

*This unit is designed as part of a semester long senior English elective. These classes meet for 4 weeks at a time and cover a diverse variety of genres of literature. They are meant to help prepare students for the college classroom. We will use the anthology *The Signet Classic Book of Southern Short Stories* as our class text.

Rationale

One of the hardest obstacles facing any teacher is making relevant connections between modern society and novels written in years past. Students are more willingly drawn into subject matter that they can easily parallel to their own lives. In this unit southern short stories are used to illustrate the clash of “old values” and “modern ideology.” Whether it is the clash between generations that is depicted in Flannery O’Connor’s *A Good Man is Hard to Find*, or the notion of being a stranger in a crowded place that is explored in Eudora Welty’s *No Place For You, My Love* southern short stories provide a platform upon which to build conversations about how the themes from these stories are comments on real world situations.

This unit is meant for a 12th grade classroom. These are students who are on the verge of adulthood. The life altering decisions about college and leaving the nest are on the forefront of most 12th graders minds. They are constantly struggling with wanting to be treated as adults, but still living in a controlled environment at home. As mentioned above this unit is meant to facilitate conversations about how the situations in many in our texts are situations students could face in the world they live in today. Students will be asked to examine the psychology of the characters and how their choices affect the world that they live in. We will also focus on the

presence of the author's personal background and experiences within the text. I hope that these discussions can illuminate how your decisions can affect not only your life but also the life of the people around you.

While the southern short story is a very specific genre to dedicate an entire unit too, a variety of text and ideas will be covered. The historical and personal background of each author will be integrated into the study of each story. Allowing students this insight into the life of a writer helps create personal connections as well as helps students understand how a writer's geographic location as well as their community can greatly influence their writing. We will discuss the personal background of each author in class. Southern students will be able to build greater meaning around these stories as they relate their southern upbringing to the text. Whether the students' own experiences are mirrored or completely opposite of the ideas presented in the story there will be a sense of familiarity with "southern" subject matter.

Literary devices and style elements will be used to create a bridge between all of the texts addressed in this unit. All of the texts will involve some of the same elements as well as introduce students to a wide variety of stylistic elements. This class aims to create a much deeper knowledge of a wide variety of literary devices as well as the ways they can be used in writing. Looking at the difference in the use of symbolism in an O'Connor and Poe story will help illustrate to students that there are many ways you can use a single literary device. This will serve to draw a connection between the author's personal style and how it affect their use of literary

devices. As these students are on the cusp of a college classroom I feel it is important for them to be able identify and analyze how literary devices are used in writing.

Using short stories will allow the class to cover many authors in a short period of time. Units that involve novels can only cover 1-2 main text at a time. This unit will look at the short stories of 4 authors as a class and students will each choose one additional author's story from a prescribed list to read and decipher it on their own. The authors that will be covered by the entire class are: Eudora Welty, Flannery O'Connor, Tennessee Williams, and Edgar Allen Poe. These are all prized authors whose works of short stories and novels alike are significant in the literary world. These are all authors that I would want any student who had been in my classroom to be able to recognize in future classrooms or conversations. The authors are from varying time periods but are unified by their ability to connect the present and past. Each author represents a sterling example of authorial style. These are two of the unifying factors that will be used to connect the texts to one another as the unit progresses. Students will develop the ability to draw connections between texts whose subject matter will not instantly reveal the similarities embedded in the stories.

Southern short stories exemplify character and setting development. This unit will involve an in depth look at how authors progress these two facets of any story. The great art involved in short story writing is the ability to develop both characters and setting in just as rich a manner as a novel but in the fraction of the pages. This is one area where the study of literary devices is integral to appreciating

the craft in this type of writing. Class time will be dedicated to looking at the tools that authors use to achieve great story telling as well as how these two ideas are so reliant on one another in the southern short story genre.

This unit is meant to be fun. As the content suggest the reading will be light in comparison to the usual longer text student's encounter. Each story will also be very different from the next each student will not connect with every story but because we are able to consult a variety of authors it is my hope students will be able to truly relate to at least one of the authors and stories covered. This unit is meant to instill an appreciation for southern writers as well as an appreciation of the short story. Exposing students to many different writing styles within one unit will also allow them to explore as writers during this unit. The title of this unit "Style and the Southern Short Stories" may come across as narrow but there will be a great deal of literary ground covered. Some people may argue that this is a very specific kind of literature to devote a whole unit of study too and while the texts are short they cover a wide variety of important issues and ideas. The authors are intensely relevant to southern writing they are also all nationally renowned authors that have shaped the genre of the short story. The specificity of the subject matter will allow students to create deep connections between the authors, texts and the world around them. The connection between past and present has always been a rich part of southern culture. This unit will enable students to not only identify but also appreciate many of the great authors of our region and their abilities to embody the south in their stories.

Goals, Handouts, and Rubrics

Goal 1-

Each student will be responsible for keeping a response journal as we read and dissect each story. Some Journal responses will be written in class while other will be written at home. Journal responses written at home will be personal responses to the reading, while journals written in class will be responses to a prompt proposed by me.

The main focus of the journal will be to enable to the students to collect a record of their thoughts and reactions as we move across text and enable them to identify recurring themes. The writing should be personal and exploratory. Grammar and spelling will not be considered in the grading process. Students will be expected to do 3 journal responses a week and the length will not be a factor as long there is obvious substance in the response.

The journals will also be used as a point of reference when the students do their critical analysis essay at the end of the unit. It will enable them to quickly reference the highlights of the text we have covered. The following handout will be given out on the first day of the unit.

Journal Handout

Throughout this unit you will be asked to keep a journal of your reactions and analysis of the stories we read in and outside of class. You will be required to do at least 3 entries each week. Two will be written as home and should be your personal thoughts and deductions about the assigned story. The other entry will be written in class and will be a specific prompt, which I will provide. Journals will be turned in each Friday and returned the following Monday. Your grade will be based on your timely and thoughtful completion of each entry. While these are personal writing and do not need to be formal, they do need to be legible and coherent. Please consider all of the following when writing your journal entries:

- These journal entries will serve as a way to look back at your reactions and analysis of each story when working on your final paper- so be sure to focus on recurring themes across the texts.
- While I am not going to assign a length requirement your journal should demonstrate that you not only read the text but reflected on it as well.
- It is OK to use our class discussion to help prompt yourself when writing your journal entries at home, if we discussed idea in class but you feel it could be considered in a more in depth fashion your journal entry is the place to do this.

- If you have question about the text that did not get addressed in class you can pose them in your journal and I will do my best to respond to these questions when grading your journal
- Journal entries will be graded by the criteria stated on the attached rubric.

Short Story Response Journal Rubric

CATEGORY	4	3	2	1
Displays Knowledge of Assigned Story	The journal entry clearly shows that the student thoroughly read the story and has written thoughtful reactions.	The journal entry shows that the student read the text but not as carefully, reactions demonstrate plot knowledge but no further analysis of the text.	The journal entry shows that the student did not read the story in its entirety and the thoughts from the journal are lacking due to lack of plot knowledge.	It is obvious from the journal that the student did not read the assigned story and thus their journal lacks any reaction to the text.
Writing Process	Student devotes a lot of time and effort to the writing process; thoughts are well organized and show some	Student devotes sufficient time and effort to the writing process.	Student devotes some time and effort to the writing process but was not very	Student devotes little time and effort to the writing process. Doesn't

	synthesis of the ideas from class and the text.	Works and gets the job done.	thorough. Does enough to get by.	seem to care.
Requirements	All of the written requirements were met. The length and depth of the journal entry is exemplary.	Almost all (about 90%) the written requirements were met. The length and depth of journal entries were good but could improve.	Most (about 75%) of the written requirements were met, but several were not. There was a lack of length or depth in journal entries.	Many requirements were not met.

Goal 2-

Students will write a short creative piece that draws on personal background as well as the story and background on one of the authors we have covered as a class. The goal of this assignment is to allow the students to explore how our personal experiences can affect our writing. Students should focus on explaining how the personal background we have studied about each author is evident in their writing. How do experiences manifest themselves through an authors writing? How do we know that the authors' writing is a product of a personal experience? Once

you have drawn some parallels between the author's background and their writing the students should try to evaluate their own writing in a similar way. Students can choose to write a short fictional story or describe a memory. Once this is complete students should examine their own writing in regards to their own background. Is some of their past obvious in their own writing?

Personal Background Essay Handout

Choose the author whose past or story has peaked your interest. The goal of this assignment is look at the affects of the author's personal background on their writing. Where do we see their personal experiences come to life in their writing? This is also a chance to evaluate your own writing from the perspective of your personal experiences. This writing does not have to be formal. Students should begin with several paragraphs that discus the connection between one authors story and their past. Students should then create a personal piece of writing. This can be a short fictional story or a memory. Pretend you are looking at your writing as an outsider. What pieces of your personality or personal experiences are evident in your writing? Do you think it is possible for a writer to write without being affected by their personal life? Use these questions to guide your writing but be sure to focus on the ideas that come up that interest you most!

-This should be a minimum of 3 pages.

-We will use peer conferencing for this assignment.

-Students are encouraged to do more in depth research on both their chosen author and story if they want too.

-Students should rely on class discussion of stylistic elements and author background while working on this assignment.

Personal Background Essay

CATEGORY	4	3	2	1
Writing Process (Peer Editing will be considered part of this grade)	Student devotes a lot of time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works hard to make the story wonderful.	Student devotes sufficient time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works and gets the job done.	Student devotes some time and effort to the writing process but was not very thorough. Does enough to get by.	Student devotes little time and effort to the writing process. Doesn't seem to care.
Spelling and Punctuation	There are no spelling or punctuation errors in the final draft. Character and place names	There is one spelling or punctuation error in the final draft.	There are 2-3 spelling and punctuation errors in the final draft.	The final draft has more than 3 spelling and punctuation errors.

	that the author invented are spelled consistently throughout.			
Creativity	The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his imagination.	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his imagination.	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.
Requirements	All of the written requirements were met.	Almost all (about 90%) the written requirements were met.	Most (about 75%) of the written requirements were met, but several were not.	Many requirements were not met.

Goal 3-

At the culmination of this unit students will be asked to choose a short story from a prescribed list and write a critical analysis of this short story. The goal of this paper will be for the student to demonstrate their ability to draw conclusion across multiple texts as well as discuss literary devices that we have seen repeated in texts throughout the unit. The students will be expected to identify recurring themes in order to discuss their significance in their chosen story, in reference to a story read

earlier in the unit. This essay should provide the students with an opportunity to improve their formal writing and should include a thesis as well as specific text examples to support their analysis of the texts. The writing process will be thoroughly examined during this assignment. This assignment will also involve a teacher conference as well as peer conferencing.

Critical Analysis Essay Handout

Choose a short story from the list below. Read and analyze the story carefully. Be sure to pay special attention to all literary devices used in the story. Each story will involve the use of themes that we have analyzed in texts earlier in the unit. You will be expected to continue the discussion of this theme as well as connect your story to another we have read as a class. You should be able to compare and contrast the two stories by studying the use of literary devices and how they shape the story. You can consider character similarities as well as stylistic traits of each text. This is a formal essay and should include a thesis and specific support and examples for your thesis. You will have a teacher conference on this paper during the writing process. I will read your paper and help correct grammatical and content errors. I will also be happy to set up additional meetings if you feel like you need more help with this assignment. We will have class time allotted to this assignment but you will also be expected to work on this at home in order to complete it by the due date. Your paper should be a minimum of four pages in length, double-spaced with 12pt font. You should be able to use your journal

entries in order to find connections between your chosen story and ones read and discussed earlier in the unit.

Please choose a story from the following list:

The Sheriff's Children by Charles W. Chesnutt

The Heart of It by Sarah Barnwell Elliot

When the Light Goes Green by Robert Penn Warren

The Pelicans Shadow by Marjorie Kinnan Rawlings

No Place For You, My Love by Eudora Welty

First Dark by Elizabeth Spencer

Two Pilgrims by Peter Taylor

When reading your story remember to think about our class discussion of other short stories. Ask yourself the same questions we used to analyze the stories in class to examine your text. This assignment will be graded by the standards stated on the following rubric.

Critical Analysis Essay

CATEGORY	4 - Above Standards	3 - Meets Standards	2 - Approaching Standards	1 - Below Standards	Score
Focus or Thesis Statement	The thesis statement names the topic of the essay and outlines the main points to be discussed.	The thesis statement names the topic of the essay.	The thesis statement outlines some or all of the main points to be discussed but does not name the topic.	The thesis statement does not name the topic AND does not preview what will be discussed.	
Support for Position	Includes 3 or more pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement. The writer anticipates the reader's concerns, biases or	Includes 3 or more pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement.	Includes 2 pieces of evidence (facts, statistics, examples, real-life experiences) that support the position statement.	Includes 1 or fewer pieces of evidence (facts, statistics, examples, real-life experiences).	

	arguments and has provided at least 1 counter-argument.				
Sentence Structure	All sentences are well constructed with varied structure.	Most sentences are well constructed and there is some varied sentence structure in the essay.	Most sentences are well constructed, but there is no variation in structure.	Most sentences are not well constructed or varied.	
Sequencing	Arguments and support are provided in a logical order that makes it easy and interesting to follow the author's train of thought.	Arguments and support are provided in a fairly logical order that makes it reasonably easy to follow the author's train of thought.	A few of the support details or arguments are not in an expected or logical order, distracting the reader and making the essay seem a little confusing.	Many of the support details or arguments are not in an expected or logical order, distracting the reader and making the essay seem very confusing.	
Close Reading	Essay demonstrates that you have read and analyzed your chosen story closely and	Essay demonstrates that you read your story closely but did not draw out some of the	Essay demonstrates that close reading was not performed, while plot is understood, there is no evidence of extracting deeper meaning from the story.	Essay demonstrates that you did not read your chosen story closely enough to convey any plot or connections	

	drawn thoughtful connections to other stories.	connections between your story and others read during class.		to other stories.	
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Daily Lesson Plans

(Days 1,2,3,5 are 60 minutes classes while on Day 4 we meet for 90 minutes)

Week I

Day 1:

-I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

-I will read an example of a vignette (term they are familiar with from previous units of study this semester) to the entire class and as a group we will discuss the stylistic elements portrayed in the reading. *10 Minutes*

- We will begin this unit with an introductory activity meant to focus on the stylistic elements used by each author. I will divide students into small groups by counting off around the room. Students will be divided into five groups of four. Each group will be assigned a specific page to read from a specific story in the anthology of short stories we are using as our class text. Each excerpt will be a vignette from a short story written by one of the authors we will be covering as a group during this unit. It will not be from any of the stories we will read as a class. We will be looking at a small part of each of the following stories; *The Tell-Tale Heart* by Edgar Allen Poe, *Good Country People* by Flannery O'Connor, *A Worn Path* by Eudora Welty, and *The Dark Room* by Tennessee Williams. Each group will have 20 minutes to read the excerpt and discuss what stylistic devices they have seen in their vignette. Each group will be asked to take a section of the board and list 3 examples of stylistic devices from their excerpt. Having each group make a list on the board will allow students to see a broad array of devices in action. In order to help guide students in this activity each excerpt will come with the following word bank. It will include more terms than are illustrated in their vignette but can serve as a guide while students are analyzing the writing. *20 Minutes*

Alliteration Symbolism Metaphor Hyperbole Simile Oxymoron
 Personification Onomatopoeia Paradox Epithet Consonance

- Once the lists on the board are complete we will quickly review them as a class. During this time I will be sure to give a brief definition of each device to make sure everyone has a general understanding of each device in the word bank. I will then ask students to choose one literary device from the board and begin a factual or fictional short story that provides them with an opportunity to illustrate their chosen device. This writing will be turned into me but only graded for completion. The goal of this activity is to enable me to see them demonstrate their knowledge of their chosen device and could potentially highlight any misunderstandings, which I can correct in class. *25 Minutes*

Day 2:

- I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- I will allow students to get into groups of 3-4 students and research Edgar Allen Poe's background and early life. Every student in our high school has a laptop and they are well versed in how to research and choose reliable Internet sources. Each group should choose 3 facts that they feel are important to share with the class. *25 Minutes*

-Each group will share their 3 facts with the class. I may take a minute or two to expound on facts as the groups present them to ensure they have sufficient knowledge of Poe's background. *20 Minutes*

- Distribute Journal Handout (Goals) and go over them as a group. Answer any questions that may arise. Show students where to go on our class site to access journal prompts. *10 Minutes*

HW: Read first 15 pages of *Fall of the House of Usher*. Write a journal entry using the prompt on the class webpage. *Do you think it is scarier to read a horror story or see a horror film? Please include at least one example of engaria in your writing.* Write for at least 20 minutes.

Day 3:

- I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

-I will give a very quick quiz over the reading. (Simple plot ideas- just 3 questions) The quiz will be done on scrap paper and turned into me and will count as part of each student's participation grade. If the student did the reading at all this should be EXTREMELY easy. *5 Minutes*

-Jigsaw Activity- Each student will draw a piece of paper out of a jar on my desk. Each paper has a one of the following literary devices written on it symbolism, foreshadowing, personification, or onomatology. There will be four pieces of paper for each term and the term you draw will determine your initial group. Students will have 20 minutes to work together to define the term they have drawn as well as find examples of the term in the reading from the previous night. Each group will also create a poster for their term. The poster should include the term, its definition, and one example. We will hang each of these around the room and will build on the collection throughout the unit. Once the poster activity is complete students will rearrange into groups where each member looked at a different term. These new groups will allow each student to serve as the "expert" on their term within the mixed groups. Each student will share their examples as well as their definition of their term with one another. *50 Minutes*

HW: Finish reading the *Fall of the House of Usher*.

Day 4:

- I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

-Students will work on an in class journal entry. The prompt for this entry is; *what does the word anonymous mean to you? Please include one example of hyperbole in your writing. 25 minutes*

-Watch Roger Corman's 1960 interpretation *House of Usher*. *60 minutes*

Day 5:

- I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

- *Description Activity* As a group we will watch the 2 minutes of the movie where Roderick Usher admits that he has entombed his living sister one more time. Students will be asked to write a detailed description of this scene. The prompt will ask students to take into account the choices made by the director that help

interpret Poe's words. Students should focus on not only what unfolds on the screen but also how it unfolded in the book. What literary devices translate onto film? *40 minutes*

- Once students have completed their description pieces they will turn them into me. I want to have a chance to evaluate their writing a couple of times before they are asked to turn in any graded writing. The activity serves to evaluate their writing as well as reading comprehension.

-Students will then break into small groups and discuss what they have written with one another. They will be asked to compare their descriptions of the scene. Did they all see it the same way, or were their interpretations different? *15 Minutes*

HW: Write a journal entry with prompt from class website. *How was it different reading and then watching a Poe story? Explain how one literary device translated from page to screen. Please write for at least 20 minutes.*

Week II:

Day 1:

- I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- *Chalk Talk*- I will write the term irony on the board and students will be asked to go up and write down anything that this term brings to mind. As a class we will discuss each contribution. *20 minutes*

- As a group we will work through the slideshow at the link below. The slideshow gives examples of many different types of irony on very basic levels. I will encourage students to relate these examples back to ones we have seen in our reading.

<http://www.slideshare.net/guest08131855/irony-activity#btnNext>

30 minutes

HW: Read Flannery O'Connor background information packet. Be sure to read thoroughly so that you can recall background facts as you are reading her writing. Read first 15 pages of *A Good Man is Hard to Find*.

Day 2:

- I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

-Students will do an in class journal entry. The prompt will be *What does religion mean to you? Is there some religious irony in the O'Connor story?* *20 Minutes*

-*Group Writing*- I will group students into groups of 4-5 students. Two groups will be asked to write a collaborative piece that talks about the dramatic irony encountered in the previous night's reading. The other two groups will write a collaborative piece about the situational irony from the reading. Each group should try to fully define their term and then use examples from the text to support their definition. Once each group has completed their piece they will exchange papers and offer some peer review on content only. *35 minutes*

HW: Finish the story *A Good Man is Hard to Find*

Day 3:

- I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

-I will give a very quick quiz over the reading. (Simple plot ideas- just 3 questions) The quiz will be done on scrap paper and turned into me and will count as part of each student's participation grade. If the student did the reading at all this should be EXTREMELY easy. *5 Minutes*

- I will pass out the Personal Background Assignment Handout. (Goals) This assignment asks students to look at the background information of either Edgar Allen Poe or Flannery O'Connor and write a short piece about how they believe each authors background has affected their writing. Students are also asked to bring in personal details of their own lives that they believe affects their own writing. As the handout states students should highlight specific literary devices repeated by each author and discuss why they believe the author gravitated towards that style. Students will spend the reaming class time brainstorming in small groups. Each group should focus on compiling examples they could use from their chosen authors background to support their thesis. I will encourage students to begin their outlines while working in their groups so that they have organized information to use when writing outside of class. *50 Minutes*

HW: Finish your first draft for your Personal Background Essay.

Day 4:

- I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

- *Peer Conferencing*- Students can arrange themselves in groups of 3-4.
Students will read each other papers and provide feedback for one another. Each student should have at least two of their peers read their paper. They will use this peer review sheet to provide feedback. *40 Minutes*

Peer Review Sheet

Avoid one-word responses (yes, no, etc).

Author of Paper:

Reviewer's Name:

Read the entire paper first before answering any questions.

1. What are the strengths of the paper? What about the paper works well?

2. What is the title of the essay?

Does it "grab" your attention?

Any suggestions?

3. What rhetorical devices has the author used to engage the reader? (Rhetorical Question, Anecdote, Statistic, definition, background information, etc.)

How could the introduction be improved?

4. What is the author's thesis? Does the paper support the thesis? Explain.

5. How could the draft be more effectively organized?

Adapted from:

http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CDEQFjAA&url=http%3A%2F%2Fwww.lavc.edu%2Fwritingcenter%2Fdocs%2FPeer%2520Review%2520Sheet.doc&ei=fMfAUPSrG4Sc9QTF2oH4DQ&usq=AFQjCNHwJZQzbzZjJgzrMDQmgzXlu1PV_Q

- Once students have gotten 2 peer reviews they will use the rest of class time to read over the comments from their classmates and then begin revising their writing. If they finish their piece during class they may turn it in. *45 Minutes*

Day 5:

- I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- Students will write an in class journal entry. The prompt for this entry will be *Choose one literary device that we encountered in both the Poe and O'Connor story*

and discuss how the device worked for each author. Do you think one author used it more artfully than the other? 25 Minutes

- *Literary Device Jeopardy*- Students will be divided into teams by counting off around the room. I will serve as the game host. Once a group has chosen their point value I will read them an excerpt that has an example of a specific literary device. They must identify the device being used. Bonus points will be given if they can identify the book the excerpt came from. (All excerpts will be taken from books we have read previously in the semester) *30 Minutes*

HW: Complete the final draft of your Personal Background Piece it is due by the end of the day Monday! You can email me with questions or concerns over the weekend if you find yourself stuck.

Week III

Day 1:

- I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- Students will draw literary devices out of a hat. Students will get into groups according to the term they drew out of the hat. Each group will be asked to look at examples of the device from the texts we have looked at so far and then try to come up with some examples of their own. *25 Minutes*

- Students will select one member of the group to go up to the board and write 3-5 examples of the devices that they came up with as a group. Once this is complete we will go through each groups list and discuss the examples they submitted. Students will be asked to copy down each group's lists, as these examples will be used on a quiz later in the week. *30 Minutes*

HW: Read the first 10 pages of *No Place for You, My Love* by Eudora Welty.

Day 2:

- I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- I will pass out a short packet on Eudora Welty's background that includes some background information on the story as well. In the story background information it will address the two main literary devices seen in this story. Students will have 15 minutes to read the packet.

- Then the class will be divided in half and set up into 2 separate “fishbowl” discussions. Students will take turns sitting on the inside of the fishbowl and answering questions from their peers. I will tell the groups when to rotate so that everyone has a chance to sit in the inner circle. I will hand out a sheet with some main topic points from the story as well as examples of the literary devices we have seen so far. I will encourage them to use this to come up with questions to ask the students sitting in the inner circle. The main goal of this activity is to allow students to build a better understanding of the woman and man in the story. They are our main characters but they have no names. *40 Minutes*

HW: Finish reading *No Place for You, My Love*.

Day 3:

- I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

-I will give a very quick quiz over the reading. (Simple plot ideas- just 3 questions) The quiz will be done on scrap paper and turned into me and will count as part of each student’s participation grade. If the student did the reading at all this should be EXTREMELY easy. *5 Minutes*

-Divide students into four groups and pass out transparencies. Two groups will be doing a body biography of the Man and the other two will do a body biography of the Woman from *No Place for You, My Love*. The Man is well known for using hyperbole while the Woman is often using allusion. Each group should consult the text and cite specific examples of their characters chosen device on their body biography. Students will have to focus on brining a face to a character whose physical appearance we know very little about. Each group will present their transparency to the class so that we can all look at the examples of literary devices they have chosen to incorporate with their explanation of the main characters. *40 Minutes*

- Handout literary device term list. This sheet will have all of the terms and definitions for the terms that will be on the following days quiz. It will be a simple matching quiz. The format of the quiz will be an example of each term either from our text or from the group activity done on Monday. Students will have to match the term to the example. We will go over this list quickly as a group. *10 Minutes*

Quick List of Common Literary Terms

Allegory—A narrative or description having a second meaning beneath the surface one. A story, fictional or nonfiction, in which characters, things, and events represent qualities or concepts. The interaction of these characters, things, events is meant to reveal an abstraction or a truth. These characters, etc. may be symbolic of the ideas referred to.

Alliteration—The repetition at close intervals of initial identical consonant sounds. Or, vowel sounds in successive words or syllables that repeat.

Allusion—An indirect reference to something (usually a literary text) with which the reader is expected to be familiar. Allusions are usually literary, historical, Biblical, or mythological.

Apostrophe—An address to the dead as if living; to the inanimate as if animate; to the absent as if present; to the unborn as if alive. Examples: "O *Julius Caesar* thou are mighty yet; thy spirit walks abroad," or "Roll on, thou deep and dark blue *ocean*, roll."

Assonance—Repetition of a vowel sound within two or more words in close proximity. "Fake" and "lake" denote rhyme; "lake" and "fate" demonstrate assonance.

Consonance—Repetition of a consonant sound within two or more words in close proximity.

Dramatic Irony—When the reader is aware of an inconsistency between a fictional or nonfiction character's perception of a situation and the truth of that situation.

Epiphany—A major character's moment of realization or awareness.

Epithet—a term used to characterize a person or thing, such as *rosy-fingered* in *rosy-fingered dawn* or *the Great* in *Catherine the Great*. Also a term used as a descriptive substitute for the name or title of a person, such as *The Great Emancipator* for Abraham Lincoln.

Euphemism—The use of a word or phrase that is less direct, but is also considered less distasteful or less offensive than another. *E.g.* "He is at rest" instead of "He is dead." Also consider "Technicolor yawn" for "vomiting."

Hyperbole—Conscious exaggeration used to heighten effect. Not intended literally, hyperbole is often humorous. Example: "And fired the shot heard round the world."

Imagery—The use of images, especially in a pattern of related images, often figurative, to create a strong unified sensory impression.

Irony—When a reader is aware of a reality that differs from a character's perception of reality (dramatic irony)/ The literal meaning of a writer's words may be verbal irony. Generally speaking, a discrepancy between expectation and reality.

Metaphor—A comparison of two things, often unrelated. A figurative verbal equation results where both "parts" illuminate one another. Metaphors may occur: in a single sentence —"Talent is a cistern; genius is a fountain;" as a controlling image of an entire work —"*Pilgrim at Sea* by Par F. Lagerkvist; as obvious ("His fist was a knotty hammer.") or implied (But O beware the middle mind that purrs and never shows a tooth.).

- **Dead Metaphor**—So overused that its original impact has been lost.
- **Extended Metaphor**—One developed at length and involves several points of comparison.
- **Mixed Metaphor**—When two metaphors are jumbled together, often illogically.

Mood—An atmosphere created by a writer's word choice (diction) and the details selected. Syntax is also a determiner of mood because sentence strength, length, and complexity affect pacing.

Onomatopoeia—The use of a word whose pronunciation suggests its meaning. "Buzz," "hiss," "slam," and "pop" are commonly used examples.

Oxymoron—A rhetorical antithesis. Juxtaposing two contradictory terms, like "wise fool" or "deafening silence."

Paradox—A seemingly contradictory statement or situation which is actually true. This rhetorical device is often used for emphasis or simply to attract attention.

Parody—An exaggerated imitation of a usually more serious work for humorous purposes. The writer of a parody uses the quirks of style of the imitated piece in extreme or ridiculous ways.

Personification—Figurative Language in which inanimate objects, animals, ideas, or abstractions are endowed with human traits or human form—e.g. "When Duty whispers..."

Sarcasm—A type of verbal irony in which, under the guise of praise, a caustic and bitter expression of strong and personal disapproval is given. Sarcasm is personal, jeering, and intended to hurt.

Simile—A figurative comparison of two things, often dissimilar, using the connecting words: "like," "as," or "then." E.g. "More rapid than eagles his coursers they came."

Situational Irony—Applies to works which contain elaborate expressions of the ironic spirit. Also, irony applies to both Hamlet's situation and to his famous soliloquy, "To be or nor to be."

Symbol—A thing, event, or person that represents or stands for some idea or event. Symbols also simultaneously retain their own literal meanings. A figure of speech in which a concrete object is used to stand for an abstract idea —e.g. the cross for Christianity.

Verbal Irony—When the reader is aware of a discrepancy between the real meaning of a situation and the literal meaning of the writer's words.

Adapted from:

http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CC4QFjAA&url=http%3A%2F%2Fnw.rock-hill.k12.sc.us%2FUserFiles%2Fnorthwestern_h%2FDocuments%2FLiterary%2520Terms.doc&ei=eM3AUN7SFY6k8gTnqIGgDw&usq=AFQjCNFrzfFVy_MmjrVC4wOHkJlzmQ_bUQ

HW: Study for literary device matching quiz.

Day 4:

- I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- I will distribute the literary device quiz. Students should turn this in as soon as it is complete. It is only 15 questions so they should complete it pretty quickly. *15-20 minutes*

- I will pass out the critical analysis essay handout. We will go over it as a group. *10 Minutes*

- Students will be asked to scan and choose an additional story to read and discuss in their paper. Once they have chosen a story they can email me and let me know the story they will be reading. Once they have told me what they are going to read they can start reading it. I want them to do all of this reading in class so that I am available for questions, as we will not discuss these stories as a group. If students finish reading their stories before the end of the class period they can begin making list of literary devices they encountered in the story. *60 Minutes*

HW: Read Tennessee Williams *The Angel in the Alcove*.

Day 5:

-I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- Students will be asked to write down three questions about the reading from the previous night. I will ask each student to prepare one plot question, one character question, and one question about a specific literary device in the story. *10 Minutes*

- I will collect all of these questions and shuffle them up. Students will be asked to get into groups of 3-4 and I will hand the questions back out at random. Each group will be asked to answer the questions they get to the fullest extent possible. *20 Minutes*

-Once each group is done answering their questions we will go around the room and have each group explain the answers to their questions. The goal of this activity is to allow me to jump in and highlight the most important aspects of the story when necessary while still letting the students generate class discussion. Once this activity is complete we will have finished studying each of the stories we are covering as a group! *25 Minutes*

HW: Write a journal entry for the following prompt; choose a moment from one of the stories we have read as a class and explain how that reminds you of

a moment from your past. Write about how the two tales connect with one another. Write for 25 minutes.

Week IV

Day 1:

-I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

- Writing Workshop: The entire week will be dedicated to writing and work shopping the final essay for this unit. Today we will start with a prewriting worksheet. Students will fill out the worksheet and then conference their worksheet ideas with a partner. (Students will work on their prewriting work sheet for 30 minutes and then conference with a partner.) *55 Minutes*

Pre-Writing Worksheet

How are the stories I have chosen similar? How are they different?

What are the 3 most common literary devices encountered in both of your texts?(Include specific examples)

How do the main characters in each story compare to one another?

How do the authors writing styles compare to one another?

Day 2:

-I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

- Step two in the writing workshop will be outlining. Students will be asked to write an outline. The outline should include descriptions of the main points you will use to connect your two chosen texts. It should also include specific quotes and examples of literary devices that you will use to support your connecting points. You can use the content from your pre-writing worksheet to help guide your outline. I will come around the room and talk with each student for a few minutes in order to get an idea of where they are heading in their writing as well as provide brief guidance on their outline. *55 minutes*

HW: Begin your first draft. You should come to class with at least an introduction and one body paragraph complete.

Day 3:

-I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- Each student should come to class with a portion of their first draft complete. Students will get into small groups of 3-4 and conference their first drafts. They will complete the peer conference sheet below for 2 of their peers. *30 Minutes*

Peer Editing Worksheet

What is the topic of the paper?

What do you think of the essay's title?

Is the lead-in interesting? Why or why not?

What is the thesis statement? Is it effectively stated?

Are the topics introduced clearly?

Which paragraph seems to have the most interesting and convincing details? Why?

Where does the writer need to explain the supporting details more clearly?

Can you identify any fallacies in the argument of the essay?

What is the best part of the essay? Why?

What is the weakest part? Why?

Adapted from: <http://ww2.valdosta.edu/~jdbetts/ENGL%201102/peerediting.pdf>

- The rest of class will be dedicated to in class writing. I will be available to help any students if they need it during this time. Students should work to get as much finished as possible in order to prepare for their teacher conference. *25 Minutes*

HW: Email me your complete first draft by midnight.

Day 4:

-I will take attendance and allow students to copy down HW assignments. (Posted on the top right corner of the board each day) *5 Minutes*

- Students will conference in alphabetical order. I will hold conferences just outside the classroom with the door open! Each student will have 10-15 minutes with me where we will discuss the observations I made while reading their first draft as well as any questions outlined in their conferencing sheet. Students who are not conferencing can continue to work on their papers. When the student sits down with me for the conference I will have already filled out the sheet below for their paper and we will go over it together. *85 Minutes*

Teacher Conference Form

Purpose and Audience

Who are you writing this for?

Do you give them all they need to truly understand the piece?

What strategies do you use to get their attention?

What you can do to improve:

Idea Development and Support

What are the main ideas you hope to get across?

Are there enough reasons or descriptions in your writing so the reader can “see” what you mean?

Are there places the reader might need to know more?

What additional information or description is needed?

What you can do to improve:

Organization

Can you follow the ideas step by step?

Does each idea support the point you are trying to make or the story you are trying to tell?

What you can do to improve:

Sentences

Do too many of the sentences start the same way?

Do too many of the sentences sound the same length when you read the paper aloud?

Are any of the sentences so short and choppy you should combine them with other sentences?

What you can do to improve:

Overall Comments or Suggestions:

Revision Plan: Your Next Three Steps with This Paper(We will fill this part out together during the conference)

Adapted From: <http://www.learner.org/workshops/middlewriting/images/pdf/W6-CF-DH.pdf>

HW: Write a short journal response about how writing this comparison and analysis essay has enriched your understanding of your chosen stories. Write for 15 minutes.

Day 5:

-I will take attendance and allow students to copy down HW assignments.
(Posted on the top right corner of the board each day) *5 Minutes*

- At the beginning of class I will show students the link I have created on our class webpage where they can go to fill out a writing process survey. I will use this short survey to gauge how effective the student's feel each step of the writing process was and what they might change. Completion of this form will count towards their participation grade. Students will have time to work on this in class. *5 minutes*

-Student teacher conferences will continue and be complete by the end of class. *50 minutes*

- As always I will remind students I will be available by email over the weekend if they hit any final snags while finishing their paper!

HW: Turn in final draft for your analysis essay by midnight on Sunday!