differently and then uses anthropological research to demonstrate that the specific behavior of indirectness is not inherently a weaker behavior.

Questions about the Writer (Ethos)

11. What can you infer about Tannen from her article?
    She is a researcher and well versed in anthropological research.

12. Why does she refer both to her own research and the research of other authors?
    Not only does this demonstrate her wide knowledge of the issue, but it also illustrates her own capabilities as a scholar.

13. What can you infer about Brooks from his article?
    He is clearly erudite and informed about boys’ performance in schools.

14. Why does he use a character from Shakespeare to make his point?
    The example from Shakespeare both highlights his own education and allows him to borrow some credibility from the bard.

15. Based on what you read in her chapter, does Tannen have the appropriate background to speak with authority on this subject?
    Yes.

16. Based on what you read in his article, does Brooks have the appropriate background to speak with authority about educational policy?
    This is less clear. He seems informed but has no special expertise on educational policy.

17. What does each author do to appear knowledgeable?
    The citation of sources and use of educated diction help both authors to appear knowledgeable.
18. Based on the biographies you read at the beginning of this module, does each author have appropriate background to write with authority about these issues?
   Yes.

19. What does Tannen’s style and language tell the reader about her?
   The citation of sources and use of some specialist diction suggest she is well informed and scholarly.

20. What does Brooks’s style and language tell the reader about him?
   His informal style suggests comfort with expressing his opinion. His language is educated but not specialist.

21. Do the authors seem trustworthy? Why or why not?
   Yes—both authors cite sources and appear balanced in their arguments.

22. Do the authors seem deceptive? Why or why not?
   Neither seems deceptive.

23. Do the authors appear to be treating the issue seriously? Does Brooks or Tannen seem to be more serious?
   Brooks’s imaginative use of Henry V seems a bit playful, making him seem somewhat less serious than Tannen.

Questions about Emotions (Pathos)

24. Does one of the two pieces affect you emotionally more than the other? Which one? Which parts of the piece affect you? In what ways?
   (Answers will vary.)

25. Do you think Tannen is trying to manipulate the reader’s emotions? In what ways? At what points?
   (Answers will vary.)

26. Do you think Brooks is trying to manipulate the readers’ emotions? In what ways? At what points?
   (Answers will vary.)

27. Do your emotions conflict with your logical interpretation of the arguments?
   (Answers will vary.)

28. How does Brooks use humor or irony? How does that affect your acceptance of his ideas?
   (Answers will vary.)

29. Does Tannen use humor or irony? How does that affect your acceptance of her ideas?
   (Answers will vary.)
Prereading

Understanding Key Vocabulary (Young and Lorde)

This activity helps students utilize collective knowledge about key terms while also drawing their attention to various ways of researching words they will encounter in these texts. It also sensitizes students to shades of meaning among synonyms.

Each text in this module includes some words that may be new to students. Using the key vocabulary and synonym table below, ask students to review the list of vocabulary words for each author, checking off any words and/or their synonyms with which they are familiar (meaning they would recognize and understand these words if they saw them in another context), and then ask students to work in pairs to brainstorm an additional fifteen synonyms in the far right column for any of the vocabulary words they find particularly intriguing or useful. They can find synonyms by questioning one another, using their cell phones to find definitions, using electronic or print dictionaries, or searching on classroom computers for acceptable synonyms. Finally, if there is time, students can work briefly in foursomes (two pairs to a group) to share their newly expanded synonym lists and exchange some of the synonyms they like best.

Activity 13: Synonym Chart for Young and Lorde

Using the key vocabulary and synonym table below, review the list of vocabulary words for each author, checking off any words and/or their synonyms you know (meaning you would recognize and understand these words if you saw them in another context). Then, working individually or in pairs, brainstorm an additional fifteen synonyms in the far right column for any of the vocabulary words they find particularly intriguing or useful. You can find synonyms using a number of resources: ask a classmate, use your cell phone to find definitions, use electronic or print dictionaries, or search on a classroom computer for acceptable synonyms.

Synonym Chart for Young and Lorde

<table>
<thead>
<tr>
<th>Author</th>
<th>Vocabulary Word or Phrase</th>
<th>Synonym or similar phrase</th>
<th>Another synonym or similar phrase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vershawn Ashanti Young</td>
<td>prelude</td>
<td>introduction</td>
<td></td>
</tr>
<tr>
<td></td>
<td>vicarious</td>
<td>experienced through another person</td>
<td></td>
</tr>
<tr>
<td></td>
<td>demeanor</td>
<td>manner, conduct</td>
<td></td>
</tr>
<tr>
<td></td>
<td>ambivalence</td>
<td>conflict or uncertainty</td>
<td></td>
</tr>
</tbody>
</table>
d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

b. Analyze nuances in the meaning of words with similar denotations.

6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

<table>
<thead>
<tr>
<th>cachet</th>
<th>status</th>
</tr>
</thead>
<tbody>
<tr>
<td>innuendo</td>
<td>implication</td>
</tr>
<tr>
<td>patronize</td>
<td>be condescending</td>
</tr>
<tr>
<td>anomaly</td>
<td>irregularity</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audre Lorde</th>
<th>elucidate</th>
<th>explain</th>
</tr>
</thead>
<tbody>
<tr>
<td>omission</td>
<td>leave out, exclude</td>
<td></td>
</tr>
<tr>
<td>censure</td>
<td>criticism</td>
<td></td>
</tr>
<tr>
<td>mortality</td>
<td>humanity</td>
<td></td>
</tr>
<tr>
<td>tyranny</td>
<td>oppression</td>
<td></td>
</tr>
<tr>
<td>scrutinize</td>
<td>examine carefully</td>
<td></td>
</tr>
<tr>
<td>pertinence</td>
<td>relevance</td>
<td></td>
</tr>
</tbody>
</table>

Reading

Reading for Understanding (Young)

Once again, this annotation exercise will help students analyze the author’s ideas in reference to their own.

Activity 14: Annotating Young’s Text

Read Young’s “Prelude: The Barbershop,” annotating as you read. Make notes in the margin marking points you find especially moving or important, sections you need to revisit to resolve confusions, questions that arose for you, and sections you disagree with or want to discuss further. Once you have finished your reading and annotation, turn to a neighbor and discuss your reactions, questions, and confusions.
Noticing Language and Reading for Understanding

The purpose of this activity is to help students build awareness of how particular language features are used in written texts so they will be both better able to comprehend and identify these linguistic and stylistic features as well as subsequently incorporate them into their own writing. Evaluating how particular authors use words, phrases, and sentence structure deepens comprehension and builds semantic, syntactic, and stylistic awareness. Have students do the following creative writing activity.

Activity 15: Creating a Conversation Among Authors

Composing using another writer’s voice and perspective helps us attend to the unique way each writer puts words, sentences, and paragraphs together as it encourages us to develop greater awareness of how each writer uses language stylistically to convey his or her ideas and persuade others. Choose two or three authors whose text you have read in this module so far, and imagine a conversation that these authors might have together about the relationships between language, gender, identity, and/or culture. You can write this piece in one of three ways: as a conversation between the authors, as if you are the host a radio or TV talk show interviewing these writers as your guests, or as a journalist meeting these authors in a coffee shop or restaurant for an interview. Given what you know about their concerns based on your reading of their texts, try to stay true to their authorial voices and stylistic choices as you write, imagining what they might really want to talk about together.

Optional: After students have completed composing their imagined exchange, you may want to give them the option to use Reader’s Theater; they can use the conversation they wrote as a script to dramatize their imagined conversation between authors (with the help of classmates) in front of the whole class.
Reading for Understanding (Lorde)

As with their first readings of the Brooks and Tannen pieces, the purpose of their first reading of Lorde is to understand her perspective (reading with the grain).

Activity 16: Revisiting Predictions for Lorde

Read Audre Lorde’s speech, “The Transformation of Silence into Language and Action.”

• Looking back to the predictions you made based on the first two paragraphs you analyzed in Activity 6, which of your predictions turned out to be true?
• What surprised you?
• If your prediction was inaccurate, what words or phrases in the text misled you?
• What, if anything about this piece, do you find confusing?

Write a single sentence in your own words that states Lorde’s argument.

Note: You may want to point out the year in which the speech was given since Winnie Mandela now lives in South Africa and is no longer in exile.

Considering the Structure of the Text (Lorde)

Asking students to consider how a particular text is organized gives them insight into the writer’s purpose as well as her choices about rhetorical strategies. It also prepares them for subsequent tasks such as writing a summary or rhetorical précis. The skills students learn in the process will help them structure their own future writing. It is important to keep in mind that when mapping the organizational structure of a text, thinking and reasoning about organizational structure are more important than agreeing on where the lines should be drawn. The decision-making process is more about noticing and justifying one’s thinking than about having one right answer.

Because the Lorde text is a speech, and students may be writing their own speeches for the final writing assignment of the module, it will be especially helpful for them to consider how she structures her piece. Students should by now have composed multiple descriptive outlines, so modeling may not be necessary, but it will still probably be helpful to ask students to articulate the difference between “says” and “does” statements in the descriptive outlines.

Activity 17: Making a Descriptive Outline for Lorde

Reread Audre Lorde’s speech, “The Transformation of Silence into Language and Action.” As you examine it more closely, mark up the text in the following ways to help you understand how Lorde organized her speech. The following guidelines for annotation will help you to create a descriptive outline of Lorde’s text.
After students have completed their descriptive outlines, which are likely to vary, ask the following kinds of questions:

- What does each section say? What is its content?
- How does each section affect the reader? What is the writer trying to accomplish?
- Which section seems the most developed? Explain.
- Which section seems the least developed? Explain.
- On the basis of your descriptive outline of the text, what do you think is the main argument? Is that argument explicit (directly stated) or implicit (implied)?
- How do you think Lorde’s speech differs from more traditional academic arguments? Explain.

**Noticing Language**

We learn vocabulary through repeated exposure and plentiful opportunities to use particular words. The more often students engage in meaningful contexts with new vocabulary, the more likely they are to retain it. In addition, imitation activities, which invite students to carefully attend to authors’ stylistic and rhetorical choices, enable students to develop their own styles of writing. When students compose collaboratively, their engagement with vocabulary and style become social as they share knowledge. Adding the metacognitive dimension of negotiation to their practice of these skills as well as a visual component to the activity encourages students to revisit their paragraphs and consider the meaning they’ve collaboratively created.

In trios or foursomes, ask students to revisit their vocabulary and synonym charts from Activities 7 and 13 above, and together, choose 10-12 words that they find compelling (this may include the synonyms provided or those they added in the third column) to use in a paragraph that they write together imitating the style of their favorite writer in this module. So while they can choose language from any of the authors, they are to imitate the style of just one particular author. The goal here is to use the writer’s words and phrases
on the topic of language, gender, identity, and culture to write in a manner similar to the author. Students might begin by looking closely at a paragraph or passage that they found particularly interesting, clever, or funny.

Once each small group has completed co-authoring a paragraph in one author’s style, ask groups to create a complementary visual—drawing a symbol, scene, image, or comic strip that speaks to an important dimension of their paragraph’s meaning. Finally, ask students to read their paragraphs aloud and share their visuals with the whole class while fellow class members guess which author the group was attempting to imitate.

**Activity 18: Imitating an Author’s Style and Creating a Visual**

In small groups, revisit your vocabulary and synonym charts from Activities 7 and 13, and together, choose 10-12 words that you find compelling (this may include the synonyms provided or those you added in the third column) to use in a paragraph that you write together imitating the style of your favorite writer in this module.

Once you have completed co-authoring your paragraph in one author’s style, create a complementary visual—a symbol, scene, image, or comic strip that highlights an important dimension of your paragraph’s meaning.
Analyzing Stylistic Choices

Once students have played with style implicitly through imitation, they are prepared to more explicitly consider the lexical and structural elements as well as the rhetorical choices that comprise that style. By explicitly considering questions about authors’ sentence length and complexity and their use of questions in writing, students make such elements part of their conscious repertoires.

Choose the Young or Lorde piece based on your students’ engagement with the different articles, your students’ readiness to handle complex grammar, and your purposes for engaging students in this examination. If the majority of your students are likely to write speeches, the mix of sentence structures that Lorde uses may be more appropriate for them to consider.
Activity 19: Rhetorical Effects of Sentence Length and Complexity

Sentence length and complexity help shape every author’s style. While some writers craft long, circuitous sentences, others employ short ones. Both styles can pack a punch. David Brooks, Vershawn Ashanti Young, and Audre Lorde make different stylistic choices about the effects of sentence length and repetition. In “Honor Code,” for example, Brooks uses many short sentences. Look back at his article, and write out five short sentences that typify his style. What are the effects on readers of using this kind of sentence structure?

In contrast, Vershawn Ashanti Young sometimes uses long, complex sentences, while Audre Lorde sometimes uses a deliberate variety of long and short sentences. Choose one of the two passages below to explore in more detail, analyzing the author’s stylistic choices as indicated in the directions that follow.

Vershawn Ashanti Young, “Prelude: The Barbershop”

In contrast to Brooks’s use of short phrases, Vershawn Ashanti Young sometimes uses a thoughtful combination of short and long sentences that include repetition of certain words and phrases. The following excerpt from the second to last paragraph of his “Prelude” is a good illustration of varied sentence length as well as strategic repetition of words and phrases.

(As students reread this excerpt, ask them to circle words and phrases that appear more than once [like “it might seem” or “the problem that” or “I’m not” or “ghetto” or “mainstream”]).

It might seem like a good thing that I was kicked out. It might seem as if this exile expedited the leave I was seeking. But the problem that this bit of personal history presents, the problem that my monograph theorizes, the problem that my trip to the barbershop illustrates is this: because I ain’t no homeboy—though I long to be and would do anything short of killing to gain that identity—I’m not ghetto enough for the ghetto. Because I’m not a white boy, I’m not white enough for white folks. And because I wasn’t born in the middle class, I’m not completely accepted by the mainstream. And sometimes, if you can believe it, I’m not ghetto enough for the mainstream or middle class enough for the ghetto or black enough for white folks!

The psychoemotional pain that this liminal existence creates, the pain of negotiating multiple cultural and racial worlds, is far too great for many. I’ve been doing it for a long time and have been able to cope only by transforming my personal problem into an intellectual one. In some ways I’m chipping away at the burden. But far too many are not able to do this. And why should they have to?

Count the number of words in each sentence in this paragraph, and compare sentence lengths. What are the effects of altering sentence length to this degree?

Now, imitate Young’s prose style by writing a 10-sentence paragraph in the spirit of his voice, maintaining his sentence length and structure, but writing about yourself and your own experiences with language, gender, culture, race, masculinity, femininity, or identity.

OR
Audre Lorde, “The Transformation of Silence into Language and Action”

In contrast to Brooks’s use of short phrases, Audre Lorde sometimes uses a combination of short and long sentences that include repetition of certain words and phrases. The following excerpt, the sixth paragraph from “The Transformation of Silence into Language and Action,” is a good illustration of varied sentence length as well as strategic repetition.

(As students reread this excerpt, ask them to circle words and phrases that appear more than once [like “what” or “because I am” or “you”]).

What are the words you do not yet have? What do you need to say? What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence? Perhaps for some of you here today, I am the face of one of your fears. Because I am a woman, because I am Black, because I am lesbian, because I am myself—a Black woman warrior poet doing my work—come to ask you, are you doing yours?

Next, count the number of words in each sentence in this paragraph and compare sentence lengths. What are the effects of altering sentence length to this degree?

Finally, imitate Lorde’s prose style by writing a five-sentence paragraph in the spirit of her voice, maintaining her sentence length and structure, but writing about yourself and your own experiences with language, gender, culture, race, masculinity, femininity, identity, or silence.

(Note: There is more than one possible answer.)

Draw attention to these authors’ use of questions, asking students why Young or Lorde chose to use the interrogative or question structure.

Note: Sentence imitation is one of the activities that research has shown transfers most successfully to students’ writing. Complex imitation activities like this one serve to apprentice students to the patterns that constitute effective academic writing across the disciplines.

Postreading

Summarizing and Responding (Lorde)

Summarizing the ideas of others accurately is a fundamental element of academic writing. Summarizing is also a powerful metacognitive skill that enables readers and writers to synthesize a text’s meaning. It integrates the results of previous reading processes students have engaged in and helps them further understand major ideas and the relationships among them. The rhetorical précis is a highly structured form of summary. Rather than focusing solely on the content of the text, the writer of a rhetorical précis focuses as well on the rhetorical dimensions of the text.

Prerequisite Grade 8

Standard: Reading – Informational Text

2. Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.
Activity 20: Composing a Rhetorical Précis for Lorde

Compose a rhetorical précis that analyzes the content, purpose, and rhetorical strategies of Lorde’s speech by following the 4-sentence pattern below:

Sentence 1: The name of the author, the genre, and title of the work, and the publication date in parentheses; a rhetorically accurate verb; and a clause containing the major assertion or thesis statement in the work.

Sentence 2: An explanation of how the author develops and supports the thesis, usually in chronological order.

Sentence 3: A statement of the author’s apparent purpose, followed by an “in order to” phrase.

Sentence 4: A description of the intended audience, the relationship the author establishes with the audience, or both.

Sample:

Rhetorical Précis—“Transformation of Silence into Language and Action”

In her chapter, “The Transformation of Silence into Language and Action,” Audre Lorde argues that women must learn to speak out about their beliefs. She begins by reflecting on a very personal experience—a cancer scare—to make the point that fear is not a good enough reason to remain silent, ultimately arguing that women have a responsibility to speak out. Lorde’s purpose is to inspire women to speak out in order to support others’ attempts to do the same. Written for an audience of women, Lorde seeks to establish a connection by identifying herself as a “Black woman warrior poet doing [her] work.”

Reflecting on Your Reading Process

Asking students to rank these texts helps them consider the various dimensions of text that make it “easy” versus “complex.” Noticing these features in other writers’ texts will help students consider the same features in their own writing as they compose in the present and in the future. This activity also supports students’ awareness of text complexity and helps them anticipate their audience.

Ask students to do one or both of the following activities: a quickwrite or a chart that plots their reading experiences ranking these authors’ texts as easy to hard on a scale of 1-5, with 1 being easiest and 5 being hardest.
Activity 21: Quickwrite to Rank Texts in Language, Gender, and Culture

If you had to rank the four texts in this module (Brooks, Tannen, Young, and Lorde) from easiest to hardest, how would you rank them and why? How did the ease or difficulty of each reading affect your willingness to consider the authors’ arguments? What did you do during your reading to make sure you understood the difficult texts? Be sure to include your evaluation of all four texts.

AND/OR

Activity 22: Chart to Rank Texts in Language, Gender, and Culture

Charting text difficulty: Below is a chart to help you consider some of the features that contribute to how easy or hard a text is to read: (a) difficulty of vocabulary, (b) sentence length and complexity, (c) method of delivery, (d) topic difficulty, and (e) complexity of argument each author sets forth. This table may help you sort out your thinking about how to rank these authors’ texts. Use a scale of 1-5, 1 being easy and 5 being difficult, to give a numeric value to each author’s text. Then total each author’s scores and review your findings.

Ranking Text Difficulty Chart

<table>
<thead>
<tr>
<th></th>
<th>Judith Butler (Video Clip/ Transcript)</th>
<th>Brooks “Honor Code”</th>
<th>Tannen “His Politeness is Her Powerlessness”</th>
<th>Young “Prelude: The Barbershop”</th>
<th>Lorde “The Transformation of Silence into Language and Action”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Difficulty of Vocabulary (Diction)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sentence Length and Complexity</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Method of Delivery: Written or Spoken</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Topic Difficulty</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Complexity of Argument</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Additional Text-based Features</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Score Totals for Each Author</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Once students have ranked the articles based on the features identified in the chart above, ask them to discuss their rankings in pairs, in small groups, or as a whole class. Are their scores consistent or do they differ? If there is disagreement about which text was “easiest” or “hardest” to read, facilitate a conversation to investigate students’ differing perspectives.

Note: There are many ways to judge a text’s difficulty, and since what each reader brings to a text—background knowledge and experience as well as academic literacy skills—differs, class members may feel differently about which text was most or least accessible. A variety of opinions about these rankings is fine. The most important thing is to encourage students’ reflection about their own reading processes as such reflection stands to enhance their future reading and writing.

Formative Assessment

After students rank these texts in either Activity 21 or 22, you could engage students in a classroom conversation about what strategies students use to comprehend complex texts, such as multiple readings, breaking long sentences down to identify basic content and structures, or creating an outline or a graphic organizer to clarify relationships among ideas. This conversation can help you understand your students’ reading processes more fully and contribute to their deeper understanding of strategies that could improve their comprehension when faced with difficult texts.

Connecting Reading to Writing

Discovering What You Think

Considering the Writing Task

This activity builds genre awareness. Characterizing textual features, linguistic conventions and rhetorical purposes helps students develop audience awareness and the ability to produce these same elements in their own writing. This activity also encourages students to connect what is happening inside the text with their experiences and knowledge of the social world.

Activity 23: Rhetorically Analyzing the Writing Task

Read the writing assignment carefully. In particular, try to answer the following questions about the assignment:

• What genre is the prompt asking you to generate? Is it a letter, an essay, a report, an email, or something else?
• What format will this follow?
• What are the reader’s expectations for this genre likely to be?
• What is your rhetorical purpose (raise readers’ awareness, persuade people to behave differently? entertain?)?
• What kind of support would be most appropriate to use?
• How will you use the readings to inform and support your writing?

Writing Assignment

*(Please remove references to any articles not read.)*

Among other issues, each of the articles in this module considers how we might respond to the ways that social environments and norms constrain us. About a boy finding that school culture does not value his preferred ways of behaving, David Brooks imagines,

In Kindergarten, he’d wonder why he just couldn’t be good. By junior high, he’d lose interest in trying and his grades would plummet.

Then he’d rebel. If the official school culture was über-nurturing, he’d be über-crude. If it valued cooperation and sensitivity, he’d devote his mental energies to violent video games and aggressive music.

In his book’s prologue, “Prelude: The Barbershop,” Vershawn Ashanti Young describes his ambivalence about trying (and failing) to fit in as a “homeboy” and discusses the academic and economic success he eventually chose to pursue. Because of his choices, he reflects, “I didn’t have to fight to get out of the ghetto. I was kicked out.”

And finally, Audre Lorde suggests that people may try at all costs to accommodate socially imposed constraints, writing, “What are the tyrannies you swallow day by day and attempt to make your own, until you will sicken and die of them, still in silence?”

Lorde, however, also suggests an alternative to either suffering silently to fit in or rebelling—she encourages listeners and readers to speak out and use language and action to change the social conditions of our lives.

After you have considered Lorde’s question above and the alternative she subsequently proposes, write a speech, a letter (to an individual or organization privately or openly—that is, addressed to an individual but public), or a public service announcement that proposes meaningful change in your community related to the issues raised in these readings. Decide on an audience to address—your classmates; parents; younger (or older) students; coaches; administrators; teachers; church, city, or community officials—and compose an argument both describing a particular “tyrann[ y]” or challenge and proposing changes that may improve the lives of those who endure it. Like Butler, Tannen, Brooks, Young, and Lorde, you may use your own or others’ personal experiences (including those of the five authors in this module), hypothetical situations, and reflections to make your case.
To gain a better understanding of your students process of choosing a topic for their paper, ask them to describe in a freewrite how they responded to the six questions in Activity 23, what alternatives they considered, and why they settled on the decisions they made. Reading these papers—and discussing them in class—could provide you with important information about these decisions your students are making.

Taking a Stance

Comparing the evidence of two or more authors helps students to see concretely how authors construct arguments. As they examine the evidence presented in these authors’ texts, they will have a chance to reflect further on what their own stance is toward the issues discussed as well as clarify and articulate their positions.

Activity 24: Comparing Two Authors’ Evidence and Adding Your Own

Some would argue that cultural cohesion requires everyone to conform to norms of language, gender, and culture, and the authors in this module give examples that suggest there is sometimes a heavy price to pay for failing to do so. (Recall, for example, Butler’s description of a teenage boy who walked with a “swish,” Tannen’s examples of women judged as impolite for using directness versus indirectness in conversation, or Brooks’s example of young boys who are classified early on as “uncommunicative testosterone-driven cretins” because they cannot sit quietly in school.) But some of the authors in this module also suggest that there is an equally heavy price to pay for complying with norms pertaining to language, gender, identity, and culture; complying in some cases, they suggest, is akin to giving in to the pressures of social coercion.

Compare two authors’ examples (of themselves or others) in which individuals dare to defy social norms in specific social settings, and briefly relate the consequences those individuals face. Then, based on your own experiences and/or observations, describe one concrete example of a time when it seemed advisable to comply with language, gender, or cultural norms, and then offer another example describing a time when you or someone you know found it necessary to speak out or take action against such norms.

Gathering Evidence to Support your Claims

In order to gather evidence to support their positions, students will revisit the readings and think carefully about their own experiences and the experiences of people they know. This activity helps them connect what they know to what they are learning (linking the known to new information). As they systematically record examples and reflect on their significance, students further connect the world inside the text to the world in which they live.
Activity 25: Creating a Double-Entry Journal

Create a double-entry journal or a t-chart, in which you label the left column “example” and the right column “significance.” Begin this stage of the writing process by revisiting your earlier annotations of the articles, quoting or summarizing the examples that seem most relevant to the issue you want to address in your piece. Write those examples in the left column of your table. Remember to note the author and page number of any example you take from one of your readings.

As you collect examples, make a few notes in the right column about how you want to use each example, what it means to you, or how it relates to the argument you want to make in your own writing.

Double-Entry Journal

<table>
<thead>
<tr>
<th>Example</th>
<th>Significance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: Lorde describes her daughter’s explanation that whatever we keep inside will fight to escape (21).</td>
<td>Example: I could use this to discuss my own experience of feeling like I needed to speak out.</td>
</tr>
</tbody>
</table>

Getting Ready to Write

This activity offers students a chance to consider the genre they plan to utilize in order to reach the particular audience they have in mind. Considering genre and audience as they generate content will help students envision the kind of persuasive text they aim to create (to promote meaningful change in their community).
Activity 26: Reviewing Notes and Generating Ideas

Review your written responses to the previous two activities (Taking a Stance and Gathering Evidence), and reread the writing in your Reflection Journal in response to earlier prompts in this module. As you do so, reconsider the kind of text you plan to create (a speech, letter, or public service announcement), and think again about the audience you will address (your classmates; parents; younger or older students; coaches; administrators; teachers; church, city, or community officials). Next, based on the writing you’ve done so far, make a list or outline, or if you prefer, create a visual (cluster or web), to organize the main points you plan to address in your final piece of writing (a speech, a letter, or a public service announcement that proposes meaningful change in your community). The points you choose may be ones you’ve already discussed, or new ones may spring to mind as a result of all the thinking you’ve done throughout this module. Finally, write down a position statement that captures your overarching idea—the proposal you will make for meaningful change—and share it with classmates.

Activity 27: Organizing and Ordering Ideas

Keep in mind the kind of text you plan to generate, and consider how your organizational structure can best fit the genre you’ve chosen—a speech, letter, or PSA.

All of these forms will benefit from having a beginning, middle, and end. Below are some ideas about what each of these parts might include.

1. Introduction

Your introduction provides an opportunity to identify a specific problem or issue your proposal will address and establish your perspective on the problem. You may want to describe any relevant direct experience you have with the issue as a way of establishing ethos.
out the strengths and limitations of both in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.

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

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

4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

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2. Middle

This section presents arguments or ideas in favor of your proposal. It may cite and respond to ideas from the readings or from your own experiences.

3. Conclusion

The conclusion should make a strong final point and then advocate a course of action.
Composing a Draft

For most writers, writing is a multi-draft process. As they create their first drafts, writers take risks, explore ideas, and think on paper, knowing that they will have an opportunity later to revise and edit. When students plan to turn in their first drafts as the final drafts, they often pursue correctness and completion too early. If it is clear from the beginning that revision is an important part of the writing process, students can experiment with tentative positions and arguments that can be evaluated, refined, and sharpened in a later draft. While students will want to keep their audience in mind throughout the writing process because thinking about audience is a guide to effective writing, the first draft is generally “writer-based” and discovery-oriented in that it serves to help the writer think through the issues and take a position. The first draft is often where students find out what they really think about a particular issue or topic.

Activity 28: Bringing Ideas Together to Create a Draft

Now that you have spent some time prewriting—considering your purpose and stance, collecting evidence, and brainstorming—bring those ideas together in a first draft. As you create a first draft, keep in mind that writers take risks, explore ideas, and think on paper, knowing that you will have an opportunity later to revise and edit. While you will want to keep your audience in mind throughout the writing process because thinking about audience is a guide to effective writing, the first draft is generally “writer-based” and discovery-oriented in that it serves to help the writer think through the issues and take a position. The first draft is often where you actually discover what you really think about the issue or topic.

Using the Words of Others (and Avoiding Plagiarism)

One of the most important features of academic writing is the use of words and ideas from written sources to support the writer’s own points. Learning to cite accurately and determining how best to incorporate the words and ideas of others is essential for students to establish their own ethos. Students need practice choosing passages to quote, leading into quotations, and responding to them so that they are well integrated into their own text. Students can practice these skills by choosing quotations, paraphrasing them, and then discussing whether they agree or disagree, and why.

Activity 29: Getting Feedback About Using the Words of Others

Revisit the evidence you collected in Activity 25 and used in the draft you composed for Activity 28. In small groups, discuss the extent to which you made appropriate choices for incorporating summary, paraphrase, and quotations and consider whether there are any ways you could improve these aspects of your draft.
Negotiating Voices

The goal of negotiating voices is for students to be able to distinguish their ideas from those of their sources and to make clear their stance in relationship to those sources. This activity can help students put direct quotations, indirect quotations, concepts, facts, ideas, and opinions from other writers into their own texts while keeping all the voices distinct. This activity provides a way you can help students represent the dialogue between their own views and the various sources they are using.

Activity 30: Using a Graphic Organizer to Analyze Voices

When we incorporate the experiences and voices of others and weave them together with our own in the context of writing a paper, it’s important to reread the paper in order to smooth out the transitions between our own words and the words of people we summarize, quote, or paraphrase. Reread your draft now thinking about how the various voices you’ve included “speak” to one another on paper. Will the relationships between these voices be clear to readers? What might you do to clarify the exchange between voices in your proposal? One way to see connections is to create a visual to help you “see and hear” the balance of voices in your speech, letter, or PSA. The graphic organizer below offers a visual to help you understand which voices are dominant. For some voices to be more dominant than others is fine; the point of this activity is to give you additional information to help balance the multiple voices conversing through your writing.

Graphic Organizer for Negotiating Voices

<table>
<thead>
<tr>
<th>Example/Point 1</th>
<th>Example/Point 2</th>
<th>Example/Point 3</th>
<th>Example/Point 4</th>
<th>Example/Point 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your voice</td>
<td>Voice 2</td>
<td>Voice 3</td>
<td>Voice 4</td>
<td>Voice 5</td>
</tr>
</tbody>
</table>

Formative Assessment

Following completion of the graphic organizer, ask students to identify examples of voices that provide clear support for a point they have made, voices that may offer support but they are uncertain about them, and points they have made that have no supporting voices. As feedback, you might be able to point out voices in the pieces read—or other resources—that students could use to support points they have made in their own voice.
At this point, have your students complete grammar Activities 7-9 while they revise and edit their assignments.

Revising and Editing

Revising Rhetorically

A rhetorical approach to revision helps students understand that revision is a strategic, selective process; what writers choose to revise depends on the ultimate purpose of their writing. A rhetorical analysis of a rough draft requires the writer to assess writing based on the text’s purpose, the message of the argument, the needs of the audience, and the ethos the writer adopts.

**Activity 31: Writing a Rhetorical Précis for Your Own Piece**

For this activity, you will work in pairs. Write a rhetorical précis (please see Activity 20 for directions) for your own essay and then for the essay of a partner. Once you have both finished, compare what you have written and answer the following questions:

- Did your partner identify the same overall claim that you identified?
- Did your partner describe the development of your argument in the same way you did?
- Did your partner identify the same purpose and audience that you did?

For each of these questions, discuss with your partner any differences between your understandings of your text, and explore what revisions you could make to help your partner see your argument as you do.
Considering Stylistic Choices

Writers can make stylistic choices in order to enhance the clarity of their messages, make emotional connections with readers, and establish their ethos. These choices draw readers in or push them away. In this activity, students consider the potential effectiveness of their stylistic decisions.

Activity 32: Making Stylistic Decisions

It’s helpful to think about the word choices and sentence structure you have used before turning in your proposal. Read the draft with the following questions in mind and mark areas you think might benefit from some further attention. Consider the stylistic choices you analyzed earlier in this module in the writings of Brooks, Tannen, Young, and Lorde. Examine these same features in your own writing by asking the following questions:

- Are sentences varied in length—some short, some longer?
- Are any sentences so long that they are confusing?
Look at the beginnings of your sentences. Do they start in a variety of ways (rather than beginning repeatedly with the same words)?

Are words well chosen? Are there any you are unsure about?

Are any words too formal—or informal—for the kind of text you are writing (speech, letter or PSA)? Again, consider your audience and the type of language they will expect.

Is the level of language you use consistent with the genre you’ve chosen? Put another way, if your text will be spoken aloud (speech or PSA) as opposed to read and studied (letter), is your text’s complexity level appropriate? (Note: Spoken language tends to be less dense and more repetitive than written language; writing tends to be more streamlined and precise than speech. This is in part because listeners/viewers often have only one chance to understand the message, whereas readers can review a text as many times as they like. That said, speech can be formal or informal just as writing can be formal or informal. Both occur along a wide-ranging spectrum.)

Have you avoided excessive repetition of words or phrases but perhaps been able to use repetitions strategically for emphasis (as the authors you read have done)?

Is punctuation appropriate?

### Editing the Draft

This metacognitive activity allows students to take a step back and reflect on their own writing based on a set of criteria considered fairly standard in academic writing. Reviewing their own writing and the writing of classmates in this way helps them see their composition as a whole.

Provide students with an editing checklist for them to use in reviewing their own or each other’s drafts. You may choose to use the complete editing checklist in Appendix F or some sub-portion of it, as appropriate for your class.

### Activity 33: Using an Editing Checklist for Peer Feedback and Self Evaluation

Use an editing checklist to review your own or each other’s drafts.

You may also want to make use of the Writing Evaluation Rubric included in this module.
### Writing Evaluation Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Superior</th>
<th>Strong</th>
<th>Approaching success</th>
<th>Struggling</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus</strong></td>
<td>The piece makes an insightful point about language, gender, and/or culture, well supported with a variety of relevant evidence.</td>
<td>The piece provides a coherent discussion about language, gender, and/or culture, well supported with relevant examples.</td>
<td>The piece comments on a variety of aspects of language, gender, and/or culture in a diffuse manner, supported with some examples.</td>
<td>The author struggles to discuss language, gender, and/or culture effectively and/or does not support the points made.</td>
</tr>
<tr>
<td><strong>Attention to Audience</strong></td>
<td>The author’s choices—particularly framing of discussion, evidence, diction, and style—match the intended purpose and audience well.</td>
<td>The author’s choices—particularly framing of discussion, evidence, diction, and style—stray toward conventional academic style.</td>
<td>The author’s choices—particularly framing of discussion, evidence, diction, and style—lean too heavily in the direction of academic argument to suit the intended target audience and purpose.</td>
<td>The author’s choices do not suit the audience and purpose, perhaps similarly deviating from academic style.</td>
</tr>
</tbody>
</table>

Writing

5. Develop and strengthen writing as needed by … editing. … (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)
<table>
<thead>
<tr>
<th>Criteria</th>
<th>Superior</th>
<th>Strong</th>
<th>Approaching success</th>
<th>Struggling</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voice</strong></td>
<td>The piece resonates with an appropriate and individual voice, a sense of the presence of an individual speaker on the page. The piece displays the use of multiple strategies that help achieve voice, such as characteristic rhythm, coherent diction, consistent point of view, repetition.</td>
<td>The piece shows a strong individual voice, a sense of the presence of an individual speaker on the page. That voice may be not entirely consistent or not entirely appropriate to the purpose or effect of the piece. The piece displays the use of strategies that help achieve voice, such as characteristic rhythm, coherent diction, consistent point of view, repetition.</td>
<td>The piece includes enough distinctive language use to show some sense of voice, but the overall effect may be somewhat flat, perhaps overly academic or too irregular to establish a strong individual voice.</td>
<td>The piece displays little sense of voice, perhaps overly academic or inconsistent.</td>
</tr>
<tr>
<td><strong>Sentence Fluency</strong></td>
<td>Appropriate sentence variety and the absence of all but the most minor or stylistic deviations from conventional usage and punctuation characterize the writing.</td>
<td>Significant sentence variety and the presence of some deviations from conventional usage and punctuation characterize the writing.</td>
<td>Only a little sentence variety or enough errors to weaken its effectiveness characterize the writing.</td>
<td>Choppiness and/or egregious deviations from conventional usage and punctuation mar the writing.</td>
</tr>
</tbody>
</table>
Responding to Feedback

Students need feedback on their writing. The most valuable point for students to receive feedback is before they revise and edit so they can actively apply what they learn from others’ responses to the next draft. This activity offers students an opportunity to consider text complexity (which they did earlier in the module) in relation to their own writing and will help them to write a more reader-friendly and accessible text for the specific audience they have chosen to address.

Activity 34: Choosing Which Feedback to Incorporate into Your Draft

When you receive the paper you wrote with feedback from your teacher and/or peers, look carefully at their marks and comments. Try to understand how and why readers responded the way they did, and think about how reader comments and questions can help you make your text more reader-friendly and accessible. How could you get the lowest score possible on the text difficulty ranking you used earlier to analyze the other authors in this module? Put another way, how can you make your text more accessible and fun to read? This doesn’t mean you should use only simple words and write only short sentences; rather, as you revise, consider what you liked about the texts you analyzed previously and see if you can incorporate some of the stylistic elements Brooks, Tannen, Young, and Lorde used into your own writing. What changes could make more people want to read the letter you’ve written or listen more attentively to your speech or PSA? As you make a plan for revision, think about these questions and consider those below as well:

• What are my reader’s main concerns with my draft?
• If there were multiple readers, do they agree on what I should do to improve the proposal?
• What global changes should I consider (position statement, examples to support my position, overall organization)?
• What could I add to improve the reading/listening experience for my audience?
• What could I delete to improve the reading/listening experience for my audience?
• What sentence-level and stylistic issues can I correct?
• What kinds of grammatical errors should I correct?

Reflecting on Your Writing Process

Metacognitive reflection is one of the most important forms of thinking we can encourage in the classroom. The act of “thinking about thinking” enables students to consider their internal psychological processes conceptually. Such awareness—knowing what we are doing and being able to name it—supports more conscious reading, writing, and thinking in present and future literacy endeavors.
Activity 35: Writing about Your Writing

Quickwrite—Now that you have completed your essay, take a few minutes to reflect on your writing process by answering the following questions:

• How did your decisions about genre, purpose, and audience affect the **content** of your writing?
• How did your decisions about genre, purpose, and audience affect the **style** of your writing?
• How did your decisions about genre, purpose, and audience affect the **process** of your writing?
• How did “writing about your writing” influence the way you developed your text?
• In what ways has this assignment helped you to become a better writer?
• What can you take away from this assignment to make your next paper more successful?