



Themed Conceptual Unit: Inner Beauty and Self-Image

English Language Arts, Grade 9

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Florida State University

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Rationale

How is beauty defined? How do we build self-image? What happens when we judge a book by its cover? These are the essential questions I want students to reflect upon throughout this unit, which is focused on the theme of inner beauty and self-worth.

The main text of the unit will be *Cyrano de Bergerac* by Edmond Rostand, as translated by author Anthony Burgess. I chose this play for the wit and style of the language, as well as the compelling plight of the main character. This story has been referenced and retold all over the world since being published in 1897 for its theme of discrimination and inner beauty. I also feel that this text is vital because the main character is a man, and so many texts about body image focus on women and women's issues. In order to cover as many different aspects of the theme as possible, I have chosen a variety of texts, film, and materials that portray "a balance of men and women, old and new, U.S. and international, and this race and that," to supplement the main text (Smagorinsky, p.151).

To introduce the students to the conceptual theme, I will ask that they fill out and turn in a brief survey about their perceptions of beauty. These surveys will be returned at the end of the unit to wrap-up the conceptual theme by allowing the students to reflect and assess changes in perception and knowledge. Their answers will be used to contribute to a class Beauty Book. Students will have the opportunity to reflect upon and assess any changes in their perceptions, opinions, and beliefs for this project. This should elicit discussion of the texts and films covered during the unit, and the affect they had on the individual students.

Students will each contribute their answers to the final survey question: "How do you define beauty, in your own words?" They may choose to use their original survey answer for the Beauty Book, or write a different one on the new survey. As the Beauty Book is passed around

the room, I'll ask students to copy down their answers in it to create an authentic collection of reflections about what "beauty" really means. I feel that students would enjoy contributing to such collaboration. After all students have added to it, I may type up the quotes to display on the classroom wall.

To start the unit with a bang, I created a visual mash-up of various celebrity features (eyes, lips, hair, etc) to illustrate the results of a poll about cosmetic surgery. The poll lists the most popular requests from clients to have certain features of celebrities. I will also introduce a writing-prompt to allow students to connect prior knowledge with the text through writing in their journals about the effect media has on body image. The writing prompt will be accompanied by slides of celebrities before and after airbrushing. I chose pictures of both male and female celebrities to show that male celebrities also deal with body-image pressure. This is my hook to begin the unit on inner beauty and self-image, and also helps segue into discussion about the selected articles on body-image.

I chose two articles to start with; one is focused more on women's issues with body-image and the other discusses men. It was difficult to find a comprehensive article on how all genders are affected by media pressure. The article about how media affects male body-image is vital in conveying that body-image issues aren't exclusive to women, and inner beauty can be attained by any gender. I used the articles to create a short list of vocabulary terms related to (and applicable throughout) the unit. Students are asked to define the terms in their notes as they locate them throughout the reading. These terms include: media, body-image, peer pressure, objectify, ideal, and self-image".

To introduce the excerpt from Toni Morrison's *The Bluest Eye*, students will watch a Youtube clip called "Girl Like Me". This clip, which came highly recommended to me from

other English instructors, features young African-American women speaking about self-image issues related to their gender and their race. The excerpt from *The Bluest Eye* is about a girl named Pecola who wonders how her life would be different if she had blonde hair and blue eyes.

An accompanying Writing Prompt asks the students to write a letter to Pecola encouraging her to have more self-confidence. I would have liked to have taught the entire novel, but didn't have enough time during my unit considering I'd chosen *Cyrano de Bergerac* as the main text. Instead chose excerpts that deal specifically with the character I wanted to focus on and her issues with self-acceptance and body-image. Students will also fill out a Character Profile about Pecola, to be used for future assignments. These Character Profiles will be used for every character introduced and will be instrumental in the final paper.

The class will also read the short story *Good Country People* by Flannery O'Connor. This story is in keeping with the theme of the unit as it describes a woman who, due to the loss of a limb and subsequent need of a prosthetic, has suffered a blow to her self-confidence. She tries to control her self-image by altering both her name and appearance to seem ugly. However, she begins to lose the illusion of control she's worked so hard to maintain.

As students further explore the concept of self-acceptance and self-love, I will share a relevant quote from acclaimed author Jeannette Walls about how she considers her burn scar as "texture" to both her body and her character instead of a disfigurement or point of embarrassment. This quote will be used for a Writing Prompt where students will reflect on what they consider their unique "texture". This activity allows students to discuss further how we find value and individuality in our physical differences, showing comprehension and reflection.

The class will also read excerpts from the adolescent novel *When Zachary Beaver Came to Town* by Kimberly Willis-Holt. The reading will be accompanied by a viewing of the movie

trailer for *When Zachary Beaver Came to Town*, based on the popular young novel. This will lead into excerpts from the novel describing the character Zachary Beaver and his newfound friendships. Students will receive a new Character Profile to fill out, and we will begin discussion about Zachary Beaver's body-image and emotional walls, and how he overcomes his issues.

I have created a class activity wherein the students will create and design Character Trading Cards about themselves to be displayed on the class wall. This activity reinforces the concept of defining ourselves in a variety of ways deeper than outward appearance. Afterwards, the class will begin the main text for the unit: The play *Cyrano de Bergerac* by Edmond Rostand, as translated by Anthony Burgess. I purposefully delayed reading of this text to the third week because I wanted to build a foundation of vocabulary, concepts, and other tools to let students feel more prepared. Students will receive a new Character Profile to fill out, and we will begin discussion about Cyrano's self-image issues, coping mechanisms, triumphs, and tragedies.

During this time, the class will view the DVD recording of the Broadway performance of *Cyrano de Bergerac* starring the incomparable Kevin Kline as Cyrano and Jennifer Garner as Roxanne. I feel that viewing the performance illuminates the language and reinforces comprehension of the story and its characters. I will provide a Study Guide to go along with the Character Profile for this play with questions that prompt some higher-order thinking and attention to details of the plot. The quiz will take questions directly from the Study Guide. To wrap-up the play, the class will use vocabulary taken from *Cyrano de Bergerac* by Edmond Rostand for a writing activity. Students will use the provided list of 14 vocabulary words taken from the play to create a "Personals Ad" for Cyrano, advertising his character. This activity reinforces understanding and allows application of new vocabulary.

My favorite Writing Prompt is the one scheduled to connect knowledge with *Cyrano de Bergerac*. In this activity, I ask students to reflect on how Cyrano might have been different had he not been born with his unique nose. Would his personality be different? What about his unique outlook? As students respond to these prompts in their journal, they connect prior knowledge to the material and unit concepts. To accompany each Writing Prompt, I have chosen popular songs to play for the class while they write. The songs are listed below, and were chosen for their relevant themes, inspiring and insightful lyrics, school-appropriateness.

Following *Cyrano de Bergerac*, the class will begin viewing the film *Penelope*, a modern-day fairytale about a girl born with the nose of a pig. The story is about her quest for acceptance and love, but more importantly, self-acceptance and self-love. I chose this film because of the relevant theme and inspiring message, as well parallels to other characters and stories from the unit (particularly *Cyrano de Bergerac*). The content is school-appropriate.

The next project will be a compare/contrast essay wherein students choose two characters from the literature/films covered during the unit: Joy/Hulga, Zachary Beaver, Pecola Breedlove, Cyrano de Bergerac, Christian, Roxanne, or Penelope. Students must get approval from the instructor to write about a character not listed above. This paper will be where the collection of student-created Character Profiles comes in handy. The essay gives students a chance to choose the characters that interest them and show their comprehension and analysis skills. For one class period, I will provide a graphic organizer to assist students in a pre-writing activity. Students will also have time during a class period to do a peer-review where they will trade papers and give constructive feedback.

The final project for the unit involves group presentations, where the students will inform the class about characters we have covered. Students will be split into five groups of four and

assigned the following characters: Pecola Breedlove, Joy/Hulga, Zachary Beaver, Cyrano de Bergerac, and Penelope. The students will have ample class time to work on collages together with an array of art materials provided. The purpose is to create a visual representation of each character's personality traits, values, life events, accomplishments, etc. In this presentation, each group member is expected to speak about the Character Poster and their contribution.

As stated previously, I have strived to create symmetry in the conclusion of the unit by returning the surveys back to the students to let them review their answers. They will fill out a new survey and choose which "beauty" definition they'd like to copy into the Beauty Book. This is my favorite part of the unit, as it feels like a commemorative collaboration of the class.

This is a 25-day unit, but one should note that I have only planned activities for 24 days. I think that it is wise to have an unused day ready in case a particular assignment runs a little long or if students need extra assistance on a project or text. However, if the unit is covered within the scheduled time, that leaves a free Friday to do a different activity or start the next unit.

Goals and Objectives

Goal #1 Students will understand how concepts of body image and self-confidence are represented in literature.

Objectives

1.1 SWBAT define the following key terms: body image, media, peer pressure, objectify, ideal, & self image.

1.2 SWBAT identify the struggles of literary characters dealing with body image and self worth.

1.3 SWBAT analyze how culture, society, and environment impact self image and body image.

1.4 SWBAT link prior knowledge to content by responding to prompts in a reflective journal.

Goal #2 Student will synthesize information to produce a comprehensive essay.

Objectives

2.1 SWBAT answer questions from the text using Graphic Organizers.

2.2 SWBAT identify in writing the differences and similarities between literary characters.

2.3 SWBAT assess their notes and Graphic Organizers to produce a compare/contrast essay on two literary characters.

2.4 SWBAT revise and clarify writing through a peer-editing exercise.

Goal #3 Students will produce individual and collaborative artwork.

Objectives

3.1 SWBAT create and design individual “character trading cards” to be displayed in class.

3.2 SWBAT create visuals about selected literary characters using collage, paint, marker, etc.

3.3 SWBAT inform classmates about a literary character in a presentation of original artwork.

Relevant Sunshine State Standards

LA.910.1.6.1: The student will use new vocabulary that is introduced and taught directly;

LA.910.1.6.2: The student will listen to, read, & discuss familiar & conceptually challenging text

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.1.7.6: The student will analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections;

LA.910.1.7.7: The student will compare and contrast elements in multiple texts; and

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., charting, mapping, summarizing, comparing & contrasting);

LA.910.3.1.1: The student will pre-write by generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials or other reliable sources) based upon teacher-directed topics and personal interests;

LA.910.3.3.2: The student will revise by creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas;

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);

Materials for Unit

The main text of the unit will be the play “Cyrano de Bergerac” by Edmond Rostand, as translated by author Anthony Burgess. Additional materials and resources are listed below.

Songs:

“Ugly” by Sugababes

“I Am Not My Hair” by India Arie

“Crazy” by Simple Plan

“Beautiful” by Christina Aguilera

“32 Flavors” by Ani DiFranco

“Unwritten” by Natasha Bedingfield

Short Stories:

“Good Country People” by Flannery O’Connor

Play:

“Cyrano de Bergerac” by Edmond Rostand, translated by Anthony Burgess

Novels:

“The Bluest Eye” by Toni Morrison (excerpt)

“When Zachary Beaver Came to Town” by Kimberly Willis-Holt (excerpt)

Articles:

“Beauty and Body Image in the Media” from The Media Awareness Network

“The Media Assault on Male Body Image” from Seed Magazine

Films:

“Cyrano de Bergerac” (2008)

“Penelope” (2008)

“When Zachary Beaver Came to Town” (Trailer)

Clips

“Girl Like Me” <http://www.youtube.com/watch?v=rjy9q8VekmE>

“The Race Doll Test” http://www.youtube.com/watch?v=0eHIkgh1K_0&feature=related

Art/Photos

Celebrity Mash-up

Air-brushed Celebrity Photos: Before and After

Student and Classroom Materials

Writing utensils (pen or pencil)

Student notebook

Writing Journal

Computer with internet access

Projector

Projection Screen

CD player

Magazines

Art materials (markers, crayons, colored pencils, glue, scissors)

Poster-board

Point Distribution

| Assignment | Total Points |
|-------------------------------|--------------|
| Student Surveys | 20 |
| Writing Journal | 60 |
| Character Profiles | 70 |
| Character Trading Card | 10 |
| Vocabulary Quiz | 30 |
| Cyrano “Personals Ad” | 10 |
| Cyrano Quiz | 30 |
| Cyrano Study Guide | 10 |
| Peer Review | 10 |
| Compare/Contrast Essay | 100 |
| Group Posters | 25 |
| Participation | 25 |
| TOTAL AVAILABLE POINTS | 400 |

Unit Outline

*See Appendix A for all handouts, excerpts, quizzes, and rubrics.

WEEK 1, DAY 1

Purpose/Rationale:

To introduce the conceptual theme, students will fill out a brief survey about their perceptions of beauty, which they will turn in. (They will be returned at the end of the unit to reflect and assess changes in perception). I created a visual mash-up of various celebrity features (eyes, lips, hair, etc) to illustrate the results of a poll on plastic surgery. This is my hook to begin the unit on inner beauty and self-image, and also helps segue into discussion about the selected article on body-image.

SSS Addressed:

LA.910.1.6.1: The student will use new vocabulary that is introduced and taught directly;
 LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;
 LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

Goals:

- Introduce concepts of beauty and self-image through discussion and imagery.
- Assess student beliefs and values about beauty and self-image through a reflective survey.
- Read and analyze non-fiction text (article).

Objectives:

- SWBAT answer content questions using prior knowledge.
- SWBAT define and discuss content-related vocabulary.
- SWBAT synthesize and discuss the main idea of a text.

Materials and Resources:

- Writing utensils
- Student notebooks
- Projection screen
- White-board and markers
- Student Survey (handout)
- Body Image article (handout)
- Celebrity Mash-up (image displayed on projection screen)

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| <p>Introduction of unit (10 minutes)</p> <ul style="list-style-type: none"> • Introduce unit themes of inner beauty and self-image, the importance of cultivating self-confidence in youth. • Pass out Student Surveys and envelopes, instructing that it is a survey, not a test. • Allow a few minutes for completion. • Instruct students to enclose their finished surveys in their signed envelopes, which they will get back at the end of the unit, and turn in. |
| <p>Hook/Discussion (10 minutes)</p> <ul style="list-style-type: none"> • Display “Celebrity Mash-up” on projector, describe survey results. • Ask students to comments on and discuss the images, prompt with questions such as: “Why do you think cosmetic surgery is so popular?” and “What makes these physical features so special or desirable?” |
| <p>Read and discuss the article <i>Beauty and Body Image in the Media</i> (25 minutes)</p> <ul style="list-style-type: none"> • Pass out print-outs of the article to the class. • Write “body-image”, “media”, and “peer pressure” on the white-board and define with the class. Students are to write the word-meanings in their notebooks. • Read the first paragraph of the article aloud, ask students to volunteer reading the next three paragraphs aloud, read the fourth paragraph aloud. • Direct the students to read the rest of the article quietly themselves, while keeping an eye out for the above-mentioned terms. |
| <p>Wrap-Up (5 minutes)</p> <ul style="list-style-type: none"> • Direct students to continue reading the article tonight if they haven’t finished. |

Assessment:

Students will earn participation points by joining in class discussion. Those who don’t speak up during discussion have the opportunity to volunteer to read aloud from the article.

Homework:

Finish reading the provided article.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 1, DAY 2

Purpose/Rationale:

Introduce a writing-prompt to allow students to connect prior knowledge with the text through writing in their journals about the effect media has on body image. The writing prompt will be accompanied by slides of celebrities before and after airbrushing. I chose pictures of both male and female celebrities to show that male celebrities also deal with body-image pressure. I will accompany the writing prompt with music. I chose to play “Crazy” by Simple Plan due to the relevant and school-appropriate lyrics. Vocabulary from the previous day will be discussed, and students given definitions for their notes. Discussion of these terms is vital to the application of the day’s reading. I chose an article about how media affects male body-image. This article is vital in conveying that body-image issues aren’t exclusive to women, and inner beauty can be attained by any gender.

SSS Addressed:

LA.910.1.6.1: The student will use new vocabulary that is introduced and taught directly;

LA.910.1.6.2: The student will read and discuss familiar and conceptually challenging text;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

Goals:

- Discuss, define, and review relevant vocabulary.
- Enhance comprehension and reflection through in response to a writing prompt.
- Read and analyze non-fiction text (article).

Objectives:

- SWBAT answer content questions by connecting prior knowledge with new information.
- SWBAT define and discuss content-related vocabulary.
- SWBAT synthesize and discuss the main idea of a text.

Materials and Resources:

- Writing utensils
- Student notebook
- Writing journal
- White-board and markers
- Body Image article (handout)
- CD Player
- CD recording of “Crazy” by Simple Plan

Intro/ Writing prompt (15 minutes)

- View slides on projector of celebrity photos, before and after air-brushing.
- Pose questions for discussion: “What surprises you about these photos?” and “How might these images affect young people?”
- The prompt will be pre-written on the white-board: “Does media affect your self-image? How?” Students must take out their journals at the start of class and begin

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| answering the prompt. <ul style="list-style-type: none"> • While writing at their desks, the class will listen to “Crazy” by Simple Plan. |
| Read and discuss the article <i>The Media Assault on the Male Body Image</i> (35 minutes) <ul style="list-style-type: none"> • Pass out print-outs of the article to the class. • Write the words “objectify”, “ideal”, and “self-image” on white-board and define with the class. Students are to write the word-meanings in their notebooks. • Read the first paragraph of the article aloud, ask students to volunteer reading the next three paragraphs aloud • Direct the students to read the rest of the article quietly themselves, while keeping an eye out for the above-mentioned terms. |
| Wrap-Up (5 minutes) <ul style="list-style-type: none"> • If any students have suggestions for relevant songs to listen to during future writing activities, they can write down their suggestions for me to review. • Direct students to continue reading the article tonight if they haven’t finished. |

Assessment:

Writing journals will be picked up at the end of each week. The responses to the writing prompts will be read, evaluated, and given individual feedback. Students will also earn participation points by joining in class discussion. Those who don’t speak up during discussion have the opportunity to volunteer to read aloud from the article.

Homework:

Finish reading the provided article.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 1, DAY 3**Purpose/Rationale:**

To introduce the excerpt from Toni Morrison’s *The Bluest Eye*, students will watch a Youtube clip called “Girl Like Me”. This clip, which came highly recommended to me from other English instructors, features young African-American women speaking about self-image issues related to their gender and their race. The excerpt from *The Bluest Eye* is about a girl named Pecola who wonders how her life would be different if she had blonde hair and blue eyes.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;
 LA.910.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning;
 LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

Goals:

- Discuss and analyze concepts of beauty and self-image through imagery, video, and literature.
- Read excerpt from *The Bluest Eye* and have students begin filling-out a character profile.

Objectives:

- SWBAT discuss body image issues in a respectful and collaborative manner.
- SWBAT apply content-related vocabulary to discussion.
- SWBAT use the text to synthesize information and answer questions.

Materials and Resources:

- Writing utensils
- Student notebooks
- Projection screen
- Excerpt from *The Bluest Eye* (handout)
- Character Profile (handout)

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| <p>Introduction (10 minutes)</p> <ul style="list-style-type: none"> • Inform the students that we will be reading an excerpt from <i>The Bluest Eye</i>, give brief summary of setting. • Show “Girls Like Me” clip to the class. |
| <p>Read and discuss excerpt from <i>The Bluest Eye</i> (35 minutes)</p> <ul style="list-style-type: none"> • Pass out print-outs of the excerpt to the class. • Read the first paragraph of the article aloud, and then ask students to taking turns reading the next three paragraphs aloud. • Give out “Character Profile” handout, direct students to answer questions about Pecola as they read. |
| <p>Wrap-Up (5 minutes)</p> <ul style="list-style-type: none"> • Direct students to continue reading the text tonight if they haven’t finished. |

Assessment:

Students will receive credit for filling out the Character Profile, which acts as a study guide. Students will earn participation points by joining in class discussion. Those who don’t speak up during discussion have the opportunity to volunteer to read aloud from the text.

Homework:

Continue reading the text and working on the Character Profile.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 1, DAY 4

Purpose/Rationale:

The students will finish reading the excerpt from Toni Morrison's *The Bluest Eye*, and we will go through the questions on the Character Profile as a class to ensure comprehension and understanding of the text.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.1.7.2: The student will analyze the authors purpose and/or perspective in a variety of text and understand how they affect meaning;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

Goals:

- Discuss and analyze concepts of beauty and self-image through video, imagery, and literature.
- Use information from *The Bluest Eye* to create a comprehensive Character Profile about Pecola.

Objectives:

- SWBAT apply content-related vocabulary to discussion and written assignments.
- SWBAT use the text to synthesize information and answer questions about the text.
- SWBAT participate actively in class discussion of content.

Materials and Resources:

- Writing utensils
- Student notebook
- Excerpt from *The Bluest Eye* (handout)
- Character Profile (handout)
- Youtube clip "The Race Doll Test"

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| <p>Introduction (15 minutes)</p> <ul style="list-style-type: none"> • Show Youtube clip "The Race Doll Test". • Ask class about parallels between the character Pecola and the girls in the clip. Possible discussion question: "Growing up, did you have dolls or figures that looked like you?" |
| <p>Read and discuss excerpt from <i>The Bluest Eye</i> (25 minutes)</p> <ul style="list-style-type: none"> • Divide students into groups of three or four to continue reading and finish filling-out their Character Profile. Direct students to use the previously-taught terms. • When it looks like groups are finished, start going through the Character Profile questions and asking the different groups what they wrote about Pecola. • Inquire if anyone use the vocabulary ("self-image", "ideal", etc.) in any of their writing, and encourage them to share what they wrote and the context wherein they used the terms. |
| <p>Wrap-Up (5 minutes)</p> <ul style="list-style-type: none"> • Remind students that there will be a vocabulary quiz on Monday, and to review the vocabulary terms introduce this week. |

Assessment:

Students will receive credit for filling out the Character Profile, which acts as a study guide. Students will earn participation points by joining in class discussion. Those who don't speak up during discussion have the opportunity to volunteer to read aloud from the text.

Homework:

Review vocabulary for the week.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 1, DAY 5

Purpose/Rationale:

The students will take a quiz on the vocabulary discussed throughout the week, which not only asks them to define the terms, but compare and contrast them. Reinforcing and assessing the understanding of these terms is essential to the rest of the unit and improved literacy overall. To wrap up discussion on *The Bluest Eye*, students will be prompted to write a letter to Pecola in their journals encouraging her to be more self-confident. This activity allows students to connect knowledge gained from the clips and body-image articles to the literature, and also provides the opportunity to reflect on the importance of self-confidence and self-worth. I will accompany the writing prompt with music. I chose to play "I Am Not My Hair" by India Arie due to the relevant and school-appropriate lyrics

SSS Addressed:

LA.910.1.6.1: The student will use new vocabulary that is introduced and taught directly;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.6: The student will analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections;

Goals:

- Apply knowledge of vocabulary in a quiz assessment.
- Use information from *The Bluest Eye* as well as previously-viewed clips and articles to draft a letter to a fictional character on the subject of self image and worth.

Objectives:

- SWBAT define, compare, and contrast content-related vocabulary.
- SWBAT use the text to synthesize information and answer questions.
- SWBAT write a letter applying knowledge and showing comprehension of the content.

Materials and Resources:

- Writing utensils
- Writing journal
- Vocabulary Quiz
- CD player

- CD recording of “I Am Not My Hair” by India Arie

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| Vocabulary Quiz (25 minutes) |
| <ul style="list-style-type: none"> • Students will begin the quiz at the start of class |
| Writing Prompt (15 minutes) |
| <ul style="list-style-type: none"> • Students will be given the following writing prompt to respond to in their journals: “Write a letter to Pecola encouraging her to be more confident and accepting of herself.” • During this activity, the class will listen to “I Am Not My Hair” by India Arie. |
| Wrap-Up (10 minutes) |
| <ul style="list-style-type: none"> • Take up journals to be graded over the weekend and returned on Monday. • Take up Character Profiles for Pecola to be graded and returned. • Inform students that they will be starting the short story <i>Good Country People</i> by Flannery O’Connor on Monday. |

Assessment:

Students will be graded on and given credit for their vocabulary quizzes, Writing Journal entries, and finished Character Profiles.

Homework:

Have a good weekend!

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 2, DAY 6

Purpose/Rationale:

The class will begin reading the short story *Good Country People* by Flannery O’Connor. This story is in keeping with the theme of the unit as it describes a woman who, due to the loss of a limb and subsequent need of a prosthetic, has suffered a blow to her self-confidence. She tries to control her self-image by altering both her name and appearance to seem ugly. However, she begins to lose the illusion of control she’s worked so hard to maintain. A new Character Profile will be provided to analyze and answer questions about Joy’s (Hulga’s) story.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Review and discuss concepts of self-image and confidence through a literary work.
- Read and analyze the text to answer comprehensive questions.

Objectives:

- SWBAT answer content questions using prior knowledge.
- SWBAT use the text to synthesize information and answer questions about the text.
- SWBAT participate actively in class discussion of content.

Materials and Resources:

- Writing utensils
- Student notebooks
- *Good Country People* (story handout)
- Character Profile (handout)

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| <p>Introduction and returning papers (10 minutes)</p> <ul style="list-style-type: none"> • Hand back graded quizzes, journals • Introduce new short story, <i>Good Country People</i> by Flannery O'Connor, hand out printed copies to the class. • Hand out new Character Profiles to fill out for Joy/Hulga |
| <p>Read and discuss the story <i>Good Country People</i> by Flannery O'Connor (30 minutes)</p> <ul style="list-style-type: none"> • Read the first paragraph of the article aloud, ask students to volunteer taking turns reading the next three or so paragraphs aloud. • Direct the students to read the rest of the article quietly themselves, answering questions on their Character Profiles as they read. |
| <p>Wrap-Up (5 minutes)</p> <ul style="list-style-type: none"> • Direct students to continue reading, and be prepared for discussion tomorrow. |

Assessment:

Students will earn participation points by joining in class discussion. Those who don't speak up during discussion have the opportunity to volunteer to read aloud from the text.

Homework:

Finish reading the short story and be prepared for discussion.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 2 DAY 7

Purpose/Rationale:

The class will begin discussion of the short story *Good Country People* by Flannery O'Connor. I have a relevant quote from acclaimed author Jeannette Walls about how she considers her burn scar as "texture" to both her body and her character, instead of a disfigurement or point of embarrassment. This quote will be used for a writing prompt, where students will reflect on what they consider their unique "texture". This activity allows students to discuss further how we find

value and individuality in our physical differences, showing comprehension and reflection. I will accompany the writing prompt with music. I chose to play “Ugly” by Sugababes due to the relevant and school-appropriate lyrics.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.3.3.2: The student will revise by creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas;

LA.910.1.7.2: The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Review and discuss concepts of self-image and confidence through a literary work.
- Create a comprehensive Character Profile based on information from the text.
- Write a reflection on the literature linking prior knowledge to content.

Objectives:

- SWBAT participate actively in class discussion of content.
- SWBAT answer content questions using prior knowledge.
- SWBAT link prior knowledge to content in a writing activity.

Materials and Resources:

- Writing utensils
- Student notebooks
- Writing journals
- Projector
- White-board and markers
- *Good Country People* (story handout)
- Character Profile (handout)
- CD player
- CD recording of “Ugly” by Sugababes

Introduction (15 minutes)

- Briefly discuss author Jeannette Walls, who wrote in her autobiography *The Glass Castle* about a burn scar she received at age 3 while trying to cook her own food.
- Display the following quote from Jeanette Walls on the projector: “....he said it was interesting. He used the word 'textured'. He said 'smooth' is boring but 'textured' was interesting, and the scar meant that I was stronger than whatever had tried to hurt me.”
- Write the following writing prompt on the white-board: “How are Jeannette and Joy/Hulga similar? How are they different?”
- During this activity, the class will listen to “Ugly” by Sugababes.

Continue to read and discuss *Good Country People* by Flannery O’Connor (30 minutes)

- Divide students into groups of three or four to continue reading and finish filling-out their Character Profile. Direct students to use the previously-taught terms.

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| <ul style="list-style-type: none"> • When it looks like groups are finished, start going through the Character Profile questions and asking the different groups what they wrote about Pecola. • Inquire if anyone used the vocabulary (“self-image”, “ideal”, etc.) in any of their writing, and encourage them to share what they wrote and the context wherein they used the terms. |
| Wrap-Up (5 minutes) <ul style="list-style-type: none"> • Pick up finished Character Profiles to be graded and returned to students. • Inform students that they will be introduced to a new text tomorrow. |

Assessment:

Students will be given credit for completed Character Profiles. Students will earn participation points by joining in class discussion. Those who don’t speak up during discussion have the opportunity to volunteer to read aloud from the text.

Homework:

None

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 2 DAY 8**Purpose/Rationale:**

The class will begin with a viewing of the movie trailer for *When Zachary Beaver Came to Town*, based on the popular young novel by Kimberly Willis-Holt. This will lead into excerpts from the novel describing the character Zachary Beaver and his newfound friendships. Students will receive a new Character Profile to fill out, and we will begin discussion about Zachary Beaver’s body-image and emotional walls, and how he overcomes his issues.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Review and discuss concepts of self-image and confidence through a literary work.
- Create a comprehensive Character Profile based on information from the text.

Objectives:

- SWBAT participate actively in class discussion of content.
- SWBAT make connections to previous content and prior knowledge in discussion.
- SWBAT use the text to answer questions.

Materials and Resources:

- Writing utensils
- Student notebooks
- Projector
- White-board and markers
- *When Zachary Beaver Came to Town* (story excerpt handout)
- Character Profile (handout)

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| <p>Introduction (10 minutes)</p> <ul style="list-style-type: none"> • Play film trailer for <i>When Zachary Beaver Came to Town</i> • Briefly discuss with the class that, although we don't have time in the unit to read the whole book, it is worth picking up. We will however get to know Zachary for the purposes of this unit. |
| <p>Read and discuss <i>When Zachary Beaver Came to Town</i> by Willis-Holt (35 minutes)</p> <ul style="list-style-type: none"> • Read the first paragraph of the excerpt aloud, ask students to volunteer reading the next few paragraphs aloud. • Pause to incite brief class discussion. Possible questions: "What do you notice about Zachary's habits?" "What do you notice about his personality or demeanor?" "What predictions would you make about Zachary or the story?" • Direct the students to continue reading the text quietly themselves, while keeping an eye out for clues in the text to answer their Character Profile questions. |
| <p>Wrap-Up (5 minutes)</p> <ul style="list-style-type: none"> • Inform students that they will continue reading tomorrow. |

Assessment:

Students will be given credit for completed Character Profiles. Students will earn participation points by joining in class discussion. Those who don't speak up during discussion have the opportunity to volunteer to read aloud from the text.

Homework:

None

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 2 DAY 9**Purpose/Rationale:**

The class will continue reading and discussion of *When Zachary Beaver Came to Town* to reinforce understanding and finish their Character Profile. Students will be given a writing prompt to reflect upon. Based on the use of objects and belongings in *Zachary* and *Good Country People* to symbolize values and personal history, students will be asked to respond to the following question: "If you could fill a time capsule with objects and belongings that represent you, what would be in it?" This writing prompt is intended to show that our

personalities and unique characteristics shine through physical attributes and belongings. During the writing activity, the class will listen to “32 Flavors” by Ani DiFranco. I chose this song because of the relevance of the content as well as the school-appropriate lyrics.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.3.2.2: The student will draft writing by establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant; and

LA.910.1.7.2: The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Review and discuss concepts of self-image and confidence through a literary work.
- Respond to a writing prompt that connects prior knowledge to content.

Objectives:

- SWBAT participate actively in class discussion of content.
- SWBAT make connections to previous content and prior knowledge in discussion.
- SWBAT write a reflective response connecting prior knowledge to content

Materials and Resources:

- Writing utensils
- Student notebooks
- Writing Journals
- White-board and markers
- *When Zachary Beaver Came to Town* (story excerpt handout)
- Character Profile (handout)
- CD Player
- CD recording of “32 Flavors” by Ani DiFranco

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| Introduction (5 minutes) |
| <ul style="list-style-type: none"> Remind students that this is the last class-day we will work on <i>Zachary Beaver</i>. |
| Read and discuss <i>When Zachary Beaver Came to Town</i> by Willis-Holt (30 minutes) |
| <ul style="list-style-type: none"> Divide students into groups of three or four to continue reading and finish filling-out their Character Profile. Cue students to pay extra attention to Zachary’s most-prized belonging. When it looks like groups are finished, start going through the Character Profile questions and asking the different groups what they wrote about Zachary. |
| Wrap-Up (15 minutes) |
| <ul style="list-style-type: none"> Display writing prompt on the board: “If you could fill a time capsule with objects and belongings that represent you, what would be in it?” Note that students should explain unique meaning behind their choices. Play “32 Flavors” by Ani DiFranco during the writing activity. Note to students that there will be a creative activity in tomorrow’s class. |

Assessment:

Students will receive credit for writing a response to the prompt in their journals. Students will earn participation points by joining in class discussion. Those who don't speak up during discussion have the opportunity to volunteer to read aloud from the text.

Homework:

None

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 2 DAY 10**Purpose/Rationale:**

The class will create and design Character Trading Cards about themselves to be displayed on the class wall. This activity reinforces the concept of defining ourselves in a variety of ways deeper than outward appearance.

SSS Addressed:

LA.910.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events;

LA.910.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining);

LA.910.3.2.2: The student will draft writing by establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant;

Goals:

- Students will create mini-biographies using graphic organizers (Trading cards).
- Connect the Character Profile activity to creating reflective individual profiles.

Objectives:

- SWBAT create and design a Character Trading Card reflective of themselves.
- SWBAT make connections to previous content and prior knowledge in discussion.
- SWBAT fill out a graphic organizer with biographical information.

Materials and Resources:

- Writing utensils
- Student notebooks
- White-board and markers
- Projector
- Character Trading Cards (handout)
- Art materials (markers, crayons, colored pencils)

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| Introduction (10 minutes) |
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| <ul style="list-style-type: none"> • Discuss how Character Profiles allow us to synthesize and remember important information about characters and their backgrounds. • Pass out handouts of Character Trading Card graphic organizers to class. • Display my own completed Character Trading card as an example. • Give instructions to students: This is their chance to introduce what they feel is important or unique about themselves. Answer the questions/prompts to create a short introductory “trading card” for yourself, similar to comic character trading cards. Students can draw themselves in the image box, or any visual they want that they feels represent their personality/character. |
| <p>Create, share, and display Character Trading Cards (25 minutes)</p> <ul style="list-style-type: none"> • Students will use provided class art materials to illustrate their Character Trading Cards as well as answer the questions. |
| <p>Wrap-Up (15 minutes)</p> <ul style="list-style-type: none"> • Encourage three or four students to present their finished Character Trading Card to the class, explaining their illustration and their answers. • Character Trading Cards will be turned in, to be displayed on the wall. • Inform students that they will begin <i>Cyrano de Bergerac</i> on Monday. |

Assessment:

Students will receive credit for creating their Character Trading Cards.

Homework:

Bring your copies of *Cyrano de Bergerac* on Monday!!

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 3 DAY 11**Purpose/Rationale:**

The class will begin the main text for the unit: The play *Cyrano de Bergerac* by Edmond Rostand, as translated by Anthony Burgess. I purposefully delayed reading of this text to the third week because I wanted to build a foundation of vocabulary, concepts, and other tools to let students feel more prepared. Students will receive a new Character Profile to fill out, and we will begin discussion about Cyrano’s self-image issues and coping mechanisms.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author’s purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Review and discuss concepts of self-image and confidence through a literary work.
- Create a comprehensive Character Profile based on information from the text.

Objectives:

- SWBAT participate actively in class discussion of content.
- SWBAT make connections to previous content and prior knowledge in discussion.
- SWBAT use the text to answer questions.

Materials and Resources:

- Writing utensils
- Student notebooks
- Projector
- White-board and markers
- *Cyrano de Bergerac* (book)
- Character Profile (handout)

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| <p>Introduction (10 minutes)</p> <ul style="list-style-type: none"> • Return graded vocabulary quizzes. • Introduce new text: <i>Cyrano de Bergerac</i> by Edmond Rostand, which we will be covering all week. Today, we start with Act 1 of 5. • Announce quiz will be in one week (Monday) • Hand out blank Character Profile for <i>Cyrano de Bergerac</i>. |
| <p>Read and discuss <i>Cyrano de Bergerac</i> by Rostand (35 minutes)</p> <ul style="list-style-type: none"> • Read the opening aloud. Have students volunteer for roles and read lines aloud for the first few pages. • Direct the students to continue reading the text quietly themselves, while keeping an eye out for clues in the text to answer their Character Profile questions. |
| <p>Wrap-Up (5 minutes)</p> <ul style="list-style-type: none"> • Inform students that they must read Act 2 tonight in order to be able to watch the film in class and be prepared for discussion. |

Assessment:

Students will be given credit for completed Character Profiles. Students will earn participation points by joining in class discussion. Those who don't speak up during discussion have the opportunity to volunteer to read aloud from the text.

Homework:

Read Act 2 of *Cyrano de Bergerac*.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 3 DAY 12

Purpose/Rationale:

The class will continue reading and discussion of *Cyrano de Bergerac* by Edmond Rostand, as translated by Anthony Burgess. The class will view the first half of the DVD recording of the Broadway performance of *Cyrano de Bergerac* starring the incomparable Kevin Kline. I feel that viewing the performance illuminates the language and reinforces comprehension of the story and its characters. I purposefully delayed reading of this text to the third week because I wanted to build a foundation of vocabulary, concepts, and other tools to let students feel more prepared. Students will be given study questions to reflect upon in preparation for the quiz.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);

Goals:

- Review and discuss concepts of self-image and confidence through a literary work.
- Answer discussion questions to enhance comprehension and understanding.
- Create a comprehensive Character Profile based on information from the text.

Objectives:

- SWBAT participate actively in class discussion of content.
- SWBAT make connections to previous content and prior knowledge in discussion.
- SWBAT use the text to answer questions.

Materials and Resources:

- Writing utensils
- Student notebooks
- Projector
- White-board and markers
- *Cyrano de Bergerac* (book)
- Character Profile (handout)
- Study Guide (handout)
- DVD player
- DVD recording of *Cyrano de Bergerac*

Introduction (3 minutes)

- Hand out Study Guide questions. Students will use the text and film to answer the questions, which may appear on the quiz.

Watch *Cyrano de Bergerac* (film) (50 minutes)

- Class will watch the first half of *Cyrano de Bergerac* in class, and may use this time to answer Study Guide questions.

Wrap-Up (2 minutes)

- Inform students that they must read Act 3 tonight in order to be able to watch the rest of the film in class and be prepared for discussion.

Assessment:

Students will be given credit for completed Character Profiles and study guides.

Homework:

Read Act 3 of *Cyrano de Bergerac*.

Accommodations/Adaptations:

Film has Closed Captioning option.

WEEK 3 DAY 13**Purpose/Rationale:**

The class will continue viewing the DVD recording of the Broadway performance of *Cyrano de Bergerac*. Students will be given study questions to reflect upon in preparation for the quiz.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);

Goals:

- Review and discuss concepts of self-image and confidence through a literary work.
- Answer discussion questions to enhance comprehension and understanding.
- Create a comprehensive Character Profile based on information from the text and film.
- Answer study guide questions to prepare for the quiz.

Objectives:

- SWBAT participate actively in class discussion of content.
- SWBAT make connections to previous content and prior knowledge in discussion.
- SWBAT use the text to answer questions.

Materials and Resources:

- Writing utensils
- Student notebooks
- Projector
- White-board and markers

- *Cyrano de Bergerac* (book)
- *Cyrano Vocabulary* (handout)
- DVD player
- DVD recording of *Cyrano de Bergerac*

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| Introduction (3 minutes) |
| <ul style="list-style-type: none"> • Everyone must have read Act 3 by start of class. Tonight, read Act 4. |
| Watch <i>Cyrano de Bergerac</i> (film) (50 minutes) |
| <ul style="list-style-type: none"> • Class will continue watching <i>Cyrano de Bergerac</i> in class, and may use this time to answer Study Guide questions. |
| Wrap-Up (2 minutes) |
| <ul style="list-style-type: none"> • Reminder to class: Homework tonight is to read Act 4. |

Assessment:

Students will be given credit for completed Character Profiles and study guides.

Homework:

Read Act 4 of *Cyrano de Bergerac*.

Accommodations/Adaptations:

Film has Closed Captioning option.

WEEK 3 DAY 14**Purpose/Rationale:**

The class will use vocabulary taken from *Cyrano de Bergerac* by Edmond Rostand for a writing activity. Students will use the list of 14 vocabulary words to create a “Personals Ad” for Cyrano, advertising his character. This activity reinforces understanding and allows application of new vocabulary. Students will have the opportunity to share their Personals with the class before turning them in.

SSS Addressed:

LA.910.1.6.1: The student will use new vocabulary that is introduced and taught directly;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.3.2.2: The student will draft writing by establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant; and

Goals:

- Use new and introduced vocabulary in a writing activity.
- Review and discuss a literary character through a writing activity.

Objectives:

- SWBAT participate actively in class discussion of content.
- SWBAT make connections to previous content and prior knowledge in discussion.
- SWBAT use new and introduced vocabulary.

Materials and Resources:

- Writing utensils
- Student notebooks
- Projector
- White-board and markers
- *Cyrano de Bergerac* (book)
- *Cyrano* Vocabulary (handout)
- Character Profile (handout)

Introduction (10 minutes)

- Pass out Vocabulary handout. Review terms with the class.
- Directions: Students will create individual Personal Ads for Cyrano using the vocabulary given, as well as information from the text. The intent is to describe Cyrano as if creating a profile for him on a dating site so that he can meet new people. Each student must use AT LEAST 5 of the vocabulary words.

Writing Activity and Discussion (30 minutes)

- Students will use class time to finish the writing activity, writing brief personal ads on notebook paper to be turned in at end of class. No longer than one page.
- Several students will be invited to share their ads with the class, revealing the context with which they used the terms.

Wrap-Up (10 minutes)

- Turn in Personal Ads.
- Inform students that they must read Act 5 tonight to be prepared for discussion and review the following day. Also, tomorrow students should bring their writing journals for a new Writing Prompt.

Assessment:

Students will be given credit for completed “Personal Ads”.

Homework:

Read Act 5 of *Cyrano de Bergerac*.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 3 DAY 15**Purpose/Rationale:**

The class will start with a Writing Prompt related to (and wrapping up) the play *Cyrano de Bergerac*. Accompanying this writing activity will be the song “Beautiful” by Christina Aguilera, which I chose because of the relevant content and school-appropriate lyrics. Afterwards, the class will have time to review the Study Guide and ask questions.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Review and discuss concepts of self-image and confidence through a literary work.
- Review a comprehensive study guide in preparation for the quiz.
- Engage in a writing activity connecting knowledge of the text to prior knowledge.

Objectives:

- SWBAT participate actively in class discussion of content.
- SWBAT make connections to previous content and prior knowledge in a writing activity.
- SWBAT use the text to answer questions.

Materials and Resources:

- Writing utensils
- Student notebooks
- Writing Journals
- Projector
- White-board and markers
- CD player
- CD recording of "Beautiful" by Christina Aguilera
- *Cyrano de Bergerac* (book)
- Study Guide (handout)
- Character Profile (handout)

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| <p>Introduction and Writing Activity (10 minutes)</p> <ul style="list-style-type: none"> • Have writing prompt on the white-board: "What might Cyrano have been like without his unique nose? Would he have the same personality/outlook?" • Play "Beautiful" on the CD player while students write in their journals. |
| <p>Review and discuss <i>Cyrano de Bergerac</i> Study Guide (35 minutes)</p> <ul style="list-style-type: none"> • Have students take out their completed study guides. • Ask students about Act 5, which they should have read the night before, and how they felt about the ending. • Review questions and answers with students. |
| <p>Wrap-Up (5 minutes)</p> <ul style="list-style-type: none"> • Remind students that the quiz is on Monday, and they will turn in their Study Guides before the quiz starts. • Writing Journals must be turned in for grading. |

Assessment:

Students will be given credit for up-to-date Writing Journals. Students will earn participation points by joining in class discussion.

Homework:

Study for *Cyrano* Quiz.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

WEEK 4 DAY 16**Purpose/Rationale:**

The students will turn in their finished Study Guides before taking the *Cyrano* quiz. After taking the quiz, students will be given instructions and a rubric for an upcoming essay due the following Monday. This will be a compare/contrast essay wherein students choose two characters from the literature/films covered during the unit: Joy/Hulga, Zachary Beaver, Pecola Breedlove, Cyrano de Bergerac, Christian, Roxanne, or Penelope (from the film *Penelope* starting the following day). Students must get approval from the instructor to write about a character not listed above. This paper will be where the collection of student-created Character Profiles comes in handy.

SSS Addressed:

LA.910.1.7.3: The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details;

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Turn in *Cyrano* Study Guides and Character Profiles
- Take a quiz to assess comprehension of the play *Cyrano de Bergerac*.
- Review instructions in preparation for an upcoming essay.

Objectives:

- SWBAT answer comprehensive questions about the play *Cyrano de Bergerac* in a quiz.

Materials and Resources:

- Writing utensils
- Student notebooks
- White-board and markers
- *Cyrano de Bergerac* Quiz (handout)
- Essay rubric (handout)

Introduction and Quiz (30 minutes)

- Students must immediately turn in Study Guides and Character Profiles for credit.
- Once all papers are turned in, students must be in their seats with desks cleared to receive and start the quiz.

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| <ul style="list-style-type: none"> • Pick up finished quizzes upon completion. |
| Review and discuss upcoming essay (15 minutes) <ul style="list-style-type: none"> • Hand out essay instructions to students. • Discuss instructions, and give time for students to ask questions. • Hand back graded Character Profiles and Writing Journals to students. |
| Wrap-Up (5 minutes) <ul style="list-style-type: none"> • Remind students that they will be viewing a new film starting tomorrow. |

Assessment:

Students will be given credit for up-to-date Writing Journals and completed Character Profiles. Students will earn points on the quizzes.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can have an alternative quiz with adapted language.

WEEK 4 DAY 17**Purpose/Rationale:**

The class will begin viewing the film *Penelope*, a modern-day fairytale about a girl born with the nose of a pig. The story is about her quest for acceptance and love, but more importantly, self-acceptance and self-love. I chose this film because of the relevant theme and inspiring message, as well parallels to other characters and stories from the unit (particularly *Cyrano de Bergerac*). I also chose to show this film in class to give students time to work on their essays, and the students have the opportunity of using Penelope as one of their characters to reflect upon. During viewing of the film, the students will fill out a Character Profile as per usual.

SSS Addressed:

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Begin the film *Penelope*.
- Start a new Character Profile.

Objectives:

- SWBAT analyze a film to answer questions about story and character details.
- SWBAT create a comprehensive Character Profile.

Materials and Resources:

- Writing utensils
- Student notebooks
- White-board and markers

- Character Profile (handout)
- Projector
- DVD copy of *Penelope*

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| <p>Introduction (5 minutes)</p> <ul style="list-style-type: none"> • Hand out new Character Profile sheet. • Instruct students that they will be viewing <i>Penelope</i> and are free to use the main character as one of their options for the upcoming compare/contrast essay. |
| <p>Film Viewing (45 minutes)</p> <ul style="list-style-type: none"> • Class will view the first half of <i>Penelope</i> and begin answering questions on their Character Profiles. |

Assessment:

Students will be given credit for attendance and participation.

Accommodations/Adaptations:

The film has Closed Captioning. Text can be displayed on the projector in addition to text handouts.

WEEK 4 DAY 18**Purpose/Rationale:**

The class will continue viewing the film *Penelope* and working on their Character Profiles. Since this is a shorter film than most, the remaining time will be spent eliciting class discussion about the film and common themes between it and previously covered texts.

SSS Addressed:

LA.910.1.7.6: The student will analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections;

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

Goals:

- Finish viewing the film *Penelope*.
- Finish Character Profile for *Penelope*.

Objectives:

- SWBAT analyze a film to answer questions about story and character details.
- SWBAT create a comprehensive Character Profile.
- SWBAT participate in discussion about commonalities between film/literature characters.

Materials and Resources:

- Writing utensils

- Student notebooks
- White-board and markers
- Character Profile (handout)
- Projector
- DVD copy of *Penelope*

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| Film Viewing (40 minutes) |
| <ul style="list-style-type: none"> • Students will finish viewing <i>Penelope</i> and complete their Character Profiles. |
| Wrap-up (10 minutes) |
| <ul style="list-style-type: none"> • Students will be asked to comment on the film and make observations about commonalities between Penelope and other previously discussed characters. • Remind students that they should have chosen two characters to compare by now, and that their essay is due Monday. • Tomorrow: Bring your notes and Character Profiles for a pre-writing activity! |

Assessment:

Students will be given credit for attendance and participation in class discussion.

Homework:

Use your notes and Character Profiles to plan your essay! Bring them tomorrow!

Accommodations/Adaptations:

The film has Closed Captioning. Text can be displayed on the projector in addition to text handouts.

WEEK 4 DAY 19**Purpose/Rationale:**

The class will begin with a writing prompt: “What I love about myself”. This writing activity reinforces the messages of self-confidence and self-acceptance seen throughout the unit. Accompanying this activity will be the song “Unwritten” by Natasha Bedingfield. I chose this song for the uplifting lyrics about self-confidence and expression. After the writing activity, students will be given the opportunity to start pre-writing in class using a Graphic Organizer I will provide.

SSS Addressed:

LA.910.1.7.7: The student will compare and contrast elements in multiple texts; and
 LA.910.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining);
 LA.910.3.1.1: The student will pre-write by generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials or other reliable sources) based upon teacher-directed topics and personal interests;

Goals:

- Engage in a reflective writing activity

-Begin pre-writing essays in class using a Graphic Organizer.

Objectives:

- SWBAT write a reflective response to a given writing prompt
- SWBAT pre-write essay topics using a graphic organizer.
- SWBAT use a graphic organizer to compare/contrast elements from different texts.

Materials and Resources:

- Writing utensils
- Student notebooks
- Writing Journals
- Character Profiles
- White-board and markers
- Compare/Contrast Graphic Organizer (handout)
- CD player
- CD recording of “Unwritten” by Natasha Bedingfield

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| <p>Introduction and Writing Activity (15 minutes)</p> <ul style="list-style-type: none"> • Have the Writing Prompt written on the white-board: “What I love about myself”. • The writing activity will be accompanied by “Unwritten” by Natasha Bedingfield. • Turn in Writing Journals to be graded! |
| <p>Pre-writing activity (30 minutes)</p> <ul style="list-style-type: none"> • Hand out Graphic Organizers to students, ask them to take out their notes and Character Profiles relevant to their upcoming essay. • Students will use class time to organize the major points of the essay on the Graphic Organizer. They will be turned in for credit along with the finished paper. |
| <p>Wrap-Up (5 minutes)</p> <ul style="list-style-type: none"> • Remind students to bring rough drafts of their essays to class tomorrow for a peer-review activity. |

Assessment:

Students will be given credit for up-to-date Writing Journals. Students will also receive credit for participation and completion of the compare/contrast Graphic Organizer.

Homework:

Work on rough drafts, bring them to class tomorrow for a peer-review!

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can use an alternate graphic organizer and/or work with peers.

WEEK 4 DAY 20

Purpose/Rationale:

The students will have been instructed to bring rough drafts of their essay to class for peer editing and review. I feel that this is a great opportunity to give feedback, improve and revise

writing, and learn from each other's insights. Students who do not for some reason bring their rough drafts to class will still be expected to provide feedback on other students' papers, or may use the class time to work quietly on their own.

SSS Addressed:

LA.910.1.7.7: The student will compare and contrast elements in multiple texts; and

LA.910.3.2.2: The student will draft writing by establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant; and

LA.910.3.3.2: The student will revise by creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas;

Goals:

- Participate in peer editing and review.
- Use constructive feedback to revise and refine essay drafts.

Objectives:

- SWBAT read and make constructive comments on the writing of their peers.
- SWBAT locate and improve writing errors such as spelling, grammar, punctuation, etc.
- SWBAT utilize comments and editing to refine a draft of writing.

Materials and Resources:

- Writing utensils
- Student notebooks
- White-board and markers
- Students' rough drafts

Introduction and Peer-Editing (40 minutes)

- Students will pair-up and trade their rough drafts for review and feedback. Comments must be constructive and respectful. Students must sign their names on the page after making comments for credit.
- Students who do not for some reason bring their rough drafts to class will still be expected to provide feedback on other students' papers, or may use the class time to work quietly on their own.
- Students are encouraged to trade papers with others to get more feedback, and to use extra time in class to begin polishing their essays.

Wrap-Up (10 minutes)

- Remind students that their finished papers are due MONDAY!
- Students will also turn in ALL finished Character Profiles and Graphic Organizers on Monday for credit.

Assessment:

Students will be given credit for participation in the peer-review.

Homework:

Finish your essays over the weekend; they are due first thing on Monday!

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can use work with peers and receive individualized feedback from the instructor.

WEEK 5 DAY 21**Purpose/Rationale:**

The students will turn in their finished essays at the start of class, along with all Character Profiles and Graphic Organizers for credit. Students will also have their graded *Cyrano* Quiz returned to them. For the bulk of the period, students will be split into five groups of four and assigned the following characters: Pecola Breedlove, Joy/Hulga, Zachary Beaver, Cyrano de Bergerac, and Penelope. The students will have class time to work on collages together. I will bring in my stacks of magazines and other art supplies for students to use on this project. A rubric for the Character Poster grade will be handed out at this time.

SSS Addressed:

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

LA.910.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining);

Goals:

- Turn in essays, character profiles, and graphic organizers.
- Return graded *Cyrano* Quizzes.
- Have students collaborate on visual representations of literary characters.

Objectives:

- SWBAT use the text and their notes to provide details about literary characters.
- SWBAT use images and art materials to convey meaning about literary characters.
- SWBAT work collaboratively with their peers.

Materials and Resources:

- Writing utensils
- Student notebooks
- White-board and markers
- Character Poster rubric (handout)
- Poster board
- Magazines
- Art materials (crayons, markers, glue, scissors, etc.)

Introduction (10 minutes)

- Students must immediately turn in finished essays at start of class, along with completed Character Profiles and Graphic Organizers.

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| <ul style="list-style-type: none"> • Once all papers are turned in, students will receive their graded Cyrano Quiz. • Students will be split into five groups of four and the instructor will draw character names out of a hat to give to each group, one character per group. • The groups will have the task of creating visual representations of the following characters: Pecola Breedlove, Joy/Hulga, Zachary Beaver, Cyrano de Bergerac, and Penelope. The finished posters will be presented the following two days. |
| <p>Group-work (40 minutes)</p> <ul style="list-style-type: none"> • Groups will use this time to go through magazines and other art materials and collaborate on an art poster to present to the class. |

Assessment:

Students will be given credit for essays turned in on time, along with completed Character Profiles and Graphic Organizers. Students will earn credit for participation.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts.

WEEK 5 DAY 22**Purpose/Rationale:**

Students will be given some extra class time to complete their Character Posters. I will bring in my stacks of magazines and other art supplies for students to use on this project. Afterward, groups will begin presenting their posters to the class.

SSS Addressed:

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

LA.910.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining);

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);

Goals:

- Have students collaborate on visual representations of literary characters.
- Students will begin presenting their posters to the class to inform the class about each character.

Objectives:

- SWBAT use images and art materials to convey meaning about literary characters.
- SWBAT work collaboratively with their peers.
- SWBAT discuss their poster and their contributions with the class.

Materials and Resources:

- Writing utensils
- Student notebooks
- White-board and markers
- Poster board
- Magazines
- Art materials (crayons, markers, glue, scissors, etc.)

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| <p>Introduction and Group-work (30 minutes)</p> <ul style="list-style-type: none"> • Students will receive graded Graphic Organizers and Character Profiles. • Students will have the first part of class to finish working on their group posters. |
| <p>Presentations (20 minutes)</p> <ul style="list-style-type: none"> • The first two groups will present their posters, and each member of each group must speak. Groups must discuss their assigned character, and how they visually represented that character's personality traits, life events, accomplishments, etc. |

Assessment:

Students will be given credit for group participation and poster presentations.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students may participate in the oral presentation to the best of their ability for full credit.

WEEK 5 DAY 23

Purpose/Rationale:

Students will continue presenting their posters to the class. After presentations, students will receive their graded papers and be given time to assess their grades for the unit's work.

SSS Addressed:

LA.910.2.2.2: The student will use information from the text to answer questions or to state the main idea or provide relevant details;

LA.910.1.7.2: The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning;

LA.910.2.2.3: The student will organize information to show understanding or relationships among facts, ideas, and events (e.g., representing key points within text through charting, mapping, paraphrasing, summarizing, comparing, contrasting, or outlining);

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);

Goals:

- Have students collaborate on visual representations of literary characters.
- Students will finish presenting their posters to the class to inform the class about each character.
- Students will have graded work returned to them and have the opportunity to assess their grades.

Objectives:

- SWBAT use images and art materials to inform about literary characters.
- SWBAT work collaboratively with their peers.
- SWBAT discuss their poster and their contributions with the class.

Materials and Resources:

- Writing utensils
- Student notebooks
- White-board and markers

Presentations (35 minutes)

- The remaining three groups will present their posters, and each member of each group must speak. Groups must discuss their assigned character, and how they visually represented that character's personality traits, life events, accomplishments, etc.

Wrap-up (15 minutes)

- Students will be given back graded essay papers with feedback.
- Students will have the opportunity to ask questions about their grades and completed work for the unit.

Assessment:

Students will be given credit for group participation and poster presentations.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students may participate in the oral presentation to the best of their ability for full credit.

WEEK 5, DAY 24

Purpose/Rationale:

To wrap-up the conceptual theme, students will fill receive the surveys they completed on the first day of the unit (about their perceptions of beauty). Students will have the opportunity to reflect upon and assess any changes in their perceptions, opinions, and beliefs. This should elicit discussion of the texts and films covered during the unit, and the affect they had on the individual students. As this is the final day of the unit, I will show the class a large hard-cover journal with blank pages, called The Beauty Book, wherein students will each contribute their answers to the final survey question: "How do you define beauty, in your own words?" Students may choose to use their original survey answer or write a different one on the new survey. As The Beauty Book is passed around the room, I'll ask students to copy down their answers in it to create an authentic collection of reflections about what "beauty" really means. I feel that students would enjoy contributing to such a collaboration, which would stay with me (the instructor). After all students have added to it, I may type up the quotes to display on the classroom wall.

SSS Addressed:

LA.910.3.3.2: The student will revise by creating clarity and logic by maintaining central theme, idea, or unifying point and developing meaningful relationships among ideas;

LA.910.5.2.1: The student will select and use appropriate listening strategies according to the intended purpose (e.g., solving problems, interpreting and evaluating the techniques and intent of a presentation);

Goals:

- Review concepts of beauty and self-image through discussion reflection.
- Assess changes in student beliefs/values about beauty through review of their survey answers.
- Collaborate on a collection of definitions about the concept of “beauty”.

Objectives:

- SWBAT reflect on prior learning and growth through survey questions.
- SWBAT define and discuss content-related vocabulary.
- SWBAT synthesize and discuss recurring themes and ideas throughout texts.

Materials and Resources:

- Writing utensils
- White-board and markers
- Completed Student Survey
- Blank Student Survey (handout)
- One large blank journal

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| <p>Introduction and Writing Activity (15 minutes)</p> <ul style="list-style-type: none"> • Return original surveys back to students along with a blank copy to fill out. • Ask students to reflect on the themes of inner beauty and self-image covered in the unit materials and how their perceptions/opinions may have changed. • Students will fill out the survey again. • Allow a few minutes for completion. |
| <p>Discussion (30 minutes)</p> <ul style="list-style-type: none"> • Prompt students to discuss any changes they’ve found in their survey answers, and how the unit material has affected their perceptions or knowledge about beauty, self-image, confidence, inner-beauty, etc. Everyone should speak. • As discussion goes on, The Beauty Book will be passed around the room for students to write their beauty quotes. |
| <p>Wrap-up (5 minutes)</p> <ul style="list-style-type: none"> • Inform students that this is the end of the Inner-Beauty and Self-Image unit. • Inform students that I may type up some of The Beauty Book quotes to post (anonymously) on the classroom wall as part of a display. • Thank you all for your effort and your unique contributions! |

Assessment:

Students will earn participation points by joining in class discussion.

Accommodations/Adaptations:

Text can be displayed on the projector in addition to text handouts. ELL students can partner with classmates to complete the assignment.

Resources

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Willis-Holt, K. (1999). *When Zachary Beaver came to town*. New York: Henry Holt and

Company.

Appendix A

Name: _____ Date: _____ Period: _____

Student Survey

Instructions: Please answer the following questions about your beliefs/values concerning beauty and self-image. After completion, place your survey in the accompanying envelope and write your name on the front. Your survey will be returned to you at the end of the unit.

- 1) What is “self-image”?

 - 2) What is “self-worth”?

 - 3) What does the phrase “beauty is only skin deep” mean to you?

 - 4) What personality traits are most important for inner beauty?

 - 5) How do you define beauty, in your own words?
-



Most Requested Female Celebrity Features

Hair: Jennifer Aniston

Eyes: Penelope Cruz

Nose: Jennifer Connely

Lips: Angelina Jolie

Jawline: Katie Holmes



Most Requested Male Celebrity Features

Hair: Adrien Grenier

Eyes: Patrick Dempsey

Nose: Jude Law

Lips: Brad Pitt

Donnelly, Erin. (2007). Most requested celebrity features. Body Philosophy. http://www.body-philosophy.net/Most_requested_celebrity_features_body_parts_2007

Beauty and Body Image in the Media

Images of female bodies are everywhere. Women—and their body parts—sell everything from food to cars. Popular film and television actresses are becoming younger, taller and thinner. Some have even been known to faint on the set from lack of food. Women's magazines are full of articles urging that if they can just lose those last twenty pounds, they'll have it all—the perfect marriage, loving children, great sex, and a rewarding career.

Why are standards of beauty being imposed on women, the majority of whom are naturally larger and more mature than any of the models? The roots, some analysts say, are economic. By presenting an ideal difficult to achieve and maintain, the cosmetic and diet product industries are assured of growth and profits. And it's no accident that youth is increasingly promoted, along with thinness, as an essential criterion of beauty. If not all women need to lose weight, for sure they're all aging, says the Quebec Action Network for Women's Health in its 2001 report *Changements sociaux en faveur de la diversité des images corporelles*. And, according to the industry, age is a disaster that needs to be dealt with.

The stakes are huge. On the one hand, women who are insecure about their bodies are more likely to buy beauty products, new clothes, and diet aids. It is estimated that the diet industry alone is worth anywhere between 40 to 100 billion (U.S.) a year selling temporary weight loss (90 to 95% of dieters regain the lost weight).¹ On the other hand, research indicates that exposure to images of thin, young, air-brushed female bodies is linked to depression, loss of self-esteem and the development of unhealthy eating habits in women and girls.

The American research group Anorexia Nervosa & Related Eating Disorders, Inc. says that one out of every four college-aged women uses unhealthy methods of weight control—including fasting, skipping meals, excessive exercise, laxative abuse, and self-induced vomiting. The pressure to be thin is also affecting young girls: the Canadian Women's Health Network warns that weight control measures are now being taken by girls as young as 5 and 6. American statistics are similar. Several studies, such as one conducted by Marika Tiggemann and Levina Clark in 2006 titled "Appearance Culture in Nine- to 12-Year-Old Girls: Media and Peer Influences on Body Dissatisfaction," indicate that nearly half of all preadolescent girls wish to be thinner, and as a result have engaged in a diet or are aware of the concept of dieting. In 2003, Teen magazine reported that 35 per cent of girls 6 to 12 years old have been on at least one diet, and that 50 to 70 per cent of normal weight girls believe they are overweight. Overall research indicates that 90% of women are dissatisfied with their appearance in some way.²

Media activist Jean Kilbourne concludes that, "Women are sold to the diet industry by the magazines we read and the television programs we watch, almost all of which make us feel anxious about our weight."

Unattainable Beauty

Perhaps most disturbing is the fact that media images of female beauty are unattainable for all but a very

"We don't need Afghan-style burqas to disappear as women. We disappear in reverse—by revamping and revealing our bodies to meet externally imposed visions of female beauty."

Source: Robin Gerber, author and motivational speaker



small number of women. Researchers generating a computer model of a woman with Barbie-doll proportions, for example, found that her back would be too weak to support the weight of her upper body, and her body would be too narrow to contain more than half a liver and a few centimeters of bowel. A real woman built that way would suffer from chronic diarrhea and eventually die from malnutrition. Jill Barad president of Mattel (which manufactures Barbie) estimated that 99% of girls aged 3 to 10 years old own at least one Barbie doll.³

Still, the number of real life women and girls who seek a similarly underweight body is epidemic, and they can suffer equally devastating health consequences. In 2006 it was estimated that up to 450, 000 Canadian women were affected by an eating disorder.⁴

The Culture of Thinness

Researchers report that women's magazines have ten and one-half times more ads and articles promoting weight loss than men's magazines do, and over three-quarters of the covers of women's magazines include at least one message about how to change a woman's bodily appearance—by diet, exercise or cosmetic surgery.

Television and movies reinforce the importance of a thin body as a measure of a woman's worth. Canadian researcher Gregory Fouts reports that over three-quarters of the female characters in TV situation comedies are underweight, and only one in twenty are above average in size. Heavier actresses tend to receive negative comments from male characters about their bodies ("How about wearing a sack?"), and 80 per cent of these negative comments are followed by canned audience laughter.

There have been efforts in the magazine industry to buck the trend. For several years the Quebec magazine *Coup de Pouce* has consistently included full-sized women in their fashion pages and *Châtelaine* has pledged not to touch up photos and not to include models less than 25 years of age. In Madrid, one of the world's biggest fashion capitals, ultra-thin models were banned from the runway in 2006. Furthermore Spain has recently undergone a project with the aim to standardize clothing sizes through using a unique process in which a laser beam is used to measure real life women's bodies in order to find the most true to life measurement.⁵

However, advertising rules the marketplace and in advertising thin is "in." Twenty years ago, the average model weighed 8 per cent less than the average woman—but today's models weigh 23 per cent less. Advertisers believe that thin models sell products. When the Australian magazine *New Woman* recently included a picture of a heavy-set model on its cover, it received a truckload of letters from grateful readers praising the move. But its advertisers complained and the magazine returned to featuring bone-thin models. *Advertising Age International* concluded that the incident "made clear the influence wielded by advertisers who remain convinced that only thin models spur the sales of beauty products."

Another issue is the representation of ethnically diverse women in the media. A 2008 study conducted by Juanita Covert and Travis Dixon titled "A Changing View: Representation and Effects of the Portrayal of Women of Color in Mainstream Women's Magazines" found that although there was an increase in the representation of women of colour, overall white women were overrepresented in mainstream women's magazines from 1999 to 2004.

Self-Improvement or Self-Destruction?

The barrage of messages about thinness, dieting and beauty tells "ordinary" women that they are always in need of adjustment—and that the female body is an object to be perfected.

Jean Kilbourne argues that the overwhelming presence of media images of painfully thin women means that real women's bodies have become invisible in the mass media. The real tragedy, Kilbourne concludes, is that many women internalize these stereotypes, and judge themselves by the beauty industry's standards. Women learn to compare themselves to other women, and to compete with them for male attention. This focus on beauty and desirability "effectively destroys any awareness and action that might help to change that climate."

The Media Assault on Male Body Image

SEPTEMBER 15, 2006

In the movie [Fight Club](#), the character Tyler Durden (played by Brad Pitt) boards a bus and is confronted by an advertisement depicting a model's perfectly muscled fantasy male body, sculpted by pathological obsession and posed as if natural. "Is that what a real man is supposed to look like?" he asks.

It's a common question, though not always a conscious one. Modern life takes place amidst a never-ending barrage of flesh on screens, pages, and billboards. These images convey assumptions about what is desirable in our physical selves while dispensing with reality.

Because the media have been objectifying women for so long, researchers have had time to create a body of literature on the effects of these images on women. (In short, they make women feel worse about themselves, and often cause unhealthy behaviors.)

But over the past two decades, the gender gap in media objectification has closed. Every bit as unattainable as Barbie-doll proportions and the heroin chic look are the broad-shouldered, narrow-waisted, fat-free, and muscle-sheathed male physiques littering today's media.

Researchers are beginning to pay attention to what these stimuli do to the male body image.

Guys, it turns out, have body issues too.

When it comes to the media and male bodies, size and shape aren't the only issues. There's also the so-called "real body": hair, sweat, blemishes, smells—all the characteristics that are noticeably absent or can't be fully conveyed in a picture or on a screen.

Twentieth-century communications guru [George Gerbner](#) said that what we see on TV and in magazines eventually becomes our standard of reality and desire; failing to meet it is perceived as deficiency. Characteristics like sweat and hair can be controlled on screen but never escaped in reality, so some men come to see these essential parts of their body as they might a rounded belly or unfirm bicep: as a gross, unfortunate flaw.

"Hair is supposed to be ugly, so men in ads have their body hair shaved off, or disappeared with Photoshop," said Michael Rich, director of the Harvard Medical School's Center on Media and Child Health. "Sweat is replaced with glisten from a spray bottle, and you can't smell someone through a magazine."

This spring, San Francisco State University psychologist Deborah Schooler, who coined the term "real body" with her former advisor L. Monique Ward of the University of Michigan, published the first study to measure male real-body discomfort due to media consumption. They found not only that watching prime-time television and music videos appears to make men uncomfortable with themselves, but that such discomfort leads to sexual problems and risky behaviors.

“People see the same images over and over and start to believe it’s a version of reality,” said Schooler. “If those bodies are real and that’s possible, but you can’t attain it, how can you not feel bad about your own body?”

For their study, which appeared in the journal *Psychology of Men and Masculinity*, Schooler and Ward interviewed 179 undergraduate males at the University of Michigan, first asking how often each watched prime-time television and music videos, as well as how frequently they read fitness or sports magazines. Ward and Schooler also questioned the men about their sexual experiences and how they felt about their own physiques and their “real bodies.”

Twentieth-century communications guru George Gerbner said that what we see on TV and in magazines eventually becomes our standard of reality and desire; failing to meet it is perceived as deficiency.

Looking at “real bodies” in addition to muscularity is a new approach for researchers, who have traditionally focused on muscularity or thinness. Schooler and Ward used a measuring system co-developed by Ward just four years ago. It utilizes questions such as, “How comfortable are you with the quantity/thickness of your facial hair?” and “How comfortable are you with the smell of your own sweat?”

According to Schooler, she and Ward predicted that average guys would feel scrawny and inadequate in the face of pictures of sculpted, muscle-bound men. But this was, surprisingly, not the case.

The students’ feelings about personal size and physique didn’t seem to be affected by media. However, students who consumed more media than average, particularly music videos and prime-time TV, were uncomfortable with one aspect of their physique—their ‘real bodies’. This discomfort correlated with the men being less likely to have healthy sexual relationships. “If all of a sudden you’re in an intimate situation and these aspects of your body are exposed, you have to deal with the fact that your body doesn’t meet the ideal,” said Schooler. “You’re concerned with how your partner is evaluating you, how you look and smell.”

This discomfort appeared to increase the chances of guys to take sexual risks, such as engaging in unprotected sex.

Schooler isn’t sure exactly how being grossed out by your back hair translates into unprotected sex. She hypothesizes that men, when ashamed, detach emotionally and mentally from sexual situations—they aren’t attentive to their partner’s needs or open with their own. She adds that they are more likely to be careless. Such behaviors have been observed in women who are uncomfortable with their bodies.

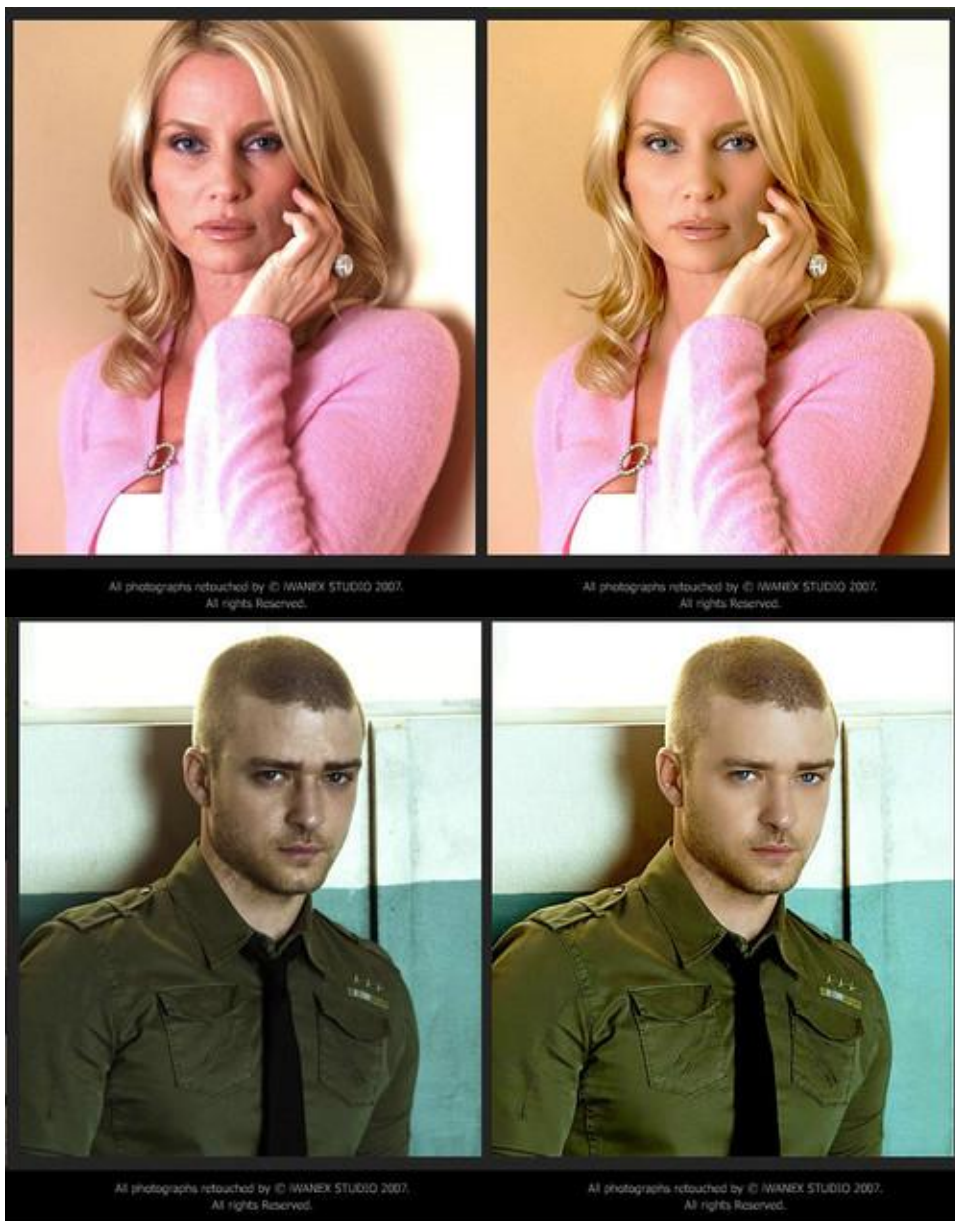
Depression could also play a role.

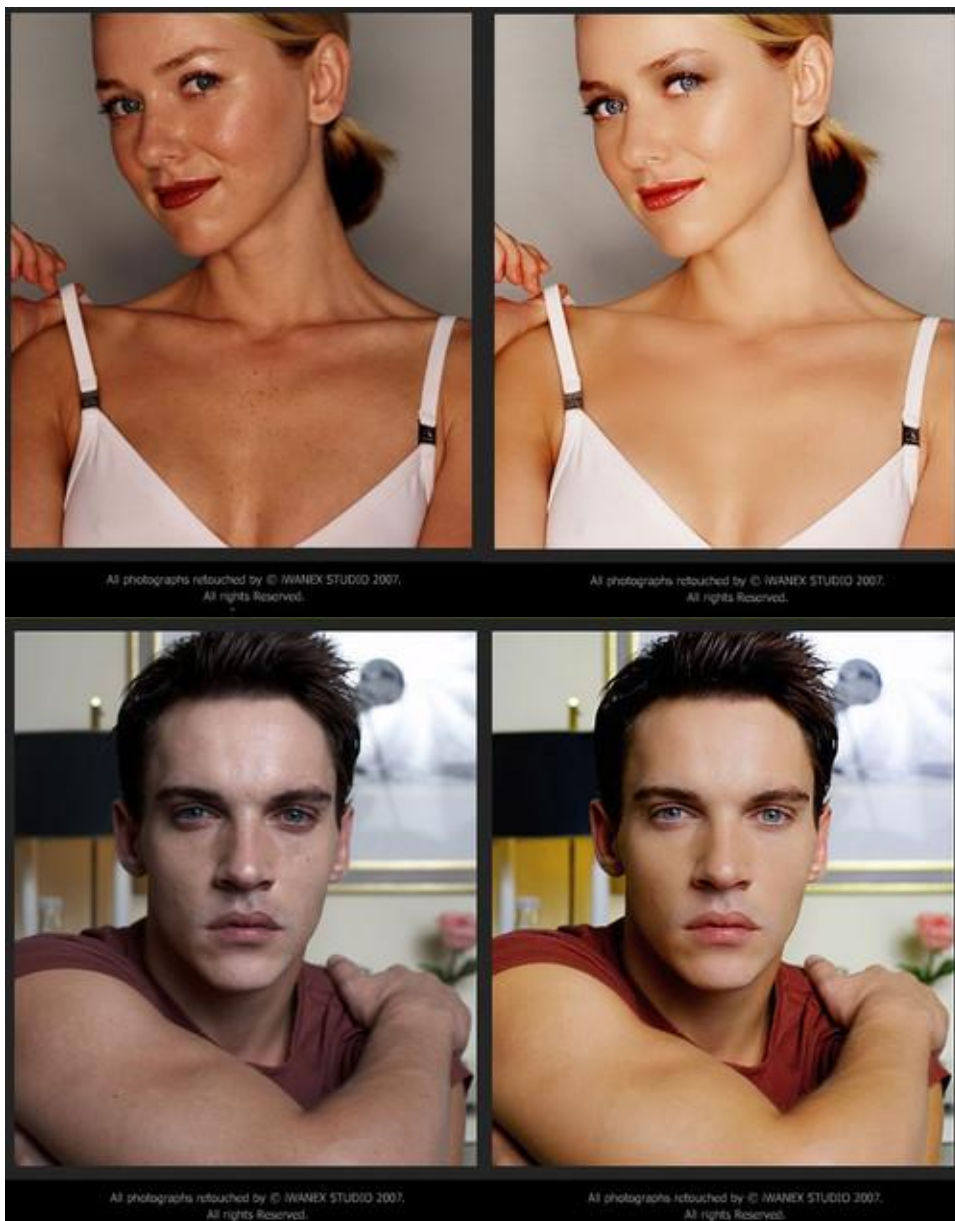
According to University of North Dakota psychologist Ric Ferraro, a negative body image makes people unhappy, leading them to be alternatively less likely to speak up for themselves when pressured and more likely to take risks as a way of impressing others.

“They engage in behaviors in hopes of feeling better, and end up getting worse,” said Ferraro. Whether “real-body” discomfort in men is truly new or something that’s only now being noticed is impossible to say, but sociologists and psychologists say that images of hairless, sweatless, pseudo-perfect men are more common than ever before.

Ideally, psychologists say, people should recognize that billboard bodies just aren’t real, and learn to be happy with their own appearance. That, of course, is easier said than done.

Maybe an ad campaign would help.







Excerpt from “The Bluest Eye” by Toni Morrison

“MY EYES. I WANT THEM BLUE. I WANT THEM BLUE SO PEOPLE WON'T TURN AWAY FROM ME WHEN I WALK DOWN THE STREET. SO I CAN GO TO SCHOOL. SO MY STOMACH STOP GROWING AND MY BABY BE STRONG. I WANT THEM BLUE SO MY MAMA LOVE ME AND I HAVE FRIENDS AND THEY THINK I 'M PRETTY. I WANT THEM BLUE SO PEOPLE DON'T DO UGLY THINGS IN FRONT OF ME AND I STOP BEING INVISIBLE.”

- PECOLA, THE BLUEST EYE, ACT II

Name: _____ Date: _____ Period: _____

Vocabulary Quiz

- 1) What is the difference between “self-image” and “body-image”?

- 2) What is “peer pressure”?

- 3) What does it mean to “objectify” someone?

- 4) What does “ideal” mean?

- 5) Give two examples of “media” (means of communication) as discussed in class.

Name: _____ Date: _____ Period: _____

******* ANSWER KEY***** Vocabulary Quiz**

- 1) What is the difference between “self-image” and “body-image”?

Self image is our idea, perception, or concept of our self or our worth.

Body image is our idea, perception, or concept of how our body is or should be.

- 2) What is “peer pressure”?

Social pressures from people in your age group to act, look, or behave a certain way.

- 3) What does it mean to “objectify” someone?

To regard or treat someone like an object instead of a human being.

- 4) What does “ideal” mean?

Perfect, unrealistically high standard of excellence

- 5) Give two examples of “media” (means of communication) as discussed in class.

Newspaper, magazines, television, radio, film, literature, internet

Name: _____ Date: _____ Period: _____

Character Profile Worksheet

Name: _____ Age: _____

Distinguishing features:

Mannerisms/Personality traits:

Most prized possession(s):

Character's goal(s) in life:

How does Character see himself/herself?

How does Character believe he/she is perceived by others?

How does the character deal with difficult life situations?

Good Country People by Flannery O'Connor

Besides the neutral expression that she wore when she was alone, Mrs. Freeman had two others, forward and reverse, that she used for all her human dealings. Her forward expression was steady and driving like the advance of a heavy truck. Her eyes never swerved to left or right but turned as the story turned as if they followed a yellow line down the center of it. She seldom used the other expression because it was not often necessary for her to retract a statement, but when she did, her face came to a complete stop, there was an almost imperceptible movement of her black eyes, during which they seemed to be receding, and then the observer would see that Mrs. Freeman, though she might stand there as real as several grain sacks thrown on top of each other, was no longer there in spirit. As for getting anything across to her when this was the case, Mrs. Hopewell had given it up. She might talk her head off. Mrs. Freeman could never be brought to admit herself wrong to any point. She would stand there and if she could be brought to say anything, it was something like, "Well, I wouldn't of said it was and I wouldn't of said it wasn't" or letting her gaze range over the top kitchen shelf where there was an assortment of dusty bottles, she might remark, "I see you ain't ate many of them figs you put up last summer."

They carried on their most important business in the kitchen at breakfast. Every morning Mrs. Hopewell got up at seven o'clock and lit her gas heater and Joy's. Joy was her daughter, a large blonds girl who had an artificial leg. Mrs. Hopewell thought of her as a child though she was thirty-two years old and highly educated. Joy would get up while her mother was eating and lumber into the bathroom and slam the door, and before long, Mrs. Freeman would arrive at the

| | |
|---|--|
| <p>Age:</p> <p>Skills/Strengths:</p> <p>Unique Features:</p> <p>Goal(s):</p> <p>Catch phrase or Motto:</p> | <div style="border: 1px solid black; height: 300px; width: 100%;"></div> <p>NAME:</p> |
|---|--|

Template design based on Education World worksheet.

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Act I

A theatre

We are in Paris in 1640, the era of Dumas's Three Musketeers. The theatre is not a theatre as we know theatres. It is rather like a large indoor tennis court roughly converted into a place where plays may be performed before small audiences, or chamber concerts given for even fewer. There is a platform which serves as a stage, and a number of benches accommodate the less patrician spectators. The gentry and aristocracy will be seated in a low gallery with chairs, while a higher one, chairless, from which the view is not good, is intended for their servants. It is evening. The lights have not yet been lit, and a huge cande'abrum has still to be raised by its heavy rope to the ceiling. The shadows invite lovers and lechers. Such illumination as there is is provided by odd candles and lanterns set about the floor and on chairs. A PICKPOCKET instructs his pupils in the art they must practise this evening. A DOORKEEPER takes tickets or, from the ticketless, money. A CAVALRYMAN pushes his way in past him.

DOORKEEPER. Hey – where's your fifteen sous?

CAVALRYMAN. His Majesty's Household Cavalry.

Another man in uniform enters boldly. He is a MUSKETEER.

Cyrano Vocabulary

1. cavalier *n.* A gallant or chivalrous man, especially one serving as escort to a woman of high social position; a gentleman; a mounted soldier; a knight.
2. droves *n.* A large mass of people moving or acting as a body.
3. disheveled *v. or adj.* To loosen and let fall (hair or clothing) in disarray
4. rustic *adj. or n.* Of, relating to, or typical of country life or country people
5. impetuous *adj.* Characterized by sudden and forceful energy or emotion; impulsive and passionate
6. dexterously *adv.* Skillful in the use of the hands
7. vivacity *adj.* The quality or condition of being vivacious; liveliness
8. lute *n.* A stringed instrument having a body shaped like a pear sliced lengthwise and a neck with a fretted fingerboard that is usually bent just below the tuning pegs.
9. exultant *adj.* Marked by great joy or jubilation; triumphant
10. banteringly *adv.* Good-humored, playful conversation
11. mystified *v. or adj.* To confuse or puzzle mentally
12. frivolity *adj.* the trait of being frivolous; not serious or sensible
13. svelte *adj.* Slender or graceful in figure or outline; slim
14. eloquence *n.* Using language with fluency or aptness; well-spoken.

Adapted from Sharanda Payseur (2009)

Name: _____ Date: _____ Period: _____

Study Guide: *Cyrano de Bergerac*

Act 1

- 1) Why does Cyrano ban Montfleury from performing?
- 2) How are Cyrano and Roxanne related?
- 3) How does Cyrano respond to a heckler calling his nose “big”?
- 4) What difficult task does Cyrano attempt while dueling Valvert?
- 5) Why does Cyrano think he can never reveal his love to Roxanne?

Act 2

- 1) How did Cyrano cut his hand?
- 2) How does Cyrano know that he isn’t the man Roxanne describes?
- 3) Why does Christian continue to interrupt Cyrano’s story?
- 4) Why can’t Cyrano kill Christian, as the crowd expects him to?
- 5) What does Cyrano offer to do to help Christian?

Act 3

- 1) Why does Christian refuse to memorize Cyrano’s lines?
- 2) Why does Roxanne become angry with Christian?
- 3) How does Christian win a kiss from Roxanne?
- 4) What does Roxanne trick the priest into doing?
- 5) What does Cyrano promise Roxanne he will do during the war?

Act 4

- 1) What obstacle does Cyrano have to cross to give letters to Roxanne?

- 2) How does Cyrano inspire the starving soldiers?
- 3) What clue about his true feelings does Cyrano leave on the farewell letter to Roxanne?
- 4) What object does Cyrano rescue from the battlefield?
- 5) Why is Christian saddened by Roxanne's profession that she fell in love with his letters?
- 6) What does Roxanne say that makes Cyrano ready to confess his love?
- 7) What does Cyrano whisper in Christian's ear as he lay dying?

Act 5

- 1) Where has Roxanne been living in the 15 years since Christian's death?
 - 2) What does Cyrano do when he visits Roxanne every week?
 - 3) Why do De Guiche and Le Bret want Cyrano to stay at home?
 - 4) How does Roxanne figure out the real author of the letter?
 - 5) What could Cyrano mean by "my white plume" when asked what he'll bring to heaven?
-

Name: _____ Date: _____ Period: _____

Quiz: *Cyrano de Bergerac*

- 1) Why does Cyrano think he can never reveal his love to Roxanne?

 - 2) There are a few instances where Christian almost realizes Cyrano's true feelings for Roxanne. Name one of the clues that Christian notices:

 - 3) Why is Christian saddened by Roxanne's profession that she fell in love with his letters?

 - 4) What does Roxanne say that makes Cyrano ready to confess his love to her?

 - 5) How does Roxanne figure out the real author of the farewell letter?
-

Name: _____ Date: _____ Period: _____

*****ANSWER KEY***** Quiz: *Cyrano de Bergerac*

- 1) Why does Cyrano think he can never reveal his love to Roxanne?

He thinks she would never love him because of his appearance.

- 2) There are a few instances where Christian almost realizes Cyrano's true feelings for Roxanne. Name one of the clues that Christian notices:

Cyrano admits he's been writing Roxanne every day. Also, Christian notices the teardrop Cyrano left on the farewell letter.

- 3) Why is Christian saddened by Roxanne's profession that she fell in love with his letters?

Christian didn't write the letters that she loves so much. Roxanne loves the "soul" that wrote the letters, which means she really loves Cyrano.

- 4) What does Roxanne say that makes Cyrano ready to confess his love to her?

She says she'd love Christian even if he were ugly, because of the letters she received.

- 5) How does Roxanne figure out the real author of the farewell letter?

Cyrano is able to read the letter in the dark, revealing that he's reciting it by heart.

Compare and Contrast Chart Graphic Organizer

Item #1 _____

Item #2 _____

How are they alike?

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How are they different?

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Persuasive Essay : Compare/Contrast

Teacher Name: **Ms. Ellrich**

Student Name: _____

| CATEGORY | 4 - Above Standards | 3 - Meets Standards | 2 - Approaching Standards | 1 - Below Standards | Score |
|-------------------------------|---|--|--|---|-------|
| Opening statement | The thesis statement names the characters and texts to be compared and outlines the main points to be discussed. | The thesis statement names the characters and texts 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. | 25 |
| Evidence and Examples | All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position. | Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position. | At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position. | Evidence and examples are NOT relevant AND/OR are not explained. | 25 |
| Closing paragraph | The conclusion is strong and leaves the reader solidly understanding the writer's position. Effective restatement of the position statement begins the closing paragraph. | The conclusion is recognizable. The author's position is restated within the first two sentences of the closing paragraph. | The author's position is restated within the closing paragraph, but not near the beginning. | There is no conclusion - the paper just ends. | 25 |
| Grammar & Spelling | Author makes no errors in grammar or spelling that distract the reader from the content. | Author makes 1-2 errors in grammar or spelling that distract the reader from the content. | Author makes 3-4 errors in grammar or spelling that distract the reader from the content. | Author makes more than 4 errors in grammar or spelling that distract the reader from the content. | 25 |

Date Created: Apr 26, 2010 08:23 pm (UTC)

Storyboard- multimedia : Character Poster

Teacher Name: **Ms. Ellrich**

Student Name: _____

| CATEGORY | 4 | 3 | 2 | 1 |
|-------------------------------|--|---|--|---|
| Required Elements | Storyboard included all required visual/artistic elements as well as a few additional elements. | Storyboard included all required visual/artistic elements but one. | Storyboard included most of the required visual/artistic elements. | Several required elements was missing from the poster |
| Cooperation | Worked cooperatively with partner all the time with no need for adult intervention. | Worked cooperatively with partner most of time but had a few problems that the team resolved themselves. | Worked cooperatively with partner most of the time, but had one problem that required adult intervention. | Worked cooperatively with partners some of the time, but had several problems that required adult intervention. |
| Spelling & Grammar | No spelling or grammatical mistakes on a storyboard | One spelling or grammatical mistakes on a storyboard. | Two spelling or grammatical error on the storyboard. | Three or more spelling and/or grammatical errors on the storyboard. |
| Use of Time | Used time well during each class period (as shown by observation by teacher, and everyone gets a turn to speak) with no adult reminders. | Used time well during most class periods (as shown by observation by teacher, and everyone gets a turn to speak) with no adult reminders. | Used time well (as shown by observation by teacher and giving everyone a turn to speak), but required adult reminders on one or more occasions to do so. | Used time poorly (as shown by observation by teacher and group members) in spite of several adult reminders to do so. |
| Clarity and Neatness | Storyboard is easy to read and all elements are so clearly written, labeled, or drawn that another student could create the presentation if necessary. | Storyboard is easy to read and most elements are clearly written, labeled, or drawn. Another person might be able to create the presentation after asking one or two questions. | Storyboard is hard to read with rough drawings and labels. It would be hard for another person to create this presentation without asking lots of questions. | Storyboard is hard to read and one cannot tell what goes where. It would be impossible for another person to create this presentation without asking lots of questions. |

Date Created: **Apr 26, 2010 09:17 pm (UTC)**