

First, I will use many of the UE style techniques to help my AVID students explore and tell their stories. We will do this work as part of class culture building and as part of the college/personal essay writing work that they must complete. We will start the school year with the timeline activities, then transition into interviews, and finally spend time turning these interviews into mini UE style performances. This work will be spread out over the year and will take place concurrently to writing college/personal essays.

Reaching a bit, I want to take my 11th grade rhetoric students through the UE process as part of their This I Believe work, which happens during the 4th quarter. In a perfect world, this would culminate in more formal performances of their pieces that should be focused on their personal stories and beliefs and how those relate to place and culture. This may not happen in full this first year.

Finally, I will use one chapter of *Woman Warrior*, either “No Name Woman” or “White Tigers,” with my 11th grade rhetoric students. We will do multiple close readings of the chosen chapter and employ the analysis techniques we study to uncover and analyze Kingston’s text. During these close readings, I will also incorporate some of the visual and body techniques learned at the Teatro Campesino. Specifically, I will have the students use their bodies and their small groups to represent their group’s analysis of the text and to represent major ideas Kingston is setting forth. These tableaux will then be interacted with and modified, as we practiced with Kinan Valdez, by the other class members and will lead to socratic discussions of the text, the visual representations, and the modifications.

As a side note, I will also fold in a few smaller texts into existing units. For example, as we study how vulnerable peoples struggle to maintain ownership over their own stories, I may use selections from *The Circuit*. I feel that both “Inside Out” and “El Angel de Oro” would make great pieces to study from a rhetorical standpoint as well as from a personal standpoint. Students will focus on persona and speaker while we study “Inside Out.” This mini unit will include the normal close readings, discussions, and various expressions of analysis, but will culminate in an exploration of the untold story of the “bully.” This exploration might take the final form of a staged piece of theatre, ala Matty Spangles’ work. “El Angel de Oro,” I feel, lends itself well to a study and discussion of ambiguity and symbolism. Students frequently struggle with ambiguity, so having them focus on the undoubtedly important yet ambiguous symbols of the fish, will be an important struggle for them to undertake. This analysis might culminate in visual or cinematic pieces.