

GRADE 7 Module 2B

UNIT 1

Reading Closely and Citing Evidence: Stories of Personal Identity Formation

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Identity Entry Task and *Nadia's Hands*

Name: _____

Date: _____

Identity Entry Task

Please complete this task individually.

What does the word *identity* mean?

What is included in someone's identity?

Nadia's Hands

Please complete this task individually.

Several times in *Nadia's Hands*, Nadia expresses the feeling that her hands look "as if they belong to someone else." The last line of the book, however, says, "They looked as if they belonged to her." What does this last line show about how Nadia's sense of identity has changed?

Identity Anchor Chart

Name: _____

Date: _____

Questions to Think About . . .

What is identity?

What are the characteristics or identifiers of identity?

How is identity influenced, shaped, or changed?

Who Am I on the Outside? External Identity

Name: _____

Date: _____

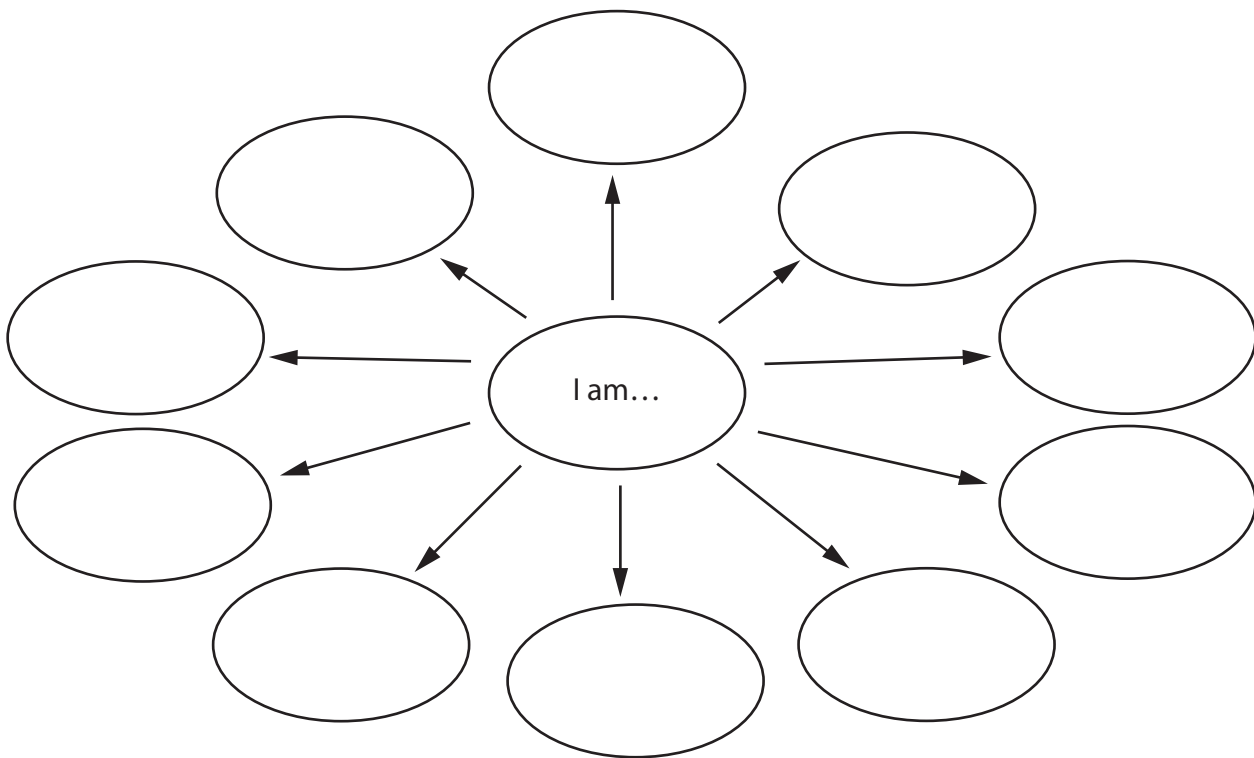
I. Who am I on the outside?

That's a big question.

Your outer, or external, identity is developed as you grow up relating to particular people in particular places. You identify as part of your family, for example. You identify as American because you are a citizen. When you start at school, you identify as a student. If you join a sports team, you take on "team member" as part of your identity.

Complete this mind map about your outer identities.

Identity Map



II. Sample Cultural Identifiers

Now, take a look at the following list. Developed by the National Association of Independent Schools and the Diversity Awareness Initiative for Students, it's called "Sample Cultural Identifiers."

Sample Cultural Identifiers

- Ability (mental or physical)
- Age
- Ethnicity
- Gender
- Race
- Religion
- Sexual orientation
- Socioeconomic status/class
- Body image
- Educational background
- Academic/social achievement
- Family of origin, family makeup
- Geographic/regional background
- Language
- Learning style
- Other beliefs (political, social, internal)
- Globalism/internationalism (how much a part of the world you feel you are)
- Generation ("Generation X," "Generation Z," "baby boomers," etc.)
- Sense of self-worth/self-respect
- Sense of empowerment/agency

Go back to your external identity mind map. After looking at this list, is there anything you want to change or add?

Sample Cultural Identifiers Anchor Chart

Adapted from the National Association of Independent Schools

- Ability (mental or physical)
- Age
- Ethnicity
- Gender
- Race
- Religion
- Sexual orientation
- Socioeconomic status/class
- Body image
- Educational background
- Academic/social achievement
- Family of origin, family makeup
- Geographic/regional background
- Language
- Learning style
- Other beliefs (political, social)
- Globalism/internationalism (how much a part of the world you feel you are)
- Generation ("Generation X," "Generation Z," "baby boomers," etc.)
- Sense of self-worth/self-respect
- Sense of empowerment/agency

Who Am I on the Inside? Internal Identity

Name: _____

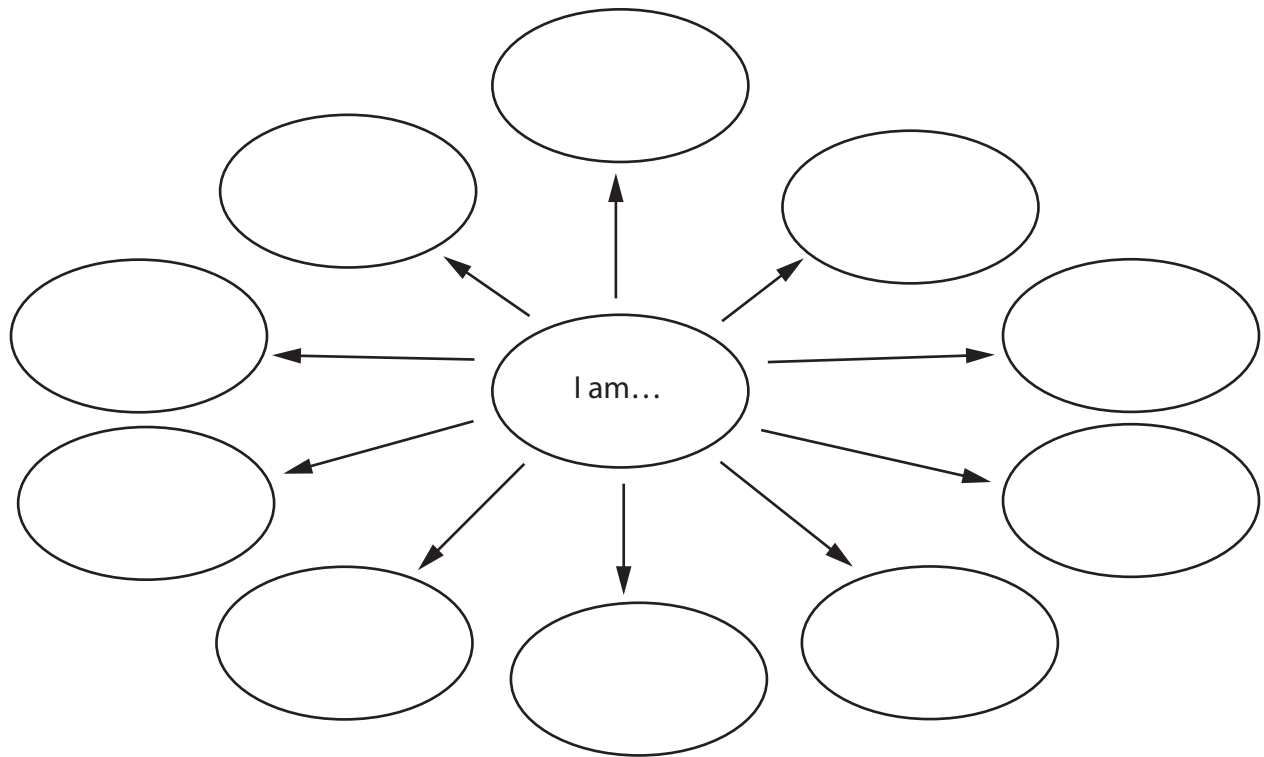
Date: _____

I. Who am I on the inside?

Your external identity and your internal identity are deeply intertwined, but your internal identity has more to do with your thoughts, emotions, preferences, and personality, instead of your social groups. You may consider yourself to be “sensitive” or “tough” emotionally, for example. You may prefer to read a book instead of play soccer. You may think of yourself as impulsive, or instead you may consider all your options carefully before making a decision.

Complete this second mind map, thinking about your internal identity.

Identity Map



II. Some Internal Identity Identifiers

Take a look at this list of internal identity identifiers. (This is NOT a complete list—the number of internal identifiers is huge!)

- Outgoing
- I use slang often.
- Energetic
- Affectionate
- Distant and cool
- Quick to anger
- I prefer to be alone.
- Lacking in natural talent
- Depressed
- Reliable
- A gossip
- I swear a lot.
- I can talk to all people.
- Verbal
- Quiet
- Organized
- Polite
- Noisy
- Athletic/physical
- Friendly
- Approachable
- Not confident
- Hardworking
- Caring
- Trustworthy
- Can't keep a secret
- Artistic
- Logical
- Traditional
- Confident
- Emotional
- Aggressive
- Talented
- Tired
- Positive
- Shy
- Formal
- Neat
- A good friend
- Loyal
- I love animals.
- I prefer computer games.

Now, review your internal identity mind map. Is there anything you'd like to change or add?

Not Much, Just Chillin': The Hidden Lives of Middle Schoolers, Pages 105–106

Linda Perlstein

[page 105] Dodgeball has been banned this year in the Howard County public schools—too violent, too humiliating. In a way, though, middle school is a game of dodgeball, except instead of a red ball you avoid annoying people. Nobody is immune: Jackie is teased for being short. Eric is teased for being fat. Elizabeth is teased for being Elizabeth. And so on.

Jimmy started sixth grade closely knit into his group of best friends from elementary school, boys who are clever, obedient, and not very popular. There's Daniel, who wants to be a band director like his dad and keeps a pen clipped to his shirt collar "because it's resourceful." There's John, who has secret stress stomachaches and natural, impeccable humor, a combination that makes it inevitable he'll quit premed one day to write sitcoms. And there's Will, who plans to apply to Harvard, Stanford, Yale, Princeton, MIT, and Caltech and become a bioroboticist. For his eighth-grade science project, he wants to make an artificial hand.

The boys' favorite things to do together are play video games, talk about video games, and taunt each other. This sort of taunting is tolerable, a sign of affection almost, coming as it does from true friends. It's not unfathomable to Jimmy that when he grows up the nerdy guys will have become the cooler ones while the popular kids turn fat, bald, and boring. Maybe what adults say is true: Jimmy's type wins in the end. But that's not great comfort right now. "I'm not funny," he says. "I used to [page 106] correct people too much, and I still do a little. It makes me feel better a little. I don't know what I like about myself. I don't like anything else."

Of the group, Will and Jimmy fight the most—practically all the time, it seems—mainly about friendship stuff. Girls' bickering gets most of the attention from teachers and parents and authors and so on, but they tend to deny their conflicts, let them fester under the surface. The sports and rule-based games boys choose are ripe for argument. In fact, boys actually report more conflict in their friendships than girls do. Jimmy keeps a framed photo of himself and Will in first grade on the shelf above his bed, the same photo Will has over his bed. Will is a loyal friend. But Jimmy hates the way Will makes him feel when he gets B's. And, concerned about Will's uncoolness, he is facing a common dilemma of the preteen years: balancing the benefits of a satisfying one-on-one friendship with the desire to negotiate a better place for yourself, popularity-wise. Deep inside, Jimmy thinks that maybe part of growing up is growing out of people, and perhaps will be the first.

The kids above their group socially act older, as if they have to be nasty to be popular. Will especially arrived at middle school worried about big mean kids, and it comes true when Chris Kopp lifts him up by his backpack on the bus, which chokes him and makes him cry. In telling the story, he mentions that Billy Mara saved him a seat on the bus. "Billy Mara? He's a geek," Jimmy says.

"I hate him," Will says, "but he saves me a seat."

Source: Linda Perlstein, *Not Much, Just Chillin': the Hidden Lives of Middle Schoolers* (New York: Farrar, Straus and Giroux, 2003).

You will never, all your life, forget the rank order of popularity in your sixth-grade class, or the rules of the middle-school food chain: You will prey upon anyone who appears remotely more vulnerable than you are. The people toward the bottom, rather than refrain from teasing because they know it is the single most painful thing about middle school, “get so mad they have to take it out on someone,” Jimmy says. With nothing to lose, they make fun of everyone. They feel bad, but they feel good. Strong, kind of. For someone in the middle, like Jimmy, it’s no use getting mad at the popular people, “because then a lot of people gang up on you.”

“I barely ever have a chance to make fun of anyone,” he says, “because they make fun of me.”

Reader's Notes: *Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, Pages 105–106

Name: _____

Date: _____

1. Summarize this excerpt in three or four sentences. (RI.7.2)

2. Think about this central idea: "At this moment, Jimmy is concerned or confused about many aspects of his life." What two pieces of evidence from the excerpt would you use to support this claim? (RI.7.1)

3. Below are two of the "Sample Cultural Identifiers." Choose **one** of the identifiers and explain how it is influencing Jimmy as a person in this excerpt. (RI.7.3)

- Age

- Academic achievement

Reader's Dictionary

Word/Phrase	Page	Definition
impeccable	105	Free from fault or blame
taunt	105	To provoke or challenge in a mocking or insulting manner
unfathomable	105	Impossible to understand
fester	106	To grow or cause to grow increasingly more irritating
rank	106	Position within a group
remotely	106	Small in degree

Identity Entry Task, Lesson 2

Name: _____

Date: _____

Please complete this task individually.

Think about the two pieces of evidence you identified for homework in Question 2. Explain how you might see, or might not see, similar behavior or ideas in your own middle school experience or other experiences you may have read about.

Team Players

Div. 51 members' work has helped change stereotypical definitions of masculinity among one school's football players.

It's late summer, and a high school football team is gathered on a field in Baltimore for its first preseason practice. "What's our job as coaches?" shout the team's several coaches.

"To love us," is the boys' resounding response.

"What's your job?"

"To love each other," is the teammates' reply.

This "signature exchange," atypical in the rough and often ruthless sports world, takes place many times during each football season at the Gilman School, a kindergarten through 12th-grade independent boys' school in Baltimore City, Md. Gilman Coach Joe Ehrmann, a former defensive lineman for the Baltimore Colts, created a curriculum used in the football program, *Building Men for Others*, to help young athletes avoid damaging stereotypes of masculinity, such as aggressiveness and competitiveness, and cultivate strong relationships in their lives. Much of the program's curriculum is based on tenets supported by APA's Div. 51 (Society for the Study of Men and Masculinity) president, Larry Beer, EdD, and other division members.

"Ehrmann's approach creates a conception of being a man in which men are embedded in relationships with other people and free to express their love and attachment for them," says Ronald F. Levant, EdD, a co-founder of Div. 51, its first president and APA's 2005 president. "This is very much in tune with our division's aim to erode constraining definitions of masculinity, which inhibit men's development and their ability to form meaningful relationships."

Stereotypes and Sports

Div. 51 members investigate the link between certain masculine stereotypes, gender role conflict and negative health outcomes, like depression, says former division president Sam Cochran, PhD, director of and professor in the University of Iowa counseling psychology program. Men have traditionally been socialized to not express emotions like fear, sadness or vulnerability, he says, and they *are* socialized to seek power, thrive on competition and win at all costs. The end result is that some men have difficulty in their relationships, at work and at home.

The problem is exacerbated in the sports arena, where the intense training it takes to be a successful athlete heightens the drive to seek status and appear strong, notes Mark Stevens, PhD, Div. 51 president-elect and director of university counseling services at California State University, Northridge.

“To be an athlete, you are going to have to compete, work through pain; you’re going to bully, intimidate, have a sense of bravado and no room for weakness,” says Stevens. “There are many athletes who lead successful lives off the court or field, but we also find that other athletes don’t know how to differentiate between behavior on the field and behavior in the real world.”

Much of this discrepancy is due to what Ehrmann calls the “three lies of false masculinity,” which purport that high levels of athletic ability, sexual conquest and economic success make them more manly, says Jeffrey Marx, a writer who spent a season with the Gilman team before describing the program in his book “Season of Life” (Simon & Schuster, 2004).

Stevens speculates that the reason a higher proportion of male athletes are accused of date and acquaintance rape than the general population may be that the very traits that make them successful as athletes, such as a sense of entitlement or a lack of empathy, can lead to violence.

“If you think about what an athlete needs to do, particularly in the more violent sports like football, basketball, soccer and rugby, they can’t worry about inflicting pain on themselves or another person,” he says. “It’s a gross generalization, but that inability to be empathetic is taken off the field.”

Changing the Culture

Such potentially negative consequences of sports culture bothered defensive lineman-turned-coach Ehrmann. The professional football retiree, together with Gilman Head Coach Biff Poggi, developed the Building Men for Others curriculum for the school’s football players in part by reading Levant’s writings on normative male alexithymia, a disorder that includes difficulty expressing emotions. This disorder, according to Levant, can be a result of men being socialized to not express their feelings.

In addition to the signature exchange before practices and games, the Gilman coaches teach pregame lessons about stereotypes of masculinity and how to avoid them. They encourage inclusiveness: It’s a team rule that if a player sees any boy—athlete or not—eating alone in the school cafeteria, he goes up to him and invites him to join a larger group. The coaches also emphasize family ties and community service.

“Our coaches taught us that it is OK to be the most popular guy, or date the best-looking girl, and be the best at sports, but he also taught us that those shouldn’t be the most important things on our individual agenda,” says Napoleon Sykes, who graduated from Gilman in 2002 and went on to play football at Wake Forest University, from which he graduated in August. “Masculinity, although socially constructed to be based on those material and superficial things, has been misused and misunderstood by today’s society. If you can get past the stereotypes, [the coaches] tell us, you will be a better father, husband, brother or son.”

Part of the program involves every senior boy writing an essay about how he’d like to be remembered when he dies, which he then reads aloud before the final game of the season against Gilman’s archrival, Maurice J. McDonough High School.

Much of what the players write about ties in directly to what they have learned in the season, says Marx. Sykes’s particular causes have included lecturing at length to high school students about the “Season of Life” book. He’s also working with friends from Wake Forest to develop sports and education camps on the San Carlos Apache reservation in Arizona.

The broad definition of manhood taught at the Gilman School is just the definition that members of Div. 51 want to promote, says Levant.

“Div. 51 members provide the basic research that will inform people like Joe Ehrmann as a coach and educator,” Levant explains. Indeed, the Gilman program is now used in schools around the country, including in the U.S. Naval Academy and at an all-girls school in Louisiana, according to Marx.

And it isn’t just men who benefit from improved communication. “My girlfriend just recently finished the book, and it has inspired her to go down different roads in her life, as well as work to create a stronger relationship with her mother,” says Sykes. “So it’s not just for boys and their fathers. The ideas are universal.”

Reader's Notes: "Team Players"

Name: _____

Date: _____

Article Title	Central Idea	Inferences	Identity	Interactions between Individuals, Events, and Ideas
"Team Players"	<p>In one sentence, describe the central idea of this text.</p> <p>Find a quote in the text that supports this central idea and copy it below.</p>	<p>Read this quote from the text: "It's a team rule that if a player sees any boy—athlete or not—eating alone in the school cafeteria, he goes up to him and invites him to join a larger group." Given this quote, which inference below makes the most sense? A. The coaches value including others and communicate that value to their players. B. The players are unusually kind people. C. There are often boys eating lunch by themselves in the high school cafeteria.</p>	<p>Do you find evidence of the "three lies of masculinity" in the excerpt of <i>Not Much, Just Chillin'</i>? Discuss the evidence you see. If you do not see any evidence, explain why you think it might not be present.</p>	<p>What stereotypes of men are the coaches in the article working against?</p>

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
atypical	1	Not representative of a type, group, or class	stereotype	1	An idea that many people have about a thing or a group and that may often be untrue or only partly true
conception	1	An abstract idea or a mental symbol			
socialized	1				
exacerbated	1				
Other new words					

Text-Dependent Questions: “Team Players”

Name: _____

Date: _____

Questions	Answers
Use your Reader’s Dictionary to help you answer Questions 1–4.	
<p>1. In the introduction, the article states that the exchange the team uses before their game is <i>atypical</i> in the rough world of sports. Use your Reader’s Dictionary to determine what that means. Why would the team exchange be <i>atypical</i>?</p>	
<p>2. In the second full paragraph of this section, the article discusses Ehrmann’s teaching approach, which uses a <i>conception</i> of men where men are open about their attachment and emotions for other people. <i>Conception</i> is related to the verb <i>conceive</i>, which means, “to create.” Knowing this, describe in your own words what Ehrmann’s approach is attempting to do.</p>	
<p>3. The article states that men are <i>socialized</i> to believe that expressing their emotions is negative, and that power and competition are positive. What does <i>socialized</i> mean? What context clues can you use to figure it out?</p>	

Questions	Answers
<p>4. The article states, “The problem is <i>exacerbated</i> in the sports arena, where the intense training it takes to be a successful athlete heightens the drive to seek status and appear strong.” Use the context clues in this sentence to determine what <i>exacerbate</i> might mean. Then rephrase the sentence without using the word <i>exacerbate</i>.</p>	
<p>5. Read the following passage and then answer the question that follows:</p> <p>“Our coaches taught us that it is OK to be the most popular guy, or date the best-looking girl, and be the best at sports, but he also taught us that those shouldn’t be the most important things on our individual agenda,” says Napoleon Sykes, who graduated from Gilman in 2002 and went on to play football at Wake Forest University, from which he graduated in August. “Masculinity, although socially constructed to be based on those material and superficial things, has been misused and misunderstood by today’s society. If you can get past the stereotypes, [the coaches] tell us, you will be a better father, husband, brother, or son.”</p> <p>Using evidence you have found in the article so far, give one reason why “getting past stereotypes” will help men be better fathers, husbands, brothers, or sons.</p>	

The Border

[page 245] As an immigrant and a teenager, being ambitious, cultured, out-spoken, creative, enthusiastic, caring, and a self-starter has come at a very expensive price—tears and blood. Being Mexican in an American high school is difficult, as is going back and being so-called American in Mexico. What the two countries, maybe all countries, seem to have in common is that the person who's different is an enormous threat to society. What you want to do is fit in; it's just easier that way. It used to be like that in my little world, but not anymore. I want to be unique. Original. It will define my personality and make me successful. It will remind me what I've accomplished. I'm writing in a language I came very late to.

My story began on a rainy Friday in April when I was born, a little Mexican girl in Bellevue Hospital, New York City. Everyone in the hospital knew I was a different kind of child: I was the biggest newborn there, and my father had dark skin and was sixty-five years old, while my mother's skin was light and she was only twenty-nine.

When I was two, my family decided to move from New York to Mexico, because my father was retired and feeling tired of the city. He also wanted his daughters, my older sister Micheleluce Oralia and me, to attend a private Catholic school and get the best education possible, one he wasn't able to afford in the United States.

So, I grew up in an extremely wealthy society in Sahuayo, Michoacán, where I studied ethics, morals, and Catholicism. The school encouraged its students, the most privileged children in the city, to do community service: Our teachers explained that we as Catholics [page 246] should always be kind and generous to those who aren't as fortunate. When I was ten or twelve, I started realizing how much I enjoyed helping others and feeling the need to change the world. I always thought it was unfair that other kids had to work at my age. I also began to notice that individuals who didn't have an education were paid a misery but worked twice as hard as people who were well schooled. I became aware of the importance of getting an education, not only because it would help to provide a great income, but also because I did not want to be a human being who was ignorant and fooled by appearances.

My house in Mexico was luxurious, and we had many expensive objects. I counted shopping as a hobby, took vacations every six months to the nation's most popular and beautiful regions. I learned to play the piano and the violin, to paint, to read literature, to recite poems. My father, an artist and musician, felt the need to show us the beauty of those things. He was also a lawyer, an engineer-electrician, a seaman, and a veteran of World War II, Korea, and Vietnam. He played golf and tennis. He spoke Spanish, English, French, and Patwa.

In my eyes, my father was more than perfect, and I grew up being as ambitious and curious as he was. I graduated second in my class with a 3.9 GPA and all the signs of a rising star. I won several poetry competitions, I was president of my sixth-grade class, and I was chosen to join La Escolta, a group of students who would carry the Mexican flag at public events.

Source: Cindy Morand, "The Border," in *Red: Teenage Girls of America Write on What Fires Up Their Lives Today*, ed. Amy Goldwasser (New York: Penguin/Plume, 2008).

At home in my privileged neighborhood, though, I'd notice people staring at my extremely dark-skinned father. Most of our neighbors were of fairer European descent—and their ignorance made them assume that my father wasn't educated or that he was some kind of evil man who was involved in illegal activities. Later on I realized that most Mexicans in my city were extremely racist. At times some of my neighbors weren't allowed to play with me. The parents would OK me for their kids' company only after they found out my father was [page 247] French, which they took to mean wealth and sophistication. All of a sudden, plenty of racist Mexicans would feel the need to become my dad's best friends.

When I was thirteen, my world collapsed. My family and I moved to New York City. My father, then seventy-eight, had been diagnosed with a cancerous tumor and was entitled to free veteran's care in the United States.

I arrived without knowing how to speak, read, or write English. I was placed in regular-to-slow classes here instead of in ESL, which would have helped me learn the language and transition faster. I went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future. I was thrown in with kids who had spent time in juvenile prison, were pregnant, racist—and mean to me. I never thought that being Mexican or coming proudly from both Aztec and Mayan heritage would create such problems.

Crying hysterically and feeling depressed were a part of my every day. I was broken. I had no real friends, and my grades and test scores were lower than I ever dreamed they could be. I would try to read and I wouldn't understand. I felt like I was completely losing touch with myself and the world. To make matters worse, my grandfather, who was so close to me, passed away in Mexico; with my dad needing to be near the hospital I couldn't go back for the funeral. Life was nothing but difficult and the pain was unbearable.

The second semester of my sophomore year, two years after we'd moved, I hit rock bottom. I was destroyed, and I didn't even have my own room. (I had to share with my sister, and we had our differences and totally dissimilar taste in everything.) I wasn't used to living in a small, one-bathroom apartment; back in Mexico we had four bathrooms. My family didn't go on trips anymore, and no one seemed to care about me or my situation. I realized I was in denial—I couldn't [page 248] admit that I would not be returning to Mexico, where life was full of promise and a bright future. I kept thinking about how ungrateful I used to be there, and it was excruciating how much I missed my friends who I'd known since I was three. Meanwhile, they were having the times of their lives. I wasn't there for their Quinceañera parties, after all the dreams we'd had about turning fifteen together. I wanted to see my grandfather. I wanted to be that honor-roll student I always was. But it seemed impossible. I was alone. I had support from no one.

One day, also in tenth grade, I was looking through old pictures and couldn't even recognize myself in Mexico. I was ashamed that I'd let two years pass in American feeling nothing but depressed. I'd lost sight of my dream, which was to help other people, make change, perhaps be a world leader. I was painfully slow at coming to it, but I had to accept that my life was happening in a different place, and I had to take action. I had to leave the big baby that I was in New York back at Bellevue. I started teaching myself English and signed up for more challenging courses that semester, including AP classes

in U.S. history and Spanish literature. I got involved with the YMCA's Global Teens, the Lower Eastside Girls Club, and the N.Y.P.D. Explorers. I started getting used to the New York City life; taking trains and buses, using elevators, eating pizza, celebrating the 4th of July. I started appreciating the chance to meet people from all backgrounds, teens with different sexual preferences.

My father is doing well, the cancer in remission for years now, though he was recently diagnosed with Alzheimer's. My world has come to include tall buildings, gangs, and violence. It's all made me very open-minded, though. Because I understand what it is to suffer—to be on the other side of the community service equation—I'm even more strongly committed to working with people who need help, those who are sick and can't afford health care, oppressed indigenous populations, elders, students who are struggling, underprivileged children, immigrants. Gandhi said, "You must be the [page 249] change you wish to see in the world." For me to achieve this, the next challenge is to get the best education out of the rest of high school as I possibly can, then onto university. Because I don't want to be ignorant like some racist Mexicans or certain American teenagers.

Reader's Notes: "The Border"

Name: _____

Date: _____

Article Title	Central Idea	Inferences	Identity	Interactions between Individuals, Events, and Ideas
"The Border"	Write one sentence that captures the central ideas of this text.	<p>Read this sentence from the text: "I kept thinking about how ungrateful I used to be there [in Mexico]."</p> <p>Choose the inference that fits best with this sentence.</p> <p>A. The author did not appreciate all the advantages she had as a privileged Mexican girl.</p> <p>B. The author did not show her mother and father the proper respect.</p> <p>C. The author's peers felt that she was a snob for having so much wealth and opportunity.</p>	Where would this article fall in the Sample Identifier List? <i>Why?</i>	<p>How did the author's move to America affect her?</p> <p>Compare the discrimination the author experienced in America and the discrimination she experienced in Mexico. How were they the same? How were they different?</p>

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
Patwa	246	An English dialect spoken in the British Caribbean by people of African descent	indigenous	248	
descent	246				
excruciating	248				
Quinceañera	248	A Mexican ethnic celebration of a girl's transition to adulthood when she is 15			
oppressed	248				

Text-Dependent Questions: “The Border”

Name: _____

Date: _____

Questions	Answers
<p>1. The text says, “I started getting used to the New York City life: taking trains and buses, using elevators, eating pizza, celebrating the 4th of July” (248). What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.</p>	
<p>2. What other lines in this paragraph are strong examples of the identifier from Question 1? Find at least two.</p>	
<p>3. The text says, “I was painfully slow at coming to it, but I had to accept that my life was happening in a different place, and I had to take action.” What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.</p>	
<p>4. What other lines in this paragraph are strong examples of the identifier from Question 3? Find at least two.</p>	
<p>5. Look at the list of actions that the author took when she decided to “take action” and improve her situation. How does this list in particular reflect her sense of agency? What is she attempting to change?</p>	

Quote Sandwich Guide

A sandwich is made up of three parts—the bread on top, the filling in the middle, and the bread on the bottom. A “quote sandwich” is similar; it is how you use evidence in an argument essay. First, you introduce a quote by telling your reader where it came from. Then you include the quote. Lastly, you explain how the quote supports your idea. Read this example of using a quote in an argument essay, then take a look at the graphic:

After seeing some pictures of herself in Mexico, the author realizes she needs to make a change. The author states: “I started teaching myself English and signed up for more challenging courses that semester, including AP courses in U.S. history and Spanish literature.” This shows that the author is determined to become again the confident student and dream-filled girl she was in Mexico.

Introduce the quote.

This includes the “who” and “when” of the quote.

Example: After seeing some pictures of herself in Mexico, the author realizes she needs to make a change.

Sample sentence starters for introducing a quote:

In chapter, _____, _____.

While the author is _____, she _____.

After _____, the author _____.

Introduce the quote.

Make sure to punctuate the quote correctly, using quotation marks. Remember to cite the page number in parentheses after the quote.

Example: The author states: “I started teaching myself English and signed up for more challenging courses that semester, including AP courses in U.S. history and Spanish literature.” (p.248)

Analyze the quote.

This is where you explain how the quote supports your idea.

Example: This shows that the author is determined to become again the confident student and dream-filled girl she was in Mexico.

Sample sentence starters for quote analysis:

This means that _____.

This shows that _____.

This demonstrates that _____.

Short Response Graphic Organizer: "The Border"

Name: _____

Date: _____

Central Idea: "The Border"

The author struggles with moving to America and finally decides to take action to reconcile the two cultures in her life in a way that is unique and powerful.

Now, state this in your own words:

Evidence No.	Quote/Evidence	Why Does This Quote Support the Central Idea?	Quote Sandwich: Introduce/ Include/Explain
SAMPLE	<p><i>"I went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future." (247)</i></p>	<p><i>The quote shows the struggle the author had in school, moving from a situation where she was a successful student to a situation where she was not.</i></p>	<p><i>One place in the text we can see her struggling is when she describes school. She has just come back from her Mexican school, where she was in honors classes, but here in America it is different. She writes that she "went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future." This shows how difficult it was for her to be back in America, and how she struggled to cope with it. It was very hard for the writer to be in a world where she couldn't understand the language, with students who were very unlike her.</i></p>

Evidence No.	Quote/Evidence	Why Does This Quote Support the Central Idea?	Quote Sandwich: Introduce/ Include/Explain
1 (about the author's struggle)			

Evidence No.	Quote/Evidence	Why Does This Quote Support the Central Idea?	Quote Sandwich: Introduce/Include/Explain
2 (about the action the author took to reconcile her two cultures)			

Now, we pull it all together in the final short response.

1. In "The Border," the central idea is that (insert central idea)

2. For example, (insert Quote Sandwich 1)

3. Furthermore, (insert Quote Sandwich 2)

Diversity Discussion Appointments

Name: _____

Date: _____

Make one appointment for each option.

Red Hands	
Orange Hands	
Yellow Hands	
Green Hands	
Blue Hands	

Peer Critique Guide

Partner's Name: _____

Date: _____

1. Did the student state the central idea clearly?	YES/NO	Comments:
2. Did the student choose quotes that clearly support the central idea?	YES/NO	Comments:
3. Did the student write an organized Quote Sandwich 1?	YES/NO	Comments:
4. Did the student write an organized Quote Sandwich 2?	YES/NO	Comments:
5. Did the student use correct conventions such as spelling, grammar, capitalization, and quotation marks?	YES/NO	Comments:

Why Couldn't Snow White Be Chinese? Finding Identity through Children's Books

When I was in third grade, the class decided to put on a production of *The Wizard of Oz*. The news spread across the playground like an electrical current, energizing every girl to ask, "Who will play Dorothy?" The thought was thrilling and delicious, each of us imaging ourselves with ruby shoes. I whispered to my friend Jill, "Do you think I could be Dorothy?"

Jill stared at me in shock, "You couldn't be Dorothy. You're Chinese. Dorothy's not Chinese."

And then I remembered. I was different. I felt stupid for even thinking I could be the star of a play. That Dorothy, like everyone and everything else important, was not like me.

And what was I? Jill had bluntly termed me Chinese. But I didn't feel Chinese. I spoke English, I watched *Little House on the Prairie*, learned American history and read books about girls named Betsy and boys named Billy. But, I had black hair and slanted eyes, I ate white rice at home with chopsticks and I got red envelopes for my birthday. Did I belong anywhere?

The books that I loved and read did not help me answer that question. Betsy and Billy were nice friends but they didn't understand. Neither did Madeline, Eloise, or Mike Mulligan. Cinderella, Snow White? I didn't even try to explain. Rikki Tikki Tembo and Five Chinese Brothers tried to be pals, but really what did we have in common? Nothing. And so I remained different from my friends in real life, different from my fictional friends in stories . . . somehow always different.

I'm older now, and wiser, and I appreciate that difference. Instead of the curse I had felt it was during my childhood, I now treasure it. I realize the beauty of two cultures blending and giving birth to me (!), an Asian American.

When I decided to create children's books as my profession, I remembered my own childhood. I remembered the books I wished I had had when I was a child. Books that would have made me feel like I belonged, that there was someone else like me out there, and that who I was, was actually something great.

So with this in mind, I create my books. I try to make books that make readers appreciate Asian American culture. I try to make books that the contemporary child can relate to. I try to make books that encourage Asian American children to embrace their identities.

Source: Grace Lin, "Why Couldn't Snow White Be Chinese? Finding Identity through Children's Books," http://www.gracelin.com/media/press/press_snowwhiteessay.pdf.

Production Note

For example, *The Ugly Vegetables* takes place in a suburban neighborhood and deals with one child's chagrin of having a Chinese vegetable garden while the rest of the neighbors grow flowers. *Dim Sum for Everyone!* takes place in Boston's Chinatown and shows a modern family enjoying this unusual cuisine. *Kite-Flying* shows the same family, driving a car, making and flying their own Chinese dragon kite. They are depictions of a present-day Asian American child's life.

Do these books make a difference? I think so. In my life, moments of insecurity and isolation could have been magically erased simply by having a book transform into a friend that shared what I saw and what I am. And, perhaps, if these books had been generously spread, exposing children of all races to the Asian part of the melting pot, perhaps then my childhood friend Jill would not have said, "Dorothy's not Chinese," but rather, "Sure, Dorothy could be Chinese."

Why not? I'd click my heels three times to wish that.

Grace Lin is the author and illustrator of more than a dozen picture books, including The Ugly Vegetables and Dim Sum for Everyone! Most recently, Grace's first children's novel, The Year of the Dog, was released with glowing praise. While most of Grace's books are about the Asian American experience, she believes, "Books erase bias—they make the uncommon everyday, and the mundane exotic. A book makes all cultures universal." See more about Grace and her work at her website.

Mid-Unit 1 Assessment

Evidence, Ideas, and Interactions in “Why Couldn’t Snow White Be Chinese?”

Name: _____

Date: _____

Long-Term Learning Targets Assessed

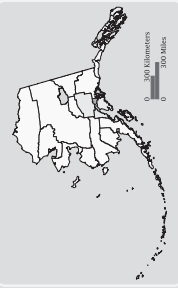
- I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
- I can determine the central ideas in an informational text. (RI.7.2)
- I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

Directions: Answer these questions after reading the text “Why Couldn’t Snow White Be Chinese?”

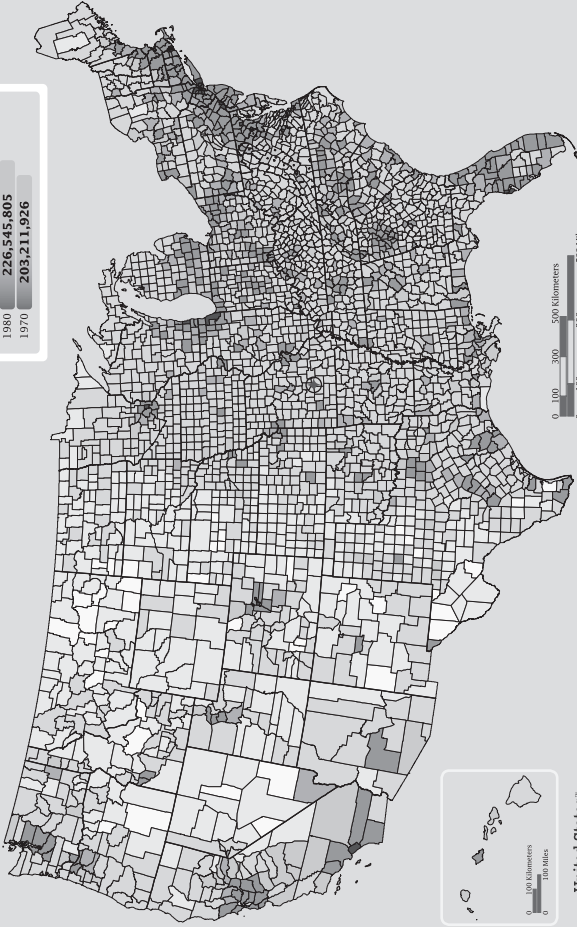
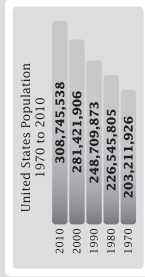
1. Which statement best summarizes the central idea of this text? (RI.7.2)
 - A. It was deeply unfair to be told as a child that the author could not play Dorothy.
 - B. Multicultural children’s books allow children to appreciate and embrace the different cultural influences in their lives.
 - C. Children growing up in two cultures can feel isolated and insecure.
 - D. The author feels most comfortable writing books about Chinese American culture.
2. Grace Lin discusses several ways in which she was affected by being told as a child that she could not play Dorothy in the school play. Which of the effects below does she NOT name? (RI.7.3)
 - A. Determination to win the part of Dorothy despite the odds
 - B. Isolation from her friends
 - C. Confusion about which culture she belonged to
 - D. Sadness that she could not participate in certain activities
3. Which statement best shows the way in which the author’s opinion of being Chinese evolved over the course of her life? (RI.7.1)
 - A. The author was grateful to be Chinese American as a child, but as she grew older she grew more confused.
 - B. The author felt neutral toward her heritage, which increased as she grew older.
 - C. At first, it was a terrible burden. Later, it became a source of joy.
 - D. The author’s Chinese culture made her feel angry as a child. As an adult, she struggled to contain her anger.

2010 Census: United States Profile

2010 Census: United States Profile

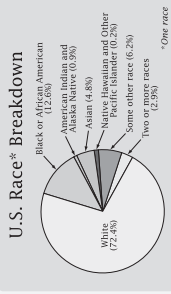


Population Density by County¹



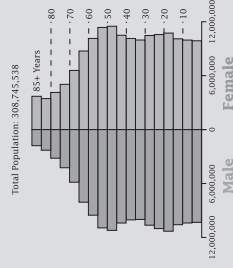
United States
Census
Bureau

U.S. Department of Commerce, Economics and Statistics Administration, U.S. CENSUS BUREAU

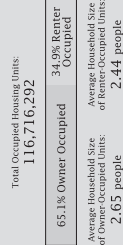


Hispanic or Latino (of any race) makes up **16.3%** of the U.S. population.

Population by Sex and Age



Housing Tenure



People per Square Mile by County³



³ County and statistically equivalent entity

Source: http://www2.census.gov/geo/maps/dc10_thematic/2010_Profile/2010_Map_United_States.pdf

Lesson 5 Identity Task

Name: _____

Date: _____

Please complete this task individually.

1. How do you think the data in this profile influences our national identity—our sense of who we are as Americans?

2. How do you see the data in this profile reflected in your own personal sense of identity? Fill in the sentence below:

I am _____, and in the profile I see this connection:_____.

3. Where do you think the data in this profile would fit in the Sample Cultural Identifiers?

4. According to the 2000 and 2010 censuses, the Hispanic population in the United States grew by approximately 10 percent over the past 10 years. If the Hispanic population continues to grow at this rate, how do you think the map and graph on the profile might look in 2020? Describe the changes in detail.

Teen Slang: What's, Like, So Wrong with Like?

Denise Winterman

[P1] Actress Emma Thompson says young people make themselves sound stupid by speaking slang outside of school. But while the use of the word “like” might annoy her, it fulfills a useful role in everyday speech.

[P2] “That’s, like, so unfair.”

[P3] One response to Emma Thompson’s comments likely to trigger a rush of steam from her ears.

[P4] The Oscar winner has spoken out against the use of sloppy language. She says people who speak improperly make her feel “insane,” and she criticizes teenagers for using words such as “like” and “innit.”

[P5] But is peppering one’s sentences with “like” such a heinous crime against the English tongue?

[P6] Language experts are more understanding of teen culture than Thompson, pointing out the word’s many uses. It’s the unconventional uses that are probably getting the actress hot under the collar. One of the most common is using “like” as a filler word in a conversation.

[P7] But fillers are a way we all stall for time when speaking and historically always have. It has nothing to do with sloppiness, says John Ayto, editor of the *Oxford Dictionary of Modern Slang*.

[P8] “It is not a lazy use of language; that is a common fallacy among non-linguists,” he says. “We all use fillers because we can’t keep up highly monitored, highly grammatical language all the time. We all have to pause and think.

[P9] “We have always used words to plug gaps or make sentences run smoothly. They probably did in Anglo-Saxon times; it’s nothing new.”

[P10] But crucially, we often use non-word fillers, such as “um” and “ah.” The fact that “like” is an actual word could be why Thompson doesn’t like it.

[P11] “When words break out from a specific use and become commonly used in a different way, people come down on them,” says Dr. Robert Groves, editor of the *Collins Dictionary of the English Language*.

[P12] “Using ‘um’ may seem more correct to Emma Thompson because using ‘like’ as a filler is not a feature of the language she uses. The more

Source: Denise Winterman, “Teen Slang: What’s, Like, So Wrong with Like?” *BBC News Magazine*, September 28, 2010, <http://www.bbc.co.uk/news/magazine-11426737>.

disassociated you are from the group that uses a word in a different way, the more that use stands out. It will be invisible to teenagers.”

[P13] Another common use of “like” by young people is as a quotative, which is a grammatical device to mark reported speech. For example: “She was like, ‘you aren’t using that word correctly’ and I was like, ‘yes I am.’”

[P14] It is also commonly used to indicate a metaphor or exaggeration. “I, like, died of embarrassment when you told me to stop using slang.” Alternatively, it is employed to introduce a facial expression, gesture, or sound. A speaker may say, “I was like . . .” and then hold their hands up, shrug, or roll their eyes.

[P15] While certain uses of language—such as fillers—have probably always been around, the appropriation of “like” in this context can be traced to a familiar source of so much modern-day slang—California’s Valley Girls.

[P16] “Many of these uses of ‘like’ originate in America,” says Dr. Groves. “They were probably introduced into British English through the media, like films and television.”

[P17] Using “like” in this way is also about signaling membership of a club, says English language specialist Professor Clive Upton, from the University of Leeds.

[P18] “If they [young people] do deploy the sort of language they’re using on the streets in formal settings, then it could well be a disadvantage to them, but at other times it’s quite clearly the way they get along, the way that they signal they belong in a group, the way that they fit in.

[P19] “And we all do that in our professional lives as well. We’ve got all our acronyms and our little words that we use that send a signal—I’m one of the club.”

[P20] Thompson just isn’t part of the “like” club.

“Teen Slang: What’s, Like, So Wrong with Like?” Structure Anchor Chart

Name: _____

Date: _____

Central claim: Words such as “like” serve important purposes in everyday speech.

Paragraphs	Reason	Connection to Central Claim: What is the purpose of this section? How does this one section contribute or add to the text as a whole?
1–12	“Like” is a filler word, used historically when speakers need to give themselves room to think, and is not a “lazy” way to use language.	
13–16		
17–20		

Text-Dependent Questions: “Teen Slang: What’s, Like, So Wrong with Like?”

Name: _____

Date: _____

1. After reading paragraph 8: John Ayto states that it’s a “common fallacy among non-linguists” to think that using fillers is “lazy language.” Using your knowledge of the vocabulary words from the first reading, describe what this sentence means about Emma Thompson.

2. After reading paragraph 13: Why wouldn’t “like” be a feature of Emma Thompson’s language? Use your knowledge of the article to make an inference to answer this question.

3. After reading paragraph 13: Look at the word *quotative*. Given what you know about the definition of this word, which part of the word can you infer means “talk”?

4. After reading paragraph 18: How would you connect this paragraph to the concept of “identity” that we have been studying throughout the unit?

Forming Evidence-Based Claims Graphic Organizer

“Teen Slang: What’s, Like, So Wrong with Like?”

Name: _____

Date: _____

Claim

The article asserts that despite the anger of actress Emma Thompson about teenagers using the word “like,” it actually serves several essential purposes in spoken language.

Reason 1

“Like” is a filler word; fillers are used as a way of providing speakers time to gather their thoughts.

Evidence:

Reason 2

“Like” serves at least three other important purposes in spoken language as well.

Evidence:

Reason 3

One of the final purposes that “like” serves may be a reason Emma Thompson doesn’t understand how it is being used by teens.

Evidence:

Source: From Odell Education.

Generation Z Teens Stereotyped as “Lazy and Unaware”

Gavin is a junior at Loyola Academy and a reporter for The Mash, a weekly teen publication distributed to Chicagoland high schools.

[P1] You may recognize them as your constantly connected, constantly moving peers, but to the rest of the world, they’re Generation Z: the lazy, apathetic age group born between 1994 and 2004.

[P2] Though they’re characterized as multitasking whizzes, they’re simultaneously garnering the reputation among older generations of being lazy, unaware and apathetic.

[P3] Gen Z is often portrayed as less engaged in politics; they have short attention spans and don’t care about the weighty issues that confront their generation and the nation; and they’re more interested in technology and celebrity than staying active in their communities and schools.

[P4] So what gives with Generation Lay-Z?

[P5] “Unfortunately, I do think that our generation is somewhat guilty of that title,” Elk Grove junior Michelle Zerafin said. “I’m guilty of not being knowledgeable about the world, and I can name 10 other people right now that aren’t either.

[P6] The characterizations come from the parents of Generation Z and prior generations alike.

[P7] “Compared to when I was growing up, I think that in some ways my daughter’s generation is more unaware of what’s going on the world,” Hellen Minev said, a parent of a Prospect student. “I don’t think they’re apathetic, though; I think they just have different priorities, like their cellphones and Facebook.”

[P8] Like Minev, many adults say much of the blame lies with Gen Z’s reliance on gadgets.

[P9] “You guys have all these devices like smartphones, touchscreens, iPhones, iPads, ‘iEverything,’” Elk Grove history teacher Dan Davisson said. “It’d be hard for you guys to spend your energy on things like volunteering if you have all these distractions.”

[P10] Furthermore, sitting around watching videos, texting or playing video games can lead to negative health effects for teens who would

Source: Julianne Micoleta, “Generation Z Teens Stereotyped as ‘Lazy and Unaware,’” *Huffington Post*, March 6, 2012, https://www.huffpost.com/entry/apathetic-teens-generatio_n_1323577.

rather stay indoors and use their electronics than be active outdoors. They're leading a sedentary lifestyle that, when paired with a poor diet, can result in obesity, diabetes and other health problems.

[P11] A 2009 Centers for Disease Control and Prevention report found that approximately 17 percent of children and adolescents ages 2–19 are obese. Since 1980, obesity rates have nearly tripled, the report shows.

[P12] "No one calls each other up and says, 'Hey, want to go for a bike ride?'" Zerafin said. "And if they do, it's rare. Now it's more like, 'Hey, want to come over and play some ('Call of Duty')?'"

[P13] While some worry that Gen Z is lazy and unprepared for the real world, Elk Grove junior Kate DeMeulenaere believes that it's just a matter of survival of the fittest.

[P14] "I don't think anyone is ever really prepared," she said. "But I think (some) just adapt better than others and make more logical choices."

[P15] Elk Grove counselor Maria Mroz adds that making the right choices and having the right attitude from an early age is the way to beat the stigma of being apathetic.

[P16] "If more teenagers realize the value of their education, they can beat those murmurs of being apathetic right here at school," Mroz said.

[P17] Huntley junior Christian Nunez tries to beat the label by keeping informed on current affairs and staying on top of his education.

[P18] "Although sometimes I tend to let my grades slip, I try to compensate by trying harder. . . I also try to keep up with things that happen in other places," he said.

[P19] On the other hand, there are those like youth group pastor Jin Kim who believe that the lazy label isn't really accurate.

[P20] "I don't think this generation is apathetic at all," Kim said. "If they are, then every other generation, including my own, is apathetic as well. I have kids right in front me right now that spend their time and effort volunteering and being active in their community.

[P21] "When I look at them, I don't see lazy or inattentive kids. I see kids that are caring and hard-working, not apathetic."

“Generation Z Teens Stereotyped as ‘Lazy and Unaware’” Structure Anchor Chart

Name: _____

Date: _____

Central idea: Generation Z is gaining a stereotypical reputation for being lazy and apathetic.

Paragraphs	Supporting Idea	Connection to central idea: What is the purpose of this section? How does this one section contribute or add to the text as a whole?
1–5	The stereotype specifically includes being wrapped up in technology and unaware of community and world issues.	
6–8		
9–12		
13–18		
19–21		

Text-Dependent Questions: “Generation Z Teens Stereotyped as ‘Lazy and Unaware’”

Name: _____

Date: _____

1. After reading paragraph 5: What evidence does Michelle Zerafin give that the stereotype is true?

2. After reading paragraph 8: How does parent Hellen Minev describe her daughter’s generation in relation to her own?

3. After reading paragraph 12: What evidence is used in the preceding paragraphs to describe the effects of technology on the current generation?

4. After reading paragraph 18: According to these paragraphs, what are some ways teens can move beyond the stereotype?

5. After reading paragraph 21: Why does this adult disagree with the stereotype of Generation Z as “lazy”?

Is Money Affecting Your Social Status?

Is your family income affecting your friendships? *Teen Vogue* reports on class envy.

[P1] Samantha*, 21, from Tacoma, always appeared to be one of the richest girls at her high school. She had stylish clothes, took violin lessons, and had lots of pals with fat wallets. But she was hiding a secret only a few of her close friends and teachers knew about—her mom was struggling to make ends meet after a nasty divorce. “People didn’t know my financial situation,” she says. “My sister shopped a lot, so I borrowed her clothes. It seemed like we had excess, but in the end it was my mom taking on a lot of burdens.” Samantha says blending in with her wealthy neighbors helped to increase her social status. “I think the pressure for students to fit in is a common thing. I had to act the part to keep people from thinking there was something about me that was different and so I was able to sit with the popular girls.”

[P2] At a time when the Bureau of Labor Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens. Though it’s not commonly talked about, how much cash your parents have can often have a huge effect on your allowance, popularity, and, more importantly, who your BFFs are.

[P3] Eighteen-year-old Tiara, from Chicago, who considers herself middle-class, agrees with Samantha. “In my high school, clothes made you more popular. If you didn’t have the right clothes or the latest brands, people would tear you down.”

[P4] “Sometimes in our society we equate success and popularity with high-priced items,” says Variny Yim Paladino, coauthor of *The Teen Girl’s Gotta-Have-It Guide to Money* (Watson-Guptill).

[P5] Gossiping about who’s broke and who has bank can be a favorite topic of conversation among girls, many of whom say that items like smartphones, purses, and shoes are important status symbols.

[P6] But it’s not just the have-nots who worry about money. Stephanie, a 20-year-old college student from San Antonio who lives in New York City, says her family is solidly upper-class—they pay for her college, trips abroad, and living expenses—but even she feels the stress. Friends who have more disposable incomes are regularly on her to go to pricey restaurants and clubs that leave her in the red. “When you have a friend who’s constantly wanting to go out for dinner every day, it puts more pressure on you,” she

Source: Copyright © Condé Nast. From *Teenvogue.com*. All rights reserved. Article by Reniqua Allen. Reprinted by Permission.

says. “Sometimes I’ll look at my credit card bill, and all those Frappuccinos and taxicab rides add up—and I’m like, I can’t do this again.”

[P7] Being in a different income bracket from your friends can be tough. Lisa*, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got \$600 from her uncle to spend just for fun. “I was like, Whoa, can you break me off? I wasn’t as fortunate as some of my friends. I’ve never spent more than \$20 on a pair of jeans. I wore Payless until I was fourteen. And my first bike came from a garage sale.”

[P8] In contrast, Ada*, 23, from York, Pennsylvania, hit it big when a company she started in high school was purchased by a larger organization. But her net worth doesn’t make her worry-free. “Just because you have something doesn’t mean you don’t think about it,” she says. “After you get money, you have to maintain it.”

[P9] Ada admits she’s even embarrassed by her financial status at times. “I just don’t talk about it. It is something that I wish a lot of people didn’t know about, because they see me as different. I eat McDonald’s. I drive a Toyota Camry. I usually stay home and cook. When people get to know me, they’re like, ‘You’re just a normal girl.’”

[P10] Paladino says it’s typical for jealousy to arise between pals with different-size bank accounts. “It is OK to feel a pang of envy when you see someone else has something that you want,” she says. “The key is trying to figure out where it stems from and learning how to manage it so that it doesn’t take over your life.”

[P11] “Transparency is really important in friendships and relationships,” adds Jessie H. O’Neill, author of *The Golden Ghetto: The Psychology of Affluence* (The Affluenza Project). “People respect honesty.” After Samantha told one of her superwealthy roommates that flaunting money made her uncomfortable, she says their friendship improved. “From then on she would split meals with me, and her parents flew me up to their house for Thanksgiving. It didn’t feel like charity.”

[P12] O’Neill says that maintaining harmony with your pals doesn’t necessarily mean that a person with more money should always foot the bill—rather that BFFs should find common interests that don’t require money, like going to the beach, bicycling, or taking walks.

[P13] Most importantly, the experts stress being sensitive toward—and not judgmental of—others in different financial situations. Listening can be an integral way to understand what a friend is going through.

*Name has been changed.

“It is important to not assume that their experience of life is the same as yours,” says L.A.-based teen therapist Sandra Dupont. “To learn more about their situation, listen carefully to what they share and follow their lead. Try asking questions about what’s important to them.”

[P14] Many girls say that after they became more honest about their financial situation—with both themselves and their friends—life improved. “I would want to be richer,” Lisa admits. “If you don’t have any money, you’re not secure. But I still appreciate what I have.”

[P15] Ada says since her money was earned through doing something she loves, she doesn’t dwell on it. “I don’t hang out with people based on what they have. It’s not an issue. I’m focused on my business.”

[P16] Though Samantha still worries about her cash flow now that she’s at an Ivy League university, she’s less concerned about whether or not people think she’s rich or poor. “Now I’m surrounded by a new level of wealth: kids with trust funds and allowances every week. It was—and still is—very tough for me.” But, she says, she’s less wrapped up in pretending to be something she isn’t. “I’ve shared my true financial situation with a core set of friends. They’re extraordinary people that I value, not just monetarily but for the trust and investment we have in our friendship.”*

2. Which of these quotes from “Is Money Affecting Your Social Status?” best support the central idea of the text? Choose **three** pieces of supporting evidence. (RI.7.1)
- A. She had stylish clothes, took violin lessons, and had lots of pals with fat wallets.
 - B. Being in a different income bracket from your friends can be tough. Lisa, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got \$600 from her uncle to spend just for fun.
 - C. “When you have a friend who’s constantly wanting to go out for dinner every day, it puts more pressure on you,” she says.
 - D. Stephanie, a 20-year-old college student from San Antonio who lives in New York City, says her family is solidly upper-class—they pay for her college, trips abroad, and living expenses—but even she feels the stress.
 - E. Though it’s not commonly talked about, how much cash your parents have can often have a huge effect on your allowance, popularity, and, more importantly, who your BFFs are.
 - F. “I wasn’t as fortunate as some of my friends. I’ve never spent more than \$20 on a pair of jeans.”
 - G. At a time when the Bureau of Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.
3. Which statement best describes the structure of the text (the way the author has chosen to put it together)? (RI.7.5)
- A. Information is organized in the order in which it happened.
 - B. A central idea is supported with evidence.
 - C. Paragraphs have no structure.
 - D. A problem is presented in the beginning of the text, and a solution follows.
4. How does paragraph 2 relate to paragraph 3? (RI.7.5)
- A. Paragraph 2 presents a central idea, and paragraph 3 supports that central idea with evidence.
 - B. Paragraph 2 presents a problem, and paragraph 3 explains a possible solution.
 - C. Paragraph 2 presents evidence of a problem, and paragraph 3 contradicts that evidence.
 - D. Paragraph 2 presents a central idea, and paragraph 3 contradicts it.
5. From the statements below, choose the best piece of evidence that answers the question: Why has the state of the economy made social status a bigger issue for teens than it was in the past? (RI.7.3)
- A. “I think the pressure for students to fit in is a common thing. I had to act the part to keep people from thinking there was something about me that was different and so I was able to sit with the popular girls.”
 - B. “Sometimes in our society we equate success and popularity with high-priced items,” says Variny Yim Paladino, coauthor of *The Teen Girl’s Gotta-Have-It Guide to Money* (Watson-Guptill).
 - C. “In my high school, clothes made you more popular. If you didn’t have the right clothes or the latest brands, people would tear you down.”
 - D. At a time when the Bureau of Labor Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.

6. Choose a quote from the text that supports the central idea. Use the quote sandwich to explain the quote and how it supports the central idea. (RI.7.2)

7. For each piece of text listed in the box, write a corresponding inference you can make about social status. (RI.7.1)

<p>TEXT</p> <p>But she was hiding a secret only a few of her close friends and teachers knew about—her mom was struggling to make ends meet after a nasty divorce. “People didn’t know my financial situation,” she says.</p>	<p>INFERENCE</p>
<p>TEXT</p> <p>Gossiping about who’s broke and who has bank can be a favorite topic of conversation among girls, many of whom say that items like smartphones, purses, and shoes are important status symbols.</p>	<p>INFERENCE</p>

Identity Entry Task, Lesson 9

Name: _____

Date: _____

Take a look at your Identity Anchor Chart and remember the texts we have read in this unit. What have you learned about yourself, and your identity, through this work? How can you connect to the information and stories that we have read and studied?

The Myth of Pygmalion

The women of Cyprus were displeased with Pygmalion. He was one of the few unmarried young men on the island, and it seemed that he meant to stay that way. He was a sculptor who lived alone in a house he had knocked together out of an old stable, one enormous room on a hill overlooking the sea, far away from any neighbor. Here he spent the days very happily. Great unhewn blocks of marble stood about, and tubes of clay, and a crowd of figures, men and women, nymphs, satyrs, wolves, lions, bulls, and dolphins. Some of them were half-carved, some of them clay daubs, almost shapeless; and others were finished statues, marvelous gleaming shapes of white marble.

Sometimes people came and bought Pygmalion's figures. He sold only those he was tired of looking at, but would never set a price. He took anything offered. Often, he would give his work away, if he thought that someone enjoyed looking at it and had not money to pay. He ate when he was hungry, slept when he was tired, worked when he felt like it, swam in the sea when hot, and spent days without seeing anyone.

"Oh, I have plenty of company," he'd say. "Plenty of statues around, you know. Not very good conversationalists, but they listen beautifully."

Now, all this irritated the mothers and daughters of Cyprus exceedingly. A bachelor is bad enough, a happy bachelor is intolerable. And so they were resolved that he should marry.

"He's earning enough to keep a wife . . . or he would be if he charged properly. That's another reason he needs one. My Althea is a very shrewd girl. She'd see he got the right prices for his work . . ."

"My Laurel is an excellent housekeeper. She'd clean out that pig-sty of his, and make it fit to live in . . ."

"My daughter has very strict ideas. She'll make him toe the mark. Where does he get the models for those nymph statues? Tell me that? Who knows what goes on in that stable of his? . . ."

"My daughter . . ."

And so it went. They talked like this all the time, and Pygmalion was very much aware of their plans for him. More than ever he resolved to keep to himself.

Now Cyprus was an island sacred to Aphrodite, for it was the first land she touched when she arose from the sea. The mothers of the island decided to use her favor for their own purposes. They crowded into the temple of Aphrodite and recited this prayer:

"Oh, great goddess of Love, you who rose naked and dripping from the sea and walked upon this shore, making it blossom with trees and flowers, you, Aphrodite, hear our plea: touch the heart of young Pygmalion, who has become as hard as his own marble. Weave your amorous spell, plaiting it into the tresses of one of our maidens, making it a snare for his wild loneliness. Bid your son, the Archer of Love, plant one of his arrows in that indifferent young man so that he becomes infected with a sweet sickness for which there is only one cure. Please, goddess, forbid him all solitary joy. Bind him to one of our maidens. Make him love her and take her as his wife."

Source: Bernard Evslin. "The Myth of Pygmalion," in Greek Mythology. Open Road Media Teen & Tween. 2017.

That night Pygmalion, dreaming, was visited by the goddess, who said, “Pygmalion, I have been asked to marry you off. Do you have any preferences?”

Pygmalion, being an artist, was acquainted with the terrible reality of dreams and knew that the matter was serious, that he was being threatened. He said, “There is one lady I fancy. But she is already married.”

“Who?”

“You.”

“Me?”

“You, Aphrodite, queen of beauty, lady of delight. How can you think that I who in my daily work will accept nothing less than the forms of ideal beauty, how can you think that I could pin my highest aspiration on any but the most perfect face and form? Yours, Aphrodite. Yours, yours. I love you, and you alone. And until I can find a mortal maid of the same perfection, I will not love.”

Now, Aphrodite, although a goddess, was also a woman. In fact, her divinity was precisely in this, womanliness raised to its highest power. She was much pleased by this ardent praise. She knelt beside Pygmalion and, stroking his face, said, “Truly, you are a fair-spoken young man. I find your arguments very persuasive. But what am I to do? I have promised the mothers of Cyprus that you shall wed, and I must not break my promise.”

“Did you tell them when?”

“No, I set no time.”

“Then grant me this: permit me to remain unwed until I do one more statue. It will be my masterwork, the thing I have been training myself for. Let me do it now, and allow me to remain unmarried until I complete it for the vision is upon me, goddess. The time has come. I must do this last figure.”

“Of whom?”

“Of you, of course! Of you, of you! I told you that I have loved you all my life without ever having seen you. And now that you have appeared to me, now that I do see you, why then I must carve you in marble. It is simple. This is what my life is for; it is my way of loving you in a way that you cannot deny me.”

“I see . . . And how long will this work take?”

“Until it is finished. What else can I say? If you will be good enough to visit me like this whenever you can spare the time, I will fill my eyes with you and work on your image alone, putting all else aside. Once and for all I shall be able to cast in hard cold marble the flimsy, burning dream of man, his dream of beauty, his dream of you . . .”

“Very well,” said Aphrodite, “you may postpone your marriage until my statue is completed.” She smiled at him. “And every now and again I shall come to pose.”

Pygmalion worked first in clay. He took it between his hands and thought of Aphrodite—of her round arms, of the strong column of her neck, of her long, full thighs, of the smooth swimming of her back muscles when she turned from the waist—and his hands followed his thinking, pressing the clay to the

shape of her body. She came to him at night, sliding in and out of his dreams, telling him stories about herself. He used a whole tub-full of clay making a hundred little Aphrodites, each in a different pose. He caught her at the moment when she emerged from the sea, shaking back her wet hair, lifting her face to the sky which she saw for the first time. He molded her in the Hall of the Gods receiving marriage offers, listening to Poseidon, and Hermes, and Apollo press their claims, head tilted, shoulders straight, smiling to herself, pleasing everyone, but refusing to answer. He molded her in full magnificent fury, punishing Narcissus, kneeling on the grass, teasing the shy Adonis, then mourning him, slain.

He caught her in a hundred poses, then stood the little clay figures about, studying them, trying to mold them in his mind to a total image that he could carve in marble. He had planned to work slowly. After all, the whole thing was a trick of his to postpone marriage; but as he made the lovely little dolls and posed them among her adventures, his hands took on a schedule of their own. The dream invaded daylight, and he found himself working with wild fury.

When the clay figures were done, he was ready for marble. He set the heavy mass of polished stone in the center of the room and arranged his clay studies about it. Then he took mallet and chisel, and began to work—it was as if the cold tools became living parts of himself. The chisel was like his own finger, with a sharp fingernail edge; the mallet was his other hand, curled in to a fist. With these living tools he reached in to the marble and worked the stone as if it were clay, chopping, stroking, carving, polishing. And from the stone a body began to rise as Aphrodite had risen from the white foam of the sea.

He never knew when he had finished. He had not eaten for three days. His brain was on fire, his hands flying. He had finished carving; he was polishing the marble girl now with delicate lines. Then, suddenly, he knew that it was finished. His head felt full of ashes; his hands hung like lumps of meat. He fell onto his pallet and was drowned in sleep.

He awoke in the middle of the night. The goddess was standing near his bed, he saw. Had she come to pose for him again? It was too late. Then he saw that it was not Aphrodite, but the marble figure standing in the center of the room, the white marble gathering all the moonlight to her. She shone in the darkness, looking as though she were trying to leap from the pediment.

He went to the statue and tried to find something unfinished, a spot he could work on. But there was nothing. She was complete. Perfect. A masterwork. Every line of her drawn taut by his own strength stretched to the breaking point, the curvings of her richly rounded with all the love he had never given a human being. There she was, an image of Aphrodite. But not Aphrodite. She was herself, a marble girl, modeled after the goddess, but different; younger; human.

“You are Galatea,” he said. “That is your name.”

He went to a carved wooden box and took out jewels that had belonged to his mother. He decked Galatea in sapphires and diamonds. Then he sat at the foot of the statue, looking at it, until the sun came up. The birds sang, a donkey brayed; he heard the shouting of children, the barking of dogs. He sat there, looking at her. All that day he sat, and all that night. Still he had not eaten. And now it seemed that all the other marble figures in the room were swaying closer, were shadows crowding about, threatening him.

She did not move. She stood there, tall, radiant. His mother's jewels sparkled on her throat and on her arms. Her marble foot spurned the pediment.

Then Aphrodite herself stepped into the room. She said, "I have come to make you keep your promise, Pygmalion. You have finished the statue. You must marry."

"Whom?"

"Whomever you choose. Do you not wish to select your own bride?"

"Yes."

"Then choose. Choose any girl you like. Whoever she is, whatever she is, she shall love you. For I am pleased with the image you have made of me. Choose."

"I choose—her," said Pygmalion, pointing to the statue.

"You may not."

"Why not?"

"She does not live. She is a statue."

"My statues will outlive all who are living now," said Pygmalion.

"That is just a way of speaking. She is not flesh and blood; she is a marble image. You must choose a living girl."

"I must choose where I love. I love her who is made in your image, goddess."

"It cannot be."

"You said, 'whoever she is, whatever she is . . .'"

"Yes, but I did not mean a statue."

"I did. You call her lifeless, but I say my blood went into her making. My bones shaped hers. My fingers loved her surfaces. I polished her with all my knowledge, all my wit. She has seen all my strength, all my weakness, she has watched me sleep, played with my dreams. We are wed, Aphrodite, in a fatal incomplete way. Please, dear goddess, give her to me."

"Impossible."

"You are a goddess. Nothing is impossible."

"I am the Goddess of Love. There is no love without life."

"There is no life without love. I know how you can do it. Look . . . I stand here, I place my arm about her; my face against hers. Now, use your power, turn me to marble too. We shall be frozen together in this moment of time, embracing each other though eternity. This will suffice. For I tell you that without her my brain is ash, my hands are meat; I do not wish to breathe, to see, to be."

Aphrodite, despite herself, was warmed by his pleas. After all, he had made a statue in her image. It was pleasing to know that her beauty, even cast in lifeless marble, could still drive a young man mad.

"You are mad," she said, "Quite mad. But in people like you, I suppose, it is called inspiration. Very well, young sir, put your arms about her again."

Pygmalion embraced the cold marble. He kissed the beautiful stiff lips, and then he felt the stone flush with warmth. He felt the hard polished marble turn to warm silky flesh. He felt the mouth grow warm and move against his. He felt arms come up and hug him tight. He was holding a live girl in his arms.

He stepped off the pediment, holding her hand. She stepped after him. They fell on their knees before Aphrodite and thanked her for her gift.

"Rise, beautiful ones," she said. "It is the morning of love. Go to my temple, adorn it with garlands. You, Pygmalion, set about the altar those clever little dolls of me you have made. Thank me loudly for my blessings, for I fear the mothers of Cyprus will not be singing my praises so ardently for some time."

She left. Galatea looked about the great dusty studio, littered with tools, scraps of marble, and spillings of clay. She looked at Pygmalion—tousled, unshaven, with bloodshot eyes and stained tunic—and said, "Now, dear husband, it's my turn to work on you."

