

**The Dynamics of Family**  
Unit of Instruction

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## Instructional Unit

### RATIONALE

Relationships are a fundamental part of the human experience. As humans, we thrive on social contact and interaction, forming relationships that ensure not only biological, but also emotional and psychological survival. If you will recall Tom Hanks in the recent award-winning movie *Castaway*, he created “Wilson,” an imaginary friend in the form of a volleyball. Without Wilson, Tom Hanks’ only form of social contact, who later became his best friend, one would argue that Tom Hanks would have given up and not been able to survive. As Aristotle put it, “He who is unable to live in society, or who has no need because he is sufficient for himself, must either be a beast or a god.” Though the setting in *Castaway* greatly differs from our modern technologically driven one, the need for social relations remains. Since the beginning of time humans have relied on their social connections and relationships with other humans for survival. With very few exceptions, humans begin experiencing relationships from the time they are born until the moment they depart life, living continuously with the relationships of the present and with the memories of those of the past. The very first, and arguably the most important, of these relationships are those among the nuclear family.

The nuclear family is the very foundation of our conscious existence. Father, mother, husband, wife, child, son, daughter, brother, sister—all of these relationships inevitably determine our immediate sense of self. Whether or not the nuclear family remains intact, which is often not the case in today’s society, the nuclear family roles are filled by other means. Stepparents, grandparents, aunts, uncles, peers, friends, or neighbors become the nuclear foundation for many families. As high school students, adolescents are becoming more conscious of themselves “as a member of a family and a community” (Bakken & Romig, 1994). It is a time when young adults prepare to take their places in the adult world as responsible members of society (Bakken & Romig, 1994). According to Bandura’s social learning theory, children and young adults will learn specific social behaviors from their parents, such as how to provide emotional support, gain compliance from others, or manage conflict. The theory also proposes that children and adolescents will employ these behaviors in relationships with friends, emulating the social styles of their parents (Bakken & Romig, 1994).

Research tells us that the most significant societal change in the United States since the 1960’s is the growing number of “dysfunctional families” (1996). The American Association of School Administrators identified the following trends as belonging among the top ten societal changes affecting U.S. students: children face more crime, violence, and poverty; communities are becoming more diverse; mass media’s increased influence gives children more knowledge at an earlier age; students are more likely to question authority and shun traditional values and responsibilities; the ‘hurry-up’ society often lacks a sense of community; and peers exert a more powerful influence on values (1996). With these trends in mind, we should also remember “it is the family that provides adolescents with the structure for developing autonomy, and especially the development of a value system” (Preto, 1989). It is within the family that adolescents have opportunities to “express feelings, experiment with interpersonal styles, and develop relationship skills for forming the bases of their moral judgments” (Bakken & Romig, 1994). Adolescents are often shown to have a more negative perception of family

cohesion and adaptability than their parents, usually desiring more adaptability and less dependence than their parents (Bakken & Romig, 1996). I would venture to say that *every* family is “dysfunctional” in its own right, and examining this less-than-perfect functioning among family units is an effective way to look within one’s own body of relationship patterns in order to gain a stronger sense of self.

Literature may be one of the greatest tools we have for investigating the human experience in familial relationships. The experiences humans share in their relationships with their families and loved ones are often universal, appearing in almost every genre or style of literature imaginable. This unit was developed in hopes that students will develop a strong sense of the relationships in their own lives, thereby gaining a stronger sense of themselves. Literature offers an extraordinary exploration of relationships because of its use of characters. The characters are often unique, yet universal; dramatic, yet identifiably real. By learning to engage in the literature, examining the motivation and psyche behind the characters’ actions, the students will ideally make inferences about types of relationships present in works I have chosen. In Louise Rosenblatt’s *transactional theory* of response to literature, she argues that the ordinary reader should have as much authority in determining a literary works’ meaning as that accorded to a professional literary critic (Smagorinsky, 2002). As responsible readers, students should be able to draw inferences about the characters and the activities that are unfolding. In this manner, students will practice “drawing inferences from the basic sources of implication, [thereby fulfilling] the essential prerequisite for developing a sophisticated reading script for literature” (Smagorinsky & Gevinson).

Some might argue that relationships are such an integral part of our lives that spending time to further discuss such an obvious idea in class would be futile. I would argue, however, that the existing primacy of close familial relationships make a case for themselves. Woolfolk notes that, “children...do not have a sense of their enduring characters or ‘personality,’ [but that] developing self-concept...is influenced by friends, schoolmates, and teachers as the child grows” (1994). Adolescence demands the development of a “self-concept,” forcing young adults to examine themselves and the existing dynamics in each of the relationships they encounter. Breaking free from a dependent childhood relation with the family, young adults are hungrily searching for meaning and validation in their encroaching adult lives. A unit on the dynamics of family and other close relationships would provide a safe, learning atmosphere for students to examine and discuss the burning issues they are experiencing at a very awkward and self-conscious stage in life. With an emphasis on the characters’ social orientation and close relationships, the literature in this unit will optimally enhance students’ abilities to examine their own social selves while inspiring a greater social and cultural awareness towards various peoples around the globe. This unit selects texts by authors of various cultural and ethnic backgrounds, introducing students to different kinds of people and cultures. By engaging in a diverse selection of literature, students from various backgrounds can simultaneously learn to greater appreciate others’ cultures as well their own. The functional family unit, the people who comprise it, and the dynamics a family unit assumes vary greatly among social classes, cultures, and regions. The students are able to learn more about themselves and the community around them by interacting with the literature in this unit; and as a result, they are able to more fully understand the diverse social dynamics in their own families and communities. By

exploring and making personal connections to these social and familial dynamics, students can also gain a better sense of what is expected of them as active members of a family and a community.

In addition to providing an array of backgrounds and perspectives, the literature comprising this unit also exposes students to a variety of distinct human personalities and psyches. Reading the poems, short stories, and plays included in this unit will ideally help students to become more aware of the various and sometimes conflicting personalities of different people in our society. By examining the roles of various characters and archetypes and identifying with their personalities in classic and modern literature, students may gain a heightened social sensitivity and tolerance. Students could then increase their abilities to imagine and respect the human implications of any situation, thereby better preparing them to prosper in their broader political and social relationships.

The overall objective for this unit is to allow students to define what family means to them in the context of the characters encountered in the selected literature. Examining these relationships and the bonds that drive them, students should be able to develop a stronger sense of themselves and their own familial relationships, becoming more conscious of the powerful dynamics of “family” among various persons, cultures, and regions. In doing so, a student will be better able to identify what he/she needs and desires out of life both academically and socially.

**Goal 1: Journal/Response Log**

Students will maintain a journal throughout the length of the unit and are responsible for producing 3 pages of writing per week. The journal will function as an opportunity for students to identify with the literature and the issues it raises on a more personal level. It will create a space for uninhibited thought and question, allowing students to identify with their own feelings and perceptions about the material they are reading and discussing in class aside from their classmates and peers. Rather than always relying on the instructor-led class discussions for interpretation of literature, the response journal allows students to independently pursue their own insights and formulate their own questions. Not only will this enable the students to make more meaningful, lasting connections with the literature introduced in this unit, but it will also further students’ abilities to organize their thoughts on paper. A personal response log/reaction journal encourages students to compile their thoughts and ideas in a concrete manner, thereby constructing well-thought sentences and phrases with more ease and fluency. The continual, habitual act of finding words to express thought becomes a writing practice that will optimally enhance literacy and writing skills for a lifetime. Grammar, usage, and mechanics *do not count* in the students’ journals. While significant errors will be taken note of and discussed with the students, the journals will be scored for effort and content only in order to promote a “safe,” comfortable environment for students to express themselves without worrying about being right or wrong.

CATEGORY	4	3	2	1
<b>Focus on Topic (Content)</b> (X 10)	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
<b>Support for Topic (Content)</b> (X 9)	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
<b>Flow &amp; Rhythm (Sentence Fluency)</b> (X 2)	All sentences sound natural and are easy-on-the-ear when read aloud. Each sentence is clear and has an obvious emphasis.	Almost all sentences sound natural and are easy-on-the-ear when read aloud, but 1 or 2 are stiff and awkward or difficult to understand.	Most sentences sound natural and are easy-on-the-ear when read aloud, but several are stiff and awkward or are difficult to understand.	The sentences are difficult to read aloud because they sound awkward, are distractingly repetitive, or difficult to understand.
<b>Adding Personality (Voice)</b> (X 2)	The writer seems to be writing from knowledge or experience. The author has taken the ideas and made them "his own."	The writer seems to be drawing on knowledge or experience, but there is some lack of ownership of the topic.	The writer relates some of his own knowledge or experience, but it adds nothing to the discussion of the topic.	The writer has not tried to transform the information in a personal way. The ideas and the way they are expressed seem to belong to someone else.
<b>Penmanship (Conventions)</b> (X 2)	Paper is neatly written or typed with no distracting corrections.	Paper is neatly written or typed with 1 or 2 distracting corrections (e.g., dark cross-outs; bumpy white-out, words written over).	The writing is generally readable, but the reader has to exert quite a bit of effort to figure out some of the words.	Many words are unreadable OR there are several distracting corrections.

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**Goal 2: Class Discussion**

Students will be expected to participate in class by coming prepared and contributing to class discussions. Students are expected to complete the reading as well as to bring their own questions raised in their journals to class. The students’ questions will be compiled and used to

generate more questions. The student-constructed questions will be discussed both in large class discussions and in small groups. Student participation is imperative and mandatory. Small in-class assignments and follow-up activities may be included.

**CLASS DISCUSSION/PARTICIPATION RUBRIC:**

CATEGORY	4	3	2	1
<b>Contributions</b> (X 15)	Routinely provides intelligent thoughts and ideas when participating in the group and in classroom discussion. Always comes prepared and contributes a lot of effort.	Usually provides intelligent thoughts and ideas when participating in the group and in classroom discussion. Is usually prepared and puts forth significant effort.	Sometimes provides intelligent thoughts and ideas when participating in the group and in classroom discussion. Not always prepared for class. Puts forth just enough effort to get by.	Rarely provides intelligent thoughts and ideas when participating in the group and in classroom discussion. Is not prepared and may refuse to participate.
<b>Quality of Work</b> (X 5)	Provides work of the highest quality. Student is always prepared and questions brought to class are genuinely constructed and well-thought.	Provides high quality work. Student is mostly prepared and brings meaningful questions to class.	Not always prepared. Questions are shallow and required only minimal effort by the student.	Is not prepared for class. Does not complete the reading or bring self-constructed questions to class.
<b>Attitude</b> (X 3)	Never is publicly critical of others. Always has a positive attitude about the task(s).	Rarely is publicly critical of others. Often has a positive attitude about the task(s).	Occasionally is publicly critical others. Usually has a positive attitude about the task(s).	Often is publicly critical of others. Often has a positive attitude about the task(s).
<b>Effort/Participation</b> (X 2)	Work reflects this student's best efforts.	Work reflects a strong effort from this student.	Work reflects some effort from this student.	Work reflects very little effort on the part of this student.

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**GROUP WORK RUBRIC:**

CATEGORY	4	3	2	1
<b>Contributions</b> (X 10)	Routinely provides useful ideas when participating in the group and in classroom discussion. A definite leader who contributes a lot of effort.	Usually provides useful ideas when participating in the group and in classroom discussion. A strong group member who tries hard!	Sometimes provides useful ideas when participating in the group and in classroom discussion. A satisfactory group member who does what is required.	Rarely provides useful ideas when participating in the group and in classroom discussion. May refuse to participate.
<b>Working with Others</b> (X 5)	Almost always listens to, shares with, and supports the efforts of others. Tries to keep people working well together.	Usually listens to, shares, with, and supports the efforts of others. Does not cause "waves" in the group.	Often listens to, shares with, and supports the efforts of others, but sometimes is not a good team member.	Rarely listens to, shares with, and supports the efforts of others. Often is not a good team player.
<b>Focus on the task</b> (X 5)	Consistently stays focused on the task and what needs to be done. Very self-directed.	Focuses on the task and what needs to be done most of the time. Other group members can count on this person.	Focuses on the task and what needs to be done some of the time. Other group members must sometimes nag, prod, and remind to keep this person on-task.	Rarely focuses on the task and what needs to be done. Lets others do the work.
<b>Preparedness</b> (X 5)	Brings needed materials to class and is always ready to work.	Almost always brings needed materials to class and is ready to work.	Almost always brings needed materials but sometimes needs to settle down and get to work	Often forgets needed materials or is rarely ready to get to work.

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**Goal 3: In-Class Assignments**

Pop-quizzes, journal prompts, and in-class essays will occur sporadically throughout the unit in order to hold students accountable for the assigned reading. Not only will these assignments encourage students to have completed the assigned reading, but they will also encourage students to think critically about them. The weight of these assignments will vary;

however all will count significantly. The lowest pop-quiz grade will be dropped at the end of the semester.

**SUMMARY QUIZZES/IN-CLASS ESSAYS RUBRIC:**

CATEGORY	4	3	2	1
<b>Accuracy of Facts (Content)</b> (X 20)	All supportive facts are reported accurately.	Almost all supportive facts are reported accurately.	Most supportive facts are reported accurately.	NO facts are reported OR most are inaccurately reported.
<b>Focus on Topic (Content)</b> (X 3)	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.
<b>Support for Topic (Content)</b> (X 2)	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.

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**Goal 4: Literature Analysis Paper**

Students will write one formal analytic essay at the midpoint of the unit. The essay will be written about a short work of fiction from a provided list of choices. Students should select a short story and write a well-crafted, organized essay analyzing the family dynamics of the protagonist/antagonist in relation to the plot/central theme of the short story. Students will provide a general thesis for the paper followed by strong supporting details and a minimum of three quotes from the primary source. Throughout the paper students will describe key events, complex characters, and the relationships between these characters in order to draw their own conclusions about how family dynamics 1) play a strong, driving role in lives of the characters and 2) how this affects the development and progression of the plot. Students are expected to follow all the rules of formal English grammar, usage, spelling, and punctuation throughout their essay. At least one rough draft with evidence of peer/self editing must be submitted to receive full credit.

**LITERATURE ANALYSIS PAPER RUBRIC:**

CATEGORY	4	3	2	1
<b>Focus on Topic (Content)</b> (X 5)	There is one clear, well-focused topic. Main idea stands out and is supported by detailed information.	Main idea is clear but the supporting information is general.	Main idea is somewhat clear but there is a need for more supporting information.	The main idea is not clear. There is a seemingly random collection of information.

<b>Support for Topic (Content)</b> (X 5)	Relevant, telling, quality details give the reader important information that goes beyond the obvious or predictable.	Supporting details and information are relevant, but one key issue or portion of the storyline is unsupported.	Supporting details and information are relevant, but several key issues or portions of the storyline are unsupported.	Supporting details and information are typically unclear or not related to the topic.
<b>Introduction (Organization)</b> (X 4)	The introduction is inviting, states the main topic and previews the structure of the paper.	The introduction clearly states the main topic and previews the structure of the paper, but is not particularly inviting to the reader.	The introduction states the main topic, but does not adequately preview the structure of the paper nor is it particularly inviting to the reader.	There is no clear introduction of the main topic or structure of the paper.
<b>Conclusion (Organization)</b> (X 4)	The conclusion is strong and leaves the reader with a feeling that they understand what the writer is "getting at."	The conclusion is recognizable and ties up almost all the loose ends.	The conclusion is recognizable, but does not tie up several loose ends.	There is no clear conclusion, the paper just ends.
<b>Pacing (Organization)</b> (X 2)	The pacing is well-controlled. The writer knows when to slow down and elaborate, and when to pick up the pace and move on.	The pacing is generally well-controlled but the writer occasionally does not elaborate enough.	The pacing is generally well-controlled but the writer sometimes repeats the same point over and over, or spends too much time on details that don't matter.	The pacing often feels awkward to the reader. The writer elaborates when there is little need, and then leaves out necessary supporting information.
<b>Sentence Structure (Sentence Fluency)</b> (X 2)	All sentences are well-constructed with varied structure.	Most sentences are well-constructed with varied structure.	Most sentences are well-constructed but have a similar structure.	Sentences lack structure and appear incomplete or rambling.
<b>Word Choice</b> (X 2)	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, and the choice and placement of the words seems accurate, natural and not forced.	Writer uses vivid words and phrases that linger or draw pictures in the reader's mind, but occasionally the words are used inaccurately or seem overdone.	Writer uses words that communicate clearly, but the writing lacks variety, punch or flair.	Writer uses a limited vocabulary that does not communicate strongly or capture the reader's interest. Jargon or cliches may be present and detract from the meaning.
<b>Grammar &amp; Spelling (Conventions)</b> (X 2)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

**Goal 5: Multigenre Test for *Ordinary People***

The culminating task for the Judith Guest’s novel *Ordinary People* is comprised of a creative, student-designed multigenre project. The final products of the project will include 3 selections of various genres that connect in the form of a multigenre “paper.” The primary goal of a multigenre paper is for students to develop and enhance their experience with and understanding of literature. According to Tom Romano, “A multigenre paper is composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected



by a theme or topic and sometimes by language, images, and content” (1995). Students will create their own works of art and literature relating to the novel. By compiling a minimum of three original “works,” students must *individually* compose creative and authentic works of any genre that demonstrate a clear understanding of the novel. The works comprising the project may include, but are not limited to the following: *poem, illustration, short story, song lyrics, found poem, collage, biography, character sketch, movie/restaurant review, editorial, periodical article, cartoon, book jacket, dramatic play/skit, children’s book with illustrations, or journal entry.*

The selected works should demonstrate a clear, in-depth understanding of the novel *Ordinary People* as well as the overarching concepts and concerns discussed throughout the course of the unit. This project serves as the final assessment for the novel, providing an alternative, creative way to assess student learning.

*See student handout.*

**Ordinary People MULTIGENRE PAPER RUBRIC:**

CATEGORY	4	3	2	1
<b>Content</b> (X 16)	Covers topic in-depth with details and examples. Subject knowledge is excellent. Demonstrates clear understanding of the novel. Includes references to secondary sources.	Includes essential knowledge about the topic. Subject knowledge appears to be good. Demonstrates some understanding of the novel. Insufficient references to secondary sources.	Includes essential information about the topic but there are 1-2 factual errors. Demonstrates inconsistent understanding of the novel. Little to no reference to secondary sources.	Content is minimal OR there are several factual errors. Does not demonstrate clear understanding of the novel. No reference to secondary sources.
<b>Attractiveness/ Final Product</b> (X 4)	Makes effective use of font, color, graphics, effects, etc. to enhance the presentation.	Makes good use of font, color, graphics, effects, etc. to enhance to presentation.	Makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation content.	Use of font, color, graphics, effects etc. but these often distract from the presentation content.
<b>Mechanics</b> (X 4)	Few to no misspellings or grammatical errors.	Three or fewer misspellings and/or mechanical errors.	Four misspellings and/or grammatical errors.	More than 4 errors in spelling or grammar.

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**Materials**

**NOVELS:**

Cisneros, Sandra. *The House on Mango Street.*  
 Guest, Judith. *Ordinary People.*

**DRAMA:**

Williams, Tennessee. *A Streetcar Named Desire.*

**SHORT STORIES/Novel excerpts:**

Cofer, Judith Ortiz. "First Love."  
Faulkner, William. "A Rose for Emily."  
Hemingway, Ernest. "Indian Camp."  
Jackson, Shirley. "The Lottery."  
Kincaid, Jamaica. "Girl."

Excerpt from *The Bible*. Genesis 4:1-16.  
Conroy, Pat. Excerpt from *The Prince of Tides*.  
Plath, Sylvia. Excerpt from *The Bell Jar*.

**POETRY:**

*The Best Young Writers and Artists in America: You are Here this is Now*, *A PUSH Anthology*: "This July Morning," "Questions," "Sundays."  
Audre Lorde: "Black woman mother," "Love Poem"  
Billy Collins (2002 U.S. Poet Laureate): "On Turning Ten," "Nostalgia,"  
and "Where I Live"  
Katherine Hesse: excerpts from narrative poem novel *Out of the Dust*.  
Sylvia Plath: "Daddy," "Family Reunion" and "Two Sisters of Persephone"  
Fleetwood Mac: "Landslide"  
Billy Joel: "We Didn't Start the Fire"

**INTRODUCTORY ACTIVITY:**  
**The Dynamics of Family**

Students enter the classroom with a single word written boldly on the board: "FAMILY." An assortment of current and dated newspapers, magazines, and catalogues are situated on a center table in the classroom. The students are instructed to spend approximately 10 minutes on their own selecting a periodical clipping of a picture, object, advertisement, etc. that defines what "family" means to them. Students will locate a picture or clipping that conveys a defining aspect of the term "family." After

students individually locate a picture, they should spend 10 to 15 minutes writing their first response journal assignment. Considering why they selected the particular picture and what the word “family” calls to mind, students should write freely about their thoughts, feelings, and opinions about their findings. After completing the journal assignment, students break into groups of 3-4 students and discuss what they’ve selected and written about. Each group will then present their conclusive perceptions of “family” to the class. Finally, the teacher will wrap up the discussion with a few concluding statements and collect the students’ journals.

Lesson Plan Minutes:

5 min	Attendance, announcements, explain magazine activity
10 min	Instruct students to individually select a photo/picture/advertisement from the provided periodicals that defines “family” for them.
10-15 min	Students’ first Response Journal: “Why have you selected this clipping as a representation of ‘family?’ What does the term ‘family’ call to mind? What does family mean to you?”
10-15 min	Students break into groups of 3-4 to discuss their findings/ideas/opinions.
15 min	Groups collectively present their ideas to the class.
5 min	Teachers closing remarks, collect journals.

## Family Dynamics Instructional Unit

### DAY-to-DAY LESSON PLANS

**Day 1:** Introductory Activity

5 min	Attendance, announcements, explain magazine activity
10 min	Instruct students to individually select a photo/picture/advertisement from the provided periodicals that defines “family” for them.
10-15 min	Students’ first Response Journal: “Why have you selected this clipping as a representation of ‘family?’ What does the term ‘family’ call to mind? What does family mean to you?”
10-15 min	Students break into groups of 3-4 to discuss their findings/ideas/opinions.

15 min	Groups collectively present their ideas to the class.
5 min	Teachers closing remarks, collect journals.
<b>Day 2: Poetry Day: Several Modern American Poets' take on "family"</b>	
5 min	Attendance, announcements, feedback from yesterday's activity
5 min	Introduce "Poetry day," the genre itself, the modernity of the poets selected, the "modern" concept of family versus other more "historical" definitions.
35 min	Try to spend approximately 5-10 minutes on each poet biography and poem with "class discussion." Give students room to speak, share, offer analysis, etc: <i>The Best Young Writers and Artists in America: You are Here this is Now</i> , <i>A PUSH Anthology</i> : "This July Morning," "Questions," "Sundays." <i>Audre Lorde</i> : "Black woman mother," "Love Poem" <i>Billy Collins</i> (2002 U.S. Poet Laureate): "On Turning Ten," "Nostalgia," and "Where I Live" <i>Katherine Hesse</i> : excerpts from narrative poem novel <i>Out of the Dust</i> .
5 min	Wrap-up, closing remarks. Assign homework: 2 <sup>nd</sup> Journal—"React" to poems read and discussed in class. How did you relate, what did they make you think about, which did you like/dislike and why?
<b>Day 3: Introduce Sandra Cisneros and her work <i>The House on Mango Street</i>.</b>	
5 min	DOL: Grammar in Context: Examples of comma splice and subject-verb [dis]agreement in student and adult writing. <ul style="list-style-type: none"> <li>• Explain that there will be approximately 3 DOL's per week. These mini grammar lessons are meant to be a refresher for knowledge of standard English grammar and usage. I try to select meaningful, non- "nit picky" points that will ideally enhance your implementation of sophisticated English writing and speech. Students should be sure to pay attention and record the DOL examples as there will be a comprehensive DOL unit test over all of the mini lessons at the end of the unit.</li> </ul>
10 min	"Faustian" lecture on being an "active reader," how reading is an ongoing process, takes effort, ways to enjoy, my experience as a student and adult reader. See handout.
10 min	<i>Mango-tasting party</i> : With latino/latina music in background, bring in a mango fruit for the students to sample as an introduction to the novel. What does this flavorful, exotic fruit insinuate about this novel? How is description and diction important in language? Why might Cisneros have chosen "Mango Street" as the locale for this story?
5 min	Introduce the author. Sandra Cisneros: Biography, awards
20 min	Read aloud to class. Read smoothly, emphasizing the nature of Cisneros' poetic language and rich description—compare to how the mango fruit felt and tasted in your mouth. Pause for an occasional clarification of cultural details. Is this a "multicultural" novel—what is "multicultural?" Prompt students to compare and contrast their concept of family with Esperanza's:

amount of time spent together, family dinners, number of siblings, familiarity with relatives and neighbors, and names.  
 5 min Closing remarks. Assign reading for homework: 20 pages.  
 Write 3<sup>rd</sup> journal: “Explain your experience as an ‘active reader’ while reading this novel. If at all, how was your experience affected by our discussion in class? Where you better able to engage in the language of this novel?”

**Day 4: *The House on Mango Street***

5 min Attendance, announcements  
 5 min DOL: Vernacular->Standard English exercise and discussion. Ask for example of “slang” and change to standard formal English. Explain when different forms are appropriate. Generate some discussion.  
 30 min “Fishbowl” discussion of *House on Mango Street*. Explain “Fishbowl” and assist only when necessary.  
 Prompt questions:

- Do you think Cisneros use of poetic language is effective? For example, what does it mean to have hair “that smells like bread?” (7). How do statements like this affect your perception of the plot and characters? Are you better able to visualize the story?
- Explain hair texture in this novel. Who determines if your hair texture is considered good hair or bad hair.
- Describe the house on Mango Street. Who lived in the house before Esperanza and her family? Where did Esperanza and her family live before?
- Do you think Esperanza is happy living on Mango Street?
- Explain “Our Good Day.” What does this vignette tell us about the narrator, Esperanza?
- What do you think laughter symbolizes for Esperanza and her family? Does laughter do the same for you?
- Who is Meme Ortiz? Why do you think Cisneros included this character in the story?
- Explain the “cousin” vignette.
- Do you notice significance in *names* throughout this novel? Based on “My Name” and “And Some More,” what do you find meaningful about names in this novel?

10 min Summarize student-generated discussion. Assign reading for homework: 20 pages.

**Day 5: *The House on Mango Street***

5 min Attendance, announcements  
 5 min DOL: “In the media” example—from *AJC* Sports and Editorial sections.  
 10 min Content/ “Did you read?” quiz: have students write a paragraph about what they read—recall facts and “react” as a reader, proving to me that they’ve read. Explain you are checking for content only.

- 5 min SAT Vocabulary words Unit 1: Have students select one word from a hat of SAT words. Due in 2 days: cartoon depicting the definition of the word to be presented in class.
- 20 min Class discussion of novel:
- How are you able to relate to the characters we've been introduced to thus far?
  - What do Esperanza's greatest strengths seem to be? Weaknesses?
  - Respond to the Cisneros' notion that boys and girls live in separate worlds in this novel. What are the limitations that may or may not be implied in this novel by being of a particular sex? How does that compare to your perception of sex in today's society?
  - How does Esperanza's family compare to yours?
  - What do you and your family do that is similar?
  - What do you do that is different?
  - Do you notice the vast similarities and differences in family functioning/habits/traditions as readily as Esperanza?
  - As uniquely social beings, do you find it fascinating that in this country, even with a pervasive social and media-driven culture, that we manage to maintain our familial relationships in such different ways? How has this changed over time?
  - Have you ever met anyone with a family that is *just* like yours?
  - What makes Esperanza feel special? What made your childhood special?
  - Does your family have any superstitions?
  - Who is Sally? What does Esperanza say about Sally's religion?
- 5 min Assign reading for homework: 20 pages. Journal #3 for weekend: Name activity. See handout.

**Day 6: *The House on Mango Street***

- 3 min Attendance, announcements
- 15 min Read aloud in class.
- 25 min Mind Mapping/Body Biography Activity: Divide class into 4 groups. Have students pull together, on a sheet of butcher paper, all the people, things, places, and ideas that they have read about in this novel. What story has this novel conveyed to them personally? Students should create a body biography of Esperanza as the central focus of the diagram/mind map of the novel. Give students the freedom to be creative with this activity. Colors can be symbolic. Keep diction in mind. Word choice is an effective writing tool used by Cisneros. Use pictures, images, magazine clippings, words, phrases, quotes, etc.
- Purpose of this activity: For students to show visually what they have learned about Esperanza, her friends, and her family in this novel. What picture of "family" does this novel paint for students?
- 9 min Groups present their "Mind Maps" to the class.
- 1 min Assign homework: Finish reading *The House on Mango Street*.

**Day 7: *The House on Mango Street* Wrap-up and review**

- 3 min Attendance, announcements
- 5 min DOL: Follow-up on vernacular/standard English example. Another example of when “standard, formal” usage is appropriate. Casual versus Formal diction. When is it necessary to clarify versus when is it appropriate and better understood to be vague? Ask students for examples. i.e. “It’s cool. Don’t feel bad.” Versus “I do not mind at all. Please do not feel badly.”
- 15 min SAT word presentations: Write all words presented on board. Tell students that a test over all of the words will be in one week: synonyms, antonyms, sentence completion, and analogies. Due in 2 days: Write a short story or paragraph using *all* of the words. Write as many sentences as it takes to implement every vocabulary word in their language usage. Read excerpt from “SAT novella” as an example. Explain that you want students to practice using these words in every day speech and language to enhance their vocabulary—hence, the story/paragraph exercise.
- 5 min Follow-up discussion of Mind Maps/Body Biography activity. How did this enhance your perception and understanding of the novel.
- 20 min Discussion of final vignettes: What will Esperanza do when she is a homeowner? Describe the “Three Sisters.” What do we learn about Sally? Do you find Esperanza to be an exceptionally mature, perceptive individual? Did you like this novel? Why or why not?
- 7 min Discuss format of test: 30 content questions (T/F, fill-in-the-blank) and one “in-class” essay.

**Day 8: *The House on Mango Street* Test**

- 3 min Attendance, announcements
- 2 min Distribute test. Go over directions.
- 45 min Students take both content and essay test. They may not use their books. HW: Journal—Topic of choice.

**Day 9: Shirley Jackson: “The Lottery”**

- 3 min Attendance, announcements
- 5 min Collect SAT stories/paragraphs. Allow students to share their paragraph with the class if they wish. SAT word test in 2 days.
- 5 min DOL: Pronoun-Antecedent [Dis]Agreement. *Singular*: everyone, anyone, “the group,” anything, everything, no one vs. *Plural*: “members of the group,” all, none, most.
- 20 min Read “The Lottery” aloud in small groups.
- 20 min Discuss “The Lottery:” What is “the lottery?” What is the irony of this story? What modern day “lotteries” are in place today? What “lotteries” have there been in the past? Describe the protagonist’s family in this story.  
For homework: Read Flannery O’Connor’s “A Good Man is Hard to Find”

**Day 10: William Faulkner: “A Rose for Emily”**

- 3 min Attendance, announcements
- 5 min DOL: The pervasive use of “like” in modern speech. Example of normal sentence with unconscious overuse of “like,” imitating the popular speech of many young adults today: “He like, said it was fine. I was like, oh my gosh.”
- 15 min Explain Literature Analysis Essay. Students can “analyze” any piece literature we have or will have read and discussed in class: a novel, short story, or poem. Students must incorporate a minimum of 3 quotations from the primary text. Rough draft due: Day 28. Final copy due: Day 30.
- 10 min Content/ “Did you read” quiz: Students write one paragraph about “A Rose for Emily,” proving to me that they have read the text.
- 20 min Discuss “A Rose for Emily.” What really happened in this story? Discuss motifs. What happened to Emily? What were the dynamics of Emily’s family that may have caused her to behave the way she did? Explain the irony in this story.
- 2 min Assign Journal: What have you done to remain close to loved ones in your family? What kinds of things does it take to maintain a healthy relationship? Are healthy relationships reciprocal?

**Day 11: “The Girl” by Jamaica Kincaid**

- 3 min Attendance, announcements
- 20 min SAT Vocabulary Test: synonyms, antonyms, sentence completion, analogies.
- 10 min Read “The Girl” aloud in class.
- 20 min Discuss “The Girl” in an open-forum class discussion. Who is speaking? What is the mother’s advice? What are some of the family issues presented here? What, if anything, has the girl done that she is being scolded for?

**Day 12: Sylvia Plath: “Daddy,” “Family Reunion” and “Two Sisters of Persephone”**

- 3 min Attendance, announcements
- 5 min DOL: semicolon and colon
- 5 min Introduce author Sylvia Plath
- 30 min Have students select and read 2 of the 3 poems as a “Think Aloud” (see handout). Divide class in pairs and have them practice reading and discussing unfamiliar literature.
- 10 min Discuss the small groups’ findings in a large class discussion. Discuss all three poems. What is Plath’s attitude and tone about family in these poems?
- 2 min Homework: Find and transcribe song lyrics. Analyze as poetry in journals.

**Day 13: Music as Poetry**

- 3 min Attendance, announcements



- 5 min DOL: semicolon and colon
- 10 min Fleetwood Mac “Landslide”: Read and discuss as work of literature.
- 5 min Listen to recorded song.
- 10 min Discuss issues of family introduced in this song.
- 5 min Play recorded version of Billy Joel song “We Didn’t Start the Fire.”  
Distribute lyrics and discuss historical significance of the song.
- 20 min Allow students to share findings and excerpts of lyrics. Choose one example to discuss as a class. Have students bring in copy of lyrics to display on back wall.

**Day 14:** Introduce: *A Streetcar Named Desire* by Tennessee Williams

- 3 min Attendance, announcements. Have New Orleans jazz-style music in background to create atmosphere for the play.
- 10 min Explain music, setting, background, and author of the play.
- 30 min Assign parts. Read Scene One in class.
- 10 min Discuss the characters introduced and the unveiling dynamics of the family portrayed in this play.
- 2 min Assign reading for homework: Read Scene 2 and 3.

**Day 15:** *A Streetcar Named Desire*

- 3 min Attendance, announcements
- 5 min DOL: the comma
- 10 min Content/ “Did you read?” quiz: students write one paragraph proving that they’ve read.
- 25 min Read Scene 4 in small groups in class.
- 10 min Reconvene for large class discussion. What is happening? What is this family like? How are they “normal”? How are they ‘dysfunctional?’ What is ‘dysfunctional?’
- 2 min Assign reading for homework: Read Scene 5 and 6. Journal: Respond to class discussion, do you think every family is dysfunctional?, how is your family “dysfunctional?”

**Day 16:** *A Streetcar Named Desire*

- 3 min Attendance, announcements
- 5 min Have students draw for Unit 2 SAT vocabulary words. HW: Students should create a cartoon to present their word to the class. Due in 2 days.
- 25 min Read Scene 7 aloud in class.
- 20 min Fishbowl: Discuss the dynamics of the wife/husband, sister/sister, sister/husband relationships in this play. Is Blanche up to something? How would you deal with an invasive relative like Blanche?
- 2 min Assign reading for homework: Read Scene 8 and 9.

**Day 17:** *A Streetcar Named Desire*

- 3 min Attendance, announcements
- 25 min Read Scene 10 in class.
- 25 min Body Biography Activity on large butcher paper in small groups.

2 min Assign reading for homework: Read scene 11 (last scene).

**Day 18** *A Streetcar Named Desire*

3 min Attendance, announcements

15 min Students present SAT word cartoon to class. Copy words on board. “SAT story/paragraph” assignment due in one week.

30 min Discuss final scenes of the play.

5 min Journal: Free-write.

**Day 19** *A Streetcar Named Desire*

3 min Attendance, announcements

5 min DOL: the comma cont.

45 min *Streetcar* review game. Divide class into teams and play a *Streetcar Named Desire* trivia.

**Day 20** *A Streetcar Named Desire* Test

3 min Attendance, announcements

50 min Students take content and short answer test over novel.

2 min Have students read “Indian Camp” for homework.

**Day 21** Ernest Hemingway: “Indian Camp”

3 min Attendance, announcements

5 min DOL: the comma again!

10 min Summary quiz over “Indian Camp”

10 min Have students write specific questions, concerns, or issues raised by their reading of the story of 3x5 index cards.

20 min Leaving the students’ names anonymous, discuss the questions and issues raised on the cards. Promote collaborative discussion among students.

2 min Journal: How has the boy changed from this experience and when did this occur?

**Day 22** Judith Ortiz Cofer: “First Love”

3 min Attendance, announcements

15 min DOL: passive voice

10 min Introduce Judith Ortiz Cofer, UGA professor, author, women’s study advocate, and respected scholar. Highlight points in biography.

20 min Read “First Love” in small groups

5 min Discuss concepts of family presented in story. Identify Cofer’s autobiographical elements.

2 min Journal: React to story. HW: Read excerpt from *The Bell Jar*.

**Day 23** Sylvia Plath: excerpt from *The Bell Jar*

3 min Attendance, announcements

5 min DOL: passive voice

10 min SAT Word “stories” due. Ask for student volunteers to read theirs aloud to class. Test tomorrow.

- 15 min Body Biography activity: Depict narrator in groups.
- 10 min Present Body Biographies to the class.
- 10 min Discuss the work as an excerpt and a part of a whole. What do we learn about this complex character after reading only an excerpt from Plath's novel. Is this a beneficial practice, reading an excerpt? What picture does Plath paint for us about the narrator and her family?
- 2 min Journal: react to *The Bell Jar* discussion. Can you relate to the narrator's plight? HW: read *The Bible*: Genesis 4:1-16.

**Day 24** Pat Conroy: excerpt from *Prince of Tides*; *The Bible*: Genesis: 4:1-16.

- 3 min Attendance, announcements
- 20 min SAT Vocabulary Test: Unit 2.
- 15 min Read excerpt from *Prince of Tides* aloud to class. Discuss the darkness and perseverance of the narrator and his family. Offer as an example of psychologically complex "dysfunctional" family. Example of very modern literature. Use as "book talk" to encourage outside reading.
- 15 min Discuss Genesis. Explore biblical passages as allegories and historically recorded texts. Describe the "family" depicted in this passage. How is this story universal and applicable to the other literature we have been reading?

**Day 25** Introduce Judith Guest and her work *Ordinary People*

- 3 min Attendance, announcements
- 10 min Discuss Judith Guest and biography
- 20 min Provide background for novel. Class discussion on what "Ordinary" means. Explore implications of the title.
- 20 min Read Ch. 1 aloud in class
- 2 min Journal: Free write. HW: read Ch. 2 & 3.

**Day 26** *Ordinary People*

- 3 min Attendance, announcements
- 5 min DOL: comparison using "like, such as, as if"
- 2 min HW: read Ch. 4, 5, 6.

**Day 27** *Ordinary People*

- 3 min Attendance, announcements
- 10 min DOL: adverbs, including "badly"
- 10 min Summary quiz over reading.
- 10 min Discuss quizzes.
- 20 min Read Ch. 7 in small groups.
- 2 min HW: read Ch. 8, 9. Journal: Describe your relationship with your parents. Are you able to empathize with Conrad?

**Day 28** *Ordinary People*

- 3 min Attendance, announcements
- 5 min Check for Literature Analysis Essay rough drafts. Draft due today!
- 10 min Answer questions about the essays. Remind them that proof of "peer

- editing” via signature on the rough draft is essential for full credit on the final paper. Ask them to find one person—parent, friend, neighbor, relative, etc. to be their “writing mentor” for the year. This person will help the student monitor their own growth and development as a writer.
- 35 min Have students write down questions on 3X5 notecards about the reading. Have students elect a student facilitator to lead class discussion based on the questions posed on the notecards. Intervene only when necessary.
- 2 min HW: read Ch. 10, 11, 12.

**Day 29** *Ordinary People*

- 3 min Attendance, announcements
- 10 min DOL: pronoun antecedent agreement
- 10 min Summary quiz over last night’s reading
- 10 min Discuss quizzes and issues from reading
- 20 min Silent reading time in class. Read Ch. 13.
- 2 min HW: read Ch. 14, 15.

**Day 30** *Ordinary People*

- 3 min Attendance, announcements
- 5 min Literature Analysis Essays due!
- 30 min Group Activity: Body Biographies of Conrad’s family and other characters class feels are most important to the plot. Allow students to choose groups.
- 10 min Groups present biographies to class.
- 5 min DOL Review: Discuss Grammar lessons covered in “DOL.”
- 2 min HW: read Ch. 16, 17, 18. Journal: How does your family cope with crises? Just as Conrad’s family takes on certain “coping roles,” what are the roles you maintain during times of strife?

**Day 31** *Ordinary People*

- 3 min Attendance, announcements
- 20 min DOL Review: Discuss Grammar lessons covered in “DOL.”  
Test on Day 33.
- 20 min Fishbowl discussion of Conrad’s family. How does Conrad want to cope with the tragedy? How does his family enhance/inhibit his healing. Discuss the dynamics of Conrad’s family’s coping strategies. What is going on between his parents?
- 10 min Explain *Ordinary People* Multigenre Test. Distribute explanation handout (See handout). Test/Paper due in one week—day 36.
- 2 min HW: read Ch. 19, 20, 21. Informal In-Class Essay tomorrow. Distribute Smagorinsky’s Compare/Contrast handout.

**Day 32** *Ordinary People*

- 3 min Attendance, announcements

50 min Informal in-class essay. Students may use books. Compare/Contrast the emotional/psychological/physical coping mechanisms used by families in 2 of the works we have read. Discuss families as a whole or in terms of individual characters (only compare 2 characters—they can be of the same or different works/families).

2 min HW: read Ch. 22, 23, 24. Journal: Topic of choice.

**Day 33** *Ordinary People*

3 min Attendance, announcements

30 min DOL Comprehensive Test.

20 min Discuss last night's reading. What changes are we seeing in Conrad? What step have Conrad's parents taken? How do you think this will affect Conrad's ability to cope with his brother's death?

2 min HW: read Ch. 25, 26, 27.

**Day 34** *Ordinary People*

3 min Attendance, announcements

20 min Discuss last night's reading in Literature Circles. Prompts for struggling groups: What issues have surfaced in the novel? What is becoming of Conrad's family? How does Conrad seem stronger now than he did at the beginning of the novel?

10 min Discuss Lit Circle groups's findings.

20 min Read *Ordinary People* silently or in groups.

2 min Read Ch. 28, 29, 30, & Epilogue—total of 30 pages.

**Day 35** *Ordinary People*

3 min Attendance, announcements

10 min Summary quiz

20 min Discuss quizzes and final events of the novel.

20 min Give back and go over DOL Tests.

2 min Remind students that *Ordinary People* Multigenre Tests due tomorrow.

**Day 36** *Ordinary People* Multigenre Test due

3 min Attendance, announcements

52 min Discuss and share final representations of Multigenre Test. Discuss final events of the novel and Conrad as an unreliable narrator.

**Day 37** Wrap-up Day: Final comments on unit literature.

3 min Attendance, announcements

5 min Student vote for movie to be shown in class:

*Ordinary People* or *A Streetcar Named Desire*

40 min Discussion of literature as vehicle for understanding self. How did the survey of literature in this class enhance your perception and understanding of "family?" Has your definition of "family" changed? What have you learned as an "active reader?" How have you been able to engage in the literature? What have you learned?

2 min Assign last journal: Respond to our “wrap-up” discussion in class.

**Day 38** Movie: *Ordinary People* or *A Streetcar Named Desire* (based on student vote)

3 min Attendance, announcements

47 min Show movie. Hold Writing Conferences: meet individually with each student to discuss their strengths and weaknesses as a writer based on their Literature Analysis essay, journals, and quizzes. Give back graded essays to each student individually at this time. Allow students to ask questions about their grade and writing performance thus far.

**Day 39** Movie: *Ordinary People* or *A Streetcar Named Desire*

3 min Attendance, announcements

47 min Show movie. Hold Writing Conferences: meet individually with each student to discuss their strengths and weaknesses as a writer based on their Literature Analysis essay, journals, and quizzes. Give back graded essays to each student individually at this time. Allow students to ask questions about their grade and writing performance thus far.

**Day 40** Movie: *Ordinary People* or *A Streetcar Named Desire*

3 min Attendance, announcements

52 min Finish showing movie. Complete Writing Conferences.

## Becoming an Active Reader

“Ordinary people don’t know how much time and effort it takes to learn how to read. I’ve spent eighty years at it, and I still can’t say that I’ve reached my goal.”

-J.W. Goethe

“I hope this course helps you develop your understanding of reading as a socially mediated process that involves much more than being able to decode print. One of my goals is to demystify what makes you—and I mean each of you—a person who derives pleasure and who also learns from the experience of reading literature.”

-Dr. Mark Faust, UGA 2002

“In reality, every reader is, while he is reading, *the reader of his own self*. The writer’s work is merely a kind of optical instrument which he offers to the reader to enable him to discern what, without this book, he would perhaps have never perceived himself.”

-Marcel Proust

Good readers are readers who:

- Are confident in their ability to engage with written language
- Visualize when they read
- Draw upon a repertoire of personal experiences and make connections with their own life as they read
- Ask good questions
- Are able to make predictions about what might happen next, generate expectations about alternative possible long-term outcomes.
- Reflect on the significance of situations and events in a way that acknowledges potentially differing points of view.
- Are able and always willing to listen, are open-minded and try to empathize with others
- Possess the concept of narrative stance and implied author
- Possess the confidence to express their opinion and the confidence required to change their mind
- Develop a consciously considered relationship with an implied author, recognize the possible significance of sociocultural factors influencing the reading of an event, and understand their own reading process

UGA TAPPP 2002

Aks standards for “Reading”:

- Read for a purpose; expect reading to make sense, to answer questions or to stimulate ideas. (9-12)
- Make and defend inferences or conclusions. (9-12)
- Follow written technical directions and procedures. (9-12)
- Evaluate quality of reading material and its content based on author’s purpose. (9-12)
- Identify author’s assumptions. (9-12)
- Adjust reading rate to match purpose; skim, scan. (9-12)
- Identify bias, slanted writing and propaganda. (12)
- Read poems, short stories, essays, novels, magazines, newspapers, charts, graphs, and technical documents for pleasure and self-improvement. (12)
- Synthesize graphic and text-based information. (10, 11)
- Evaluate writing relative to students own purposes for reading. (10)
- Distinguish between fact and opinion. (9, 11)
- Summarize and paraphrase nonfiction reading. (9)
- Evaluate consistency of information among maps, graphs, and charts. (9)
- Read orally with appropriate fluency and phrasing. (9)

Abbreviated multigenre project:

### Ordinary People Test

#### ***About the project:***

Tom Romano defines a multigenre project in the following terms: “A multigenre paper arises from research, experience, and imagination. It is not an uninterrupted, expository monolog nor a seamless narrative nor a collection of poems. A multigenre paper is composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected by them or topic and sometimes by language, images, and content. In addition to many genres, a multigenre paper may also contain *many voices, not just the author’s*. The trick is to make the paper hang together.”

For our multigenre project, the only research I am requiring is **two** secondary sources of literary criticism about Judith Guest’s *Ordinary People*. Using the internet or the library, you must find a minimum of **two** legitimate, meaning cited and published, literary criticism articles. In addition to these **two** secondary sources, you will use your own knowledge and experience with *Ordinary People* to compose a “multigenre paper”

as your final assessment for this novel. Your multigenre paper will include **three** selections. These selections should be of three different genres. Your selections should be originally and creatively composed to demonstrate what you have learned by engaging with this novel. Use your knowledge of the author, the text, and others' criticisms. Derive your own value and meaning from these resources and apply this to your final representation.

Your **three** selections may be in the format of the following genres: *poem, short story, dialogue, periodical article, editorial, CD cover, book jacket, comic strip, movie/restaurant review, illustration, dramatic play/skit, song lyrics, children's book, biography, autobiography, character sketch, found poem, etc.*

This project will serve as your final assessment for this novel. I am not looking for grammar and spelling as much as I am for content. Blatant surface errors will be taken into account; however, your grade will be based primarily on content.

**The Grading Rubric for this project is as follows:**

CATEGORY	4	3	2	1
<b>Content</b> (X 16)	Covers topic in-depth with details and examples. Subject knowledge is excellent. Demonstrates clear understanding of the novel. Includes references to secondary sources.	Includes essential knowledge about the topic. Subject knowledge appears to be good. Demonstrates some understanding of the novel. Insufficient references to secondary sources.	Includes essential information about the topic but there are 1-2 factual errors. Demonstrates inconsistent understanding of the novel. Little to no reference to secondary sources.	Content is minimal OR there are several factual errors. Does not demonstrate clear understanding of the novel. No reference to secondary sources.
<b>Attractiveness/ Final Product</b> (X 4)	Makes effective use of font, color, graphics, effects, etc. to enhance the presentation.	Makes good use of font, color, graphics, effects, etc. to enhance to presentation.	Makes use of font, color, graphics, effects, etc. but occasionally these detract from the presentation content.	Use of font, color, graphics, effects etc. but these often distract from the presentation content.
<b>Mechanics</b> (X 4)	Few to no misspellings or grammatical errors.	Three or fewer misspellings and/or mechanical errors.	Four misspellings and/or grammatical errors.	More than 4 errors in spelling or grammar.

www.rubistar.com

Have fun with this and REMEMBER: the purpose of this project is to apply what you have learned about this novel. Show me what you have learned and how *you* personally have been able to relate to this text. You can be as structured or as creative in your selections as you wish. Do what is most comfortable for you. I am only interested in seeing what you have learned and how you are best able to convey that.

**S.a.t. Vocabulary words**

effusive	belie	delineate	surmise
quiescence	irascible	castigate	wheedle
incongruous	obdurate	exacerbated	dour
assiduous	egregious	terse	supercilious
timorous	callow	surreptitious	dotard
copious	acclimate	acuity	amorphous
discourse	alacrity	facetious	subterfuge



trepidation	equanimity	edify	soiree
prolific	feigned	innocuous	reticence
deference	querie	impishness	discourse
perspicacity	bibliophiles	clairvoyant	mendicant
burgeoning	daunt	unsurp	perambulate
masticate	cordone	mercurial	pellucid
anecdotal	taciturn	waning	sullied
narcissistic	erudite	magnate	pedagogical
denude	sanguine	sardonic	harbinger
lugubrious	droll	tangential	antipathy
amicable	laudatory	lionize	rampart

**“Think Aloud”**  
Patterned Interview Activity

- Purpose:**
- 1). To slow down the process of reading, encouraging productive pauses.
  - 2). To provide helpful responses—prods, questions, and reactions that might stimulate further thought about the reading.
  - 3). To encourage collegiality among readers

**Procedure:** For these texts, divide yourselves into pairs. Each pair will read 2 sections of text. Each member of the pair will choose which selection he/she will read. While one reads, the other acts as the interviewer. After the first reading, the pair swaps roles.

- 1). One student will be designated the interviewer; the other, the reader. The interviewer should quickly scan through the text.
- 2). The reader should then read the text, talking about it as he/she goes. The reader should make any comments that come to mind—memories that arise, feelings evoked, problems or confusions with the text itself, anything.
- 3). The interviewer should take thorough notes on everything the reader says, asking for clarification or elaboration from the reader as necessary.
- 4). The interviewer should then go through his/her notes, circling 3-5 of the most interesting, problematic, or confusing points. The interviewer should comment on or ask a question about each, taking notes as the reader replies.
- 5). The interviewer should then discuss the reading, telling the reader anything interesting he/she observed, wondered about, or speculated. The interviewer should merely report his/her speculations here.
- 6). Reader and Interviewer swap roles and run through steps 1 through 5 with the other text.
- 7). The pair should compile their thoughts and notes to present in class discussion.