

On the Outside Looking In
Created For a 10th Grade Class

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LLED 7408



Table of Contents:

Texts.....	3
Rationale.....	4
Goals and Rubrics.....	14
Introductory Activity.....	20
Daily Lesson Plans.....	20-47
• Week One.....	19
• Week Two.....	25
• Week Three.....	32
• Week Four.....	38

Texts:

- Junot Diaz's *The Brief and Wondrous Life of Oscar Wao* (novel)
- Oliver Parker's *Othello* (movie)
- Marjane Satrapi's *Persepolis* (graphic novel)

Rationale:

Anybody who's ever gone through a hard time - any outsider's perception, no matter how much information they're given, they have no idea what the person's life is like.

-Amy Grant

High school can be a time of great isolation for teenage students. Those in the 9th and 10th grades are still new to the whole process of what being in high school means, how it works, what you do, etc. On top of being new to high school, a great majority of these children are just hitting the beginnings of puberty. It is awkward and it is messy; hormones run wild, emotions are heightened, some drama can seem like the end of the world. In addition to the typical problems teenagers deal with no matter what, today's public schools are filled with a great melting pot of different peoples, cultures, communities, races, genders, and sexual orientations. Anyone can fall victim to feeling like an outsider in a community that they are not use to and/ or not from. I can remember very vividly what it felt like for me as a teenager, and a lot of it was not pleasant. High school is a time for self-discovery, for finding your place in the hodge-podge of it all. It is a time for inward reflection and questioning the things they accepted without doing so in the past. It is my belief that this time of great introspection and feelings of isolation should be supported by the academic curriculum.

I want my students to question these feelings and think beyond them. In order to do this I have designed a curriculum that is set up to help them cope with these feelings by entering into a dialogue with academic texts that contain similar issues. Derrick Jensen has

stated, "...no matter the subject matter being taught, the real point is to help the students find themselves" (144). Learning to find themselves is one of the things my unit aims to do, among a number of other equally as important things. This unit is designed to help students face their problems, and in the process of facing their issues they will also gain knowledge in writing, thinking, communicating, and arguing that will make them stronger students and serve as a boon to them for whatever their futures may hold, both academically and practically.

The theme of this unit is "On the Outside Looking In" and it centers around feeling like an outsider in a culture that is not your own. Feeling like an outsider is something that I never had to personally deal with but through my observations at an urban public high school, classified as NI 4, in Clarke County Athens, GA I have found that those are very common feelings among the student population. Students come from all over to gain an education, and they all have different backgrounds. They are all thrown into the classroom together and expected to work with each other in an effort to obtain an equal education. I observed an ELL English class while obtaining my Masters degree in teaching. I saw students from Spain, Africa, China, Japan, and Mexico. There were only about nine people in that class. Think about the number of people contained within the entire school. If curricula are set up to center around one specific thing or culture, how are students supposed to learn and receive what we want them to from their education?

Nelson Mandela states, "education is the most powerful weapon which you can use to change the world." In order to use their educations as a weapon, students need to be able to relate to what they are learning. Curriculum should be "well rounded" in every sense of the word. It should address and celebrate as many cultures and individuals as possible.

Education in and of itself is a multitude of things; it goes beyond academics to values and attitudes. I believe that by exploiting the feelings of “outsider-ness” that most teens feel at 14 and 15 years old that students will be in a position where they can examine these feelings from a practical stance. Above that, students will be able to see how the authors of the texts that we work with are able to identify and write those feelings. In doing identifying those elements, they will learn to recognize things like tone, voice, dialogue, description, and inner thought that are vital to the areas of writing, thinking, and communicating--both in real life and academically. This unit will set them up to use what they learn in many different areas of their lives, from home situations to job interviews to college essays. Each and every student at any school in this world is an individual. No two students are alike. The huge diversity that makes up this country is part of what makes it so great, but it also part of a major disconnect with a lot of today’s curricula. Focusing on the way certain texts ascertain the aspects of being on the outside of a new and different culture is an excellent way not only to teach students as individuals, but it is also an excellent tool for teaching writing from a personal and academic stand point, communicating and metacognition.

The first text my students will read is *The Brief and Wondrous Life of Oscar Wao*. This novel chronicles the life of Oscar de Leon, an overweight Dominican boy growing up in Paterson, New Jersey who is obsessed with science fiction, fantasy novels, and falling in love. The novel focuses on a number of his family members including his sister, mother, grandmother, and older ancestors, but for the purposes of this unit I will focus primarily on teaching the “outsider” aspect that stems from Oscar’s weight, love for science fiction, and being a Dominican boy raised by his Dominican mother in an American school. My students

will participate in a daily journaling activity while reading this novel where they will address things from the reading that confused them or that they considered meaningful. By journaling daily, students will attempt to work through the “why” with their writing. By pushing them to learn why they made certain choices they will begin to learn argumentative skills that we will build upon for the rest of the unit. Not only will this journal serve as an activating strategy for class, but it will also be a means for me to tell if students are understanding the text, liking or disliking it, and whether they are relating to it (or at least relating to the theme of the unit). Teaching students to write argumentatively is something that is taught in all grades and all schools. However, the process of forcing students to explain why they chose to write about a certain passage and why they took a certain stance on it is a concrete and example based way of teaching. By putting theory into practice through examining both an author’s “argument” or standpoint, as well as their own writing about that author’s “argument” or standpoint, they will use what they are learning and begin to understand why and how to argue both effectively and academically. Students will connect the larger theme of the text/ unit to the author’s writing and their own. Students will begin to learn how to make larger connections and will have the newly learned skills and knowledge in their arsenal for the final paper in which they will make broader connections about “the outside” across multiple texts. Students will begin to use the connections they can make to their own lives in analyzing writing.

After *The Brief and Wondrous Life of Oscar Wao* we will watch the film *Othello* starring Lawrence Fishburne. Excerpts from the play will be used in conjunction with the film, but in an effort to exploit our time, I will focus primarily on the film. I like this play for this age group because it deals with sex, drama, anger, racism, and like *The Brief Wondrous*

Life of Oscar Wao, it too contains the theme of feeling like an outsider in culture with which you are not familiar. These themes are what make this play such an adept tool for teaching writing. Any time a student can make a personal connection to a text, he or she will gain better and more engaging arguments. At this point in their lives they are experiencing the same themes that are broached in this play.

While some may argue that Shakespeare is far too difficult to understand at 14 and 15 years of age I'd like to refute that by pointing out 1, these students are advanced and 2, these students can relate to the story. That element of relatability is what will fuel both their interest in the story and their desire and willingness to understand it. 10th grade is a new and exciting time for students, it is the first time they are experience high school and it is when they begin to enter into puberty. Puberty really is a time when your emotions are heightened and every little thing can seem like the end of the world, each different emotion is felt with the utmost intensity, especially those social issues that this age group is beginning to encounter for the first time. *Othello* contains not only young love but also a plethora of other issues these students face in their new journey into adulthood; things such as friendship, betrayal, feuds, conflict with parents, religion, adolescent hormones, a lack of perspective, desperation, and conflicting loyalties. Exposing students to these issues and then analyzing them is the only way for students to truly learn about them in a meaningful way. An education encompasses more than the academic. An education consists of preparing students for the real world by using your curriculum to address their needs academically and socially. *Othello* is an exemplary text for accomplishing this.

Moving from a novel like *The Brief Wondrous Life of Oscar Wao* to a Shakespearean play will be a challenging task. It is much easier to interpret a novel written in a language

that is familiar and relatable. In anticipating this difficulty, students will be challenged to interpret the language along with the argument. That said, I don't want them to get bogged down with the language, attempting to translate each word they don't know. Film is often times easier to understand since it is auditory and that is an additional part of why I am using the film instead of the written word. I want my students to make large and broad connections, about the content of the play. While working with *Othello* they will make personal connections but what will enable them to do so is the realization that feeling like an outsider in a culture that is foreign to you is something that everyone experiences at least once in their lives and that it has been happening since at least the 1600s (at least since there has even been culture). I think that once they realize they can make a personal connection to the text, they will be willing to work hard on understanding it on a deeper level.

During the time spent on *Othello*, students will participate in a number of different activities that will push them to make connections and predictions to the text with their writing. For example, one of the activities they will complete will be an "anticipation guide" that will teach them about analyzing the content of a text to make a prediction about the future within that text. Lauren Rice, a colleague and friend of mine, designed a unit on story telling that teaches students to use their own lives as focal points for their writing.

Similarly, I will ask students to make personal connections to the text and push them to use these to fuel the way they read, write, and think about a text. During this unit students will learn to work with others. They will be forced out of their comfort zone to work with fellow students that, to them, seem to be on the "inside." A group project will be the assessment for this section of the unit. Students will work in groups of 7 to 8 people and will select

positions within the group: director, writer, actors, costumes/make-up, etc. on their own. A scene of my choosing will be prescribed; each group will adapt the same scene. The scene will be one in which Othello's feelings of "outsider-ness" are apparent. Each group will re-write the scene and perform it for the rest of the class. This activity will be frightening, and it will push most students to step outside of their comfort zones.

The drama of the texts I have selected for this unit are designed to be interesting to all, if considered universally. At this point in the unit they will have acquired the skills they need in order to think critically about a text. By bringing together a number of different perspectives about text and combing them, students will learn a number of different things. Students will learn to use both their own inner thoughts and those they identify from *Othello* to bring their own perspective to the table when collaborating with their classmates. The skills of argumentation and making larger, more universal connections they have been acquiring throughout the unit will aid them in taking a stance on how a certain scene should be written, and those skills will aid them in arguing for their decisions. Learning to stand up for themselves is one of the things I meant when I said an education should be about more than academics. The journaling activity they started with *The Brief and Wondrous Life of Oscar Wao* will continue with *Othello* in order to help them work through their feelings, attitudes, and thoughts on what is happening. This type of writing will help them formulate the stances on the play that they want to present and argue for within their groups. Students will learn how to make a connection via this theme of "outsider-ness," and in learning that process they will also learn the importance that connection-making has in writing argumentatively and academically.

The third and final of the major texts we will work with during this unit is the graphic novel *Persepolis* by Marjane Satrapi. The text is a graphic autobiographical novel depicting the author's childhood up to her early adult years in Iran during and after the Islamic revolution. Like *The Brief Wondrous Life of Oscar Wao* and *Othello*, *Persepolis* deals with the theme of feeling like an outsider in a culture that one is not native to. Similar to the first two novels, I want to teach connection making, argument formation, and analytical thinking with *Persepolis*, but I want to go further than that to teach students about form. The author uses both her writing and her art to frame her story and to illustrate the feelings of "outsider-ness" she experienced growing up. Since my students are at a time in their lives where they are "growing up" they will be able to relate, and as I mentioned above, they will be willing to work much more deeply. While working with this text, students will participate in activities that push them to make deeper more meaningful connections while learning how to interpret the form in which the novel is written. They will analyze features of the panels as well as lines within the art of the novel and how they contribute to, and strengthen what the author writes. Activities will be designed to get students to address as many of their peers as possible and listen to others carefully. Students will make predictions, inferences, see causal relationships, compare and contrast, and draw on their prior knowledge/ experiences in relation to this novel. These are the things that good writing should be comprised of. I will teach students to write well by making personal connections to the writing and activities they encounter during this unit, and the ways in which I will accomplish that goal will allow them to acquire skills that they can apply practically to real world situations.

The final assessment for this unit consists of a final paper. Students will write a 3 to 5 page typed essay in which they discuss a time when they felt like an outsider. They will then discuss the issues of culture and feeling like an outcast that are present in *Persepolis*. Student are asked to compare and contrast what the main character is going through to either Othello or Oscar from the film *Othello* and *The Brief Wondrous Life of Oscar Wao*, and then relate it back their own personal story. The culmination of all that they have learned and studied throughout this unit will be evident in this final paper. I believe that they will be able to illustrate what they have learned through their writing on this prompt, because they will be adequately prepared and equipped with the ability to argue analytically, universally, and concisely. The prompt allows them to use the personal connections they make to form an argument. It also pushes them to use our theme to make universal connections and statements, which is what I'm hoping to accomplish with this unit.

Learning to connect to the theme of the unit: internal thoughts of feeling as if you don't belong, will not only help my students in learning to write and argue, but it will also teach them valuable life lessons as well. Things such as learning to work with others and breaking cultural barriers will be acquired during their time spent on this unit. They will learn to identify their own thoughts and to use those thoughts critically when attempting to make universal connections across a variety of texts. No two people are alike, and this is a universal truth. Each and every single student I have will come into the class with something unique and different to offer. I believe that at this age, most students haven't even begun to realize their full potential, because there are so many other "distractions" within their lives. The common practice is both to ignore and suppress those "distractions"- that terminology is part of that problem. Real life should not be considered a distraction.

The different cultures and communities that students as individuals come into the classroom with should be celebrated. It should go beyond simple recognition. As teachers we need to use those differences to our greatest advantage. I believe that I have woven those cultures and individual traits into the curriculum in a way that will allow the greatest number of students to make personal connections to the work they will have to do for me. This benefits them in that they will receive a more rounded education, but it also benefits me in that I will be able to constantly learn from and adjust the curriculum based on their needs. I'm sure it is apparent that all three of our major "texts" come in vastly different forms. The variety was done deliberately in order to align with the theme of employing diversity. What better way is there to incorporate the vastly diverse student population that makes up a class than a wide array of texts and forms? The differences in the form of the texts and in the activities will keep things interesting for the students. Moving away from the constant of novel to novel to novel units, students will be forced to stay on their toes, because they will learn something new and in a different way with each section of the unit. Retention will be enforced because the culmination of the unit will ask them to connect everything that they have learned within it. The theme of feeling like you don't belong is something that everyone can relate to. I have chosen these three texts that highlight this feeling and that celebrate three very different perspectives on it. The texts cross different cultures, but all connect universally, which is why my unit will be so relatable and successful.

Goals and Rubrics

Goal #1: Quote Response Journal:

Goal number one is a quote response activity modified from Jordan Rollin's daily Journaling activity (http://smago.coe.uga.edu/VirtualLibrary/Rollins_2011.pdf). While reading *The Brief and Wondrous Life of Oscar Wao* students will keep a daily journal. In this journal students will select a quote from the reading they did for homework and respond for 10 to 15 minutes (depending on the class). Students will pick a passage or quote that they found either meaningful or confusing and attempt to work through it in their writing. Not only will this journal serve as an activating strategy for class but this journal will also serve as a means for me to tell if students are understanding the text, liking or disliking it, as well as a way for me to see if they are relating to it (or at least relating to the theme of the unit).

Students should choose a quote that is meaningful or confusing to them. Quote choice should be meaningful. They should also illustrate that students have done that night's reading. I will provide the quote on occasion but the majority of the time students will choose for themselves. The quote will usually come from the reading but occasionally the quote will come from an outside source and relate back to the reading. Students will tell me what they thought of the quote in relation to the reading. Students will tell me if they agree or disagree with what is being said, if they think they can or can not relate to it, if they like or dislike the text so far, and anything else they feel is important. Some of the things I may ask students to respond to include:

- "I feel like an outsider, and I always will feel like one. I've always felt that I wasn't a member of any particular group." –Anna Rice
- "That's white people for you. They lose a cat and it's an all-points bulletin, but we Dominicans, we lose a daughter and we might not even cancel our appointment at the

salon.” Junot Diaz *The Brief Wondrous Life of Oscar Wao*

- “Each morning, before Jackie started her studies, she wrote on a clean piece of paper:

Tarde venientibus ossa. To the latecomers are left the bones.” Junot Diaz *The Brief*

Wondrous Life of Oscar Wao

Rubric for Quote Response Journal:

Category	4	3	2	1
Participation (/number of entries)	Student has commented on a quote for each day of the week.	Student has commented on at least three quotes for the week.	Student has commented on two quotes for the week.	Student has commented on one or no quotes for the week.
Length of Entry	Student has written a true paragraph (5 sentences or more).	Student has written 3 to 5 sentences.	Student has written 2 sentences.	Student writes one sentence.
Content of Entry	Student has put in the effort to make a thoughtful comment and/or has entered into a dialog with the content of the quote.	Student has made an effort to comment thoughtfully on the content of the quote,	Student has commented on the content of the quote but only at face value.	Student does not respond or simple states agree/disagree or like/dislike in regard to the content of the quote.

Goal #2: Performance of a Scene (adapted by group)

For our second “text” we will be watching the movie *Othello* starring Lawrence Fishburne. The reason I have chosen to do the film instead of the full play is because often, the time crunch frames all decisions. We will, however, be reading various scenes in conjunction with the film. Students will work in groups of 7 to 8 people so that 5 small groups have been formed. Students, on their own, will select positions within the group: director, writer, actors, costumes/make-up, etc. This way anyone who does not want to get up in front of the class will have the option of contributing in a different way. A scene of my choosing will be prescribed; each group will be adapting the same scene. The scene will be one in which Othello’s feelings of “outsiderness” are apparent. Each group will re-write the scene and perform it for the rest of the class. The writer will be responsible for typing up an official script to turn in to me. In addition to that, the writer will create a document of who did what job to turn into me as well. After the performance, each student will receive a document with the different jobs found within the group and they will rate how hard the other members in their group worked. Example:

Your Name: _____

Group Member’s Name _____

Job of Group Member _____

1= strongly agree, 4= strongly disagree

This person contributed to the project during each meeting:

1 2 3 4

This person made meaningful and respectful comments:

1 2 3 4

I feel this person put in their fair share of work:

1 2 3 4

So, each student will turn in about 6 of these documents for the other students in his/her group.

These will be used in the participation section of student's grades.

Students should adapt the scene in a creative way of their choosing to be decided upon with their group members. Students should put in an effort to participate and write the scene in a way that shows they understood and interpreted the selection. In other words, I should be able to understand why they made the choices they did for their scenes.

Rubric for Performance of a Scene (adapted by group):

Category	4	3	2	1
Duration	The scene performed lasted at least 10 minutes.	The scene performed lasted 7 to 9 minutes.	The scene performed lasted 5 to 7 minutes.	The scene performed lasted 0 to 4 minutes.
Content	The message and content of the original scene was preserved and conveyed in a clear and concise way.	The message and content of the original scene was mostly preserved and conveyed.	The message and content of the original scene was somewhat preserved and conveyed.	The message and content of the original scene was not shown.
Creativity	The adapted scene was funny or engaging throughout.	The adapted scene was engaging for most of the duration.	The adapted scene was somewhat engaging.	The adapted scene was not engaging.
Participation	It was clear to me that an effort to participate was made and the average grade from peer evaluation was a 4.	It was clear to me that an effort to participate was made and the average grade from peer evaluation was a 3.	It was clear to me that somewhat of an effort to participate was made and the average grade from peer evaluation was a	It was apparent to me that little participation went on and peer evaluation grade was a 1.

			2.	
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Goal #3 Final Essay:

The third text we will read for this six-week unit is the graphic novel *Persepolis*. A number of smaller writing activities that include both personal and creative narratives will be done during our time spent on *Persepolis*. We will discuss aspects of graphic novels and how the drawing/art work contributes to the various messages the author is putting forth. Our focus will be how Marjane Satrapi (the main character) has constant feelings of being an outsider in a culture that is not her own (much like Othello and Oscar). The final paper for the unit will be the following prompt:

- Write a 3 to 5 page *typed essay in which you discuss (write about) the issues of culture and feeling like an outcast that are present in *Persepolis*. Draw similarities and differences between what she is going through to either Othello or Oscar from the film *Othello* and *The Brief Wondrous Life of Oscar Wao*, respectively. We have been exploring this content throughout the past four weeks so feel free to draw from your notes and handouts on *The Brief Wondrous Life of Oscar Wao* and *Othello*. Be sure to provide examples from the text to support why you feel a certain way. Be specific with details, keep your sentences varied but concise, and remember to use active verbs and transitions. A well-planned and organized essay with a personal spin is what I'm looking for!

Rubric for Final Essay:

Category	4	3	2	1
Rough Draft	Student completed a rough draft.	Student most of the rough draft.	Student completed some of the rough draft.	Student did little or none of the rough draft.
Peer Edit and Conference	Student had their paper edited by a peer and brought new version to conference with me.	Student had their paper edited by a peer and brought that copy to conference with me.	Student came to conference but did not have their paper edited by a peer.	Student did not have their paper peer edited and did not conference with me.
Content/Final Draft	Paper followed the guidelines in the prompt and student participated in RD and Peer Edit/Conf. Paper also engaged in meaningful dialog with the different texts.	Paper mostly followed the guidelines in the prompt and student mostly participated in RD and Peer Edit/Conf. Paper also mostly engaged in meaningful dialog with the different texts.	Paper somewhat followed the guidelines in the prompt and student somewhat participated in RD and Peer Edit/Conf. Paper also somewhat engaged in meaningful dialog with the different texts.	Paper did not satisfy the prompt. AND student did not participate in completing a rough draft, a conference, or peer editing.

Week One

Introductory Activity:

*Class time designated by 90 minute blocks. This class is created for a 10th grade, on level class.

**Both *Persepolis* and *The Brief and Wondrous Life of Oscar Wao* will be cleared with English department chair in advance.

DAY 1 (Monday)

4 minutes: Go over class syllabus, housekeeping, and attendance.

5 minutes: Class will spend time going over the unit goals/rubrics to get a better understanding of what they will be working towards for the next few weeks.

15 minutes: Toilet paper game. Teacher passes around a roll of toilet paper and asks each student to take as many squares as they think they will need (0 to all of it). When each student has gathered his/her desired amount teacher announces that for every square of paper they have taken they have to tell the rest of the class one thing about themselves.

5 minutes: Teacher passes out prompt sheet with directions for the Intro. Activity: writing about a personal experience of a time when you felt like an outsider. Teacher reads over it with the class and answers any questions students might have.

Prompt/ Activity Overview: Think about a time when you were experiencing a culture that you are not native to. It can be anything from a time you went on vacation to a time when you accidentally walked into the wrong bathroom. After taking a few moments to think about which of these you wouldn't mind sharing with peers in the class, break into groups of three. Keep in mind that you will be telling your stories in a group so make sure it is a story you feel comfortable sharing with others.

15 minutes: Students will write down their tales.

3 minutes: Teacher will assign groups (since it is the first day and students are all relatively new to each other) and students will gather into those groups.

15 minutes: Students will discuss their stories. They will be taking notes on similarities and differences they noticed throughout. Writing will be taken up so that I can get an idea of strengths and weaknesses for planning writing instruction.

25 minutes: Class will come back together as a whole and discuss the stories. Students with really interesting ones will volunteer to read them aloud to the rest of the class. Class will dialogue about what they noticed in their small groups. Class will also dialogue about "other's" actions towards people who are "different" from themselves.

3 minutes: End of class: pack up and leave.

DAY 2 (Tuesday)

3 minutes: Attendance, housekeeping, questions.

5 minutes: I will go over the daily journaling activity that will be carried out throughout the rest of the semester and answer any questions students may have about the assignment.

10 minutes: Daily writing prompt will be read, responded to and discussed. “It’s never the changes we want that change everything.” –Junot Diaz

10 minutes: I will introduce the novel, *The Brief Wondrous Life of Oscar Wao* to students, explaining that we need to read about 39 pages a day to get through the text in two weeks. I will explain that I will try to read as much as possible in class but that it may have to be read for homework as well.

10 minutes: To begin, I will start with a “before reading activity” which includes first giving the class a handout on some literary facts about both the novel and the writer. I will then go over the handout aloud with the class following along.

20 minutes: Then I would do an Anticipation Guide with the students. I will hand it out and explain the directions. They will then have the rest of the allotted time to work on it. Short small group discussions of answers. Anticipation Guide will be taken up so that no excuses of “I lost mine” can be given:

Anticipation Guide

Directions: Read each statement and write Yes in the blank if you believe the statement could support it or put No in the blank if you do not believe the statement and could not support it. After you finish reading the novel, revisit the statements. This time, decide how a character in the story would react to each statement.

Before Reading

1. Do you think that mean people get what they deserve?

2. Does being absent/ distant make someone a bad parent?

3. Do you believe in curses?

4. If so, do you believe a curse can be lifted?

After Reading

_____	5. Is it ok to treat people badly if they are weird?	_____
_____	6. Do you agree that children should be obedient to their parents even if it means doing something they don't want to do?	_____
_____	7. Have you EVER felt like an outsider?	_____
_____	8. You should have to choose between your own culture and what this (American) culture says. Do you agree?	_____
_____	9. Sometimes life hands you cruel situations; when that happens, the best thing to do is just get through the situation. You'll eventually get a reward. Do you agree or disagree?	_____

30 minutes: We will begin reading the first 39 pages out loud in class. I will ask for volunteers: *“Can someone please volunteer to read? No one is required to read so just raise your hand if you would like to and read until you feel like stopping.”* If no one volunteers to read, I will do it. Will have this book on tape on hand just to mix things up on some days (particularly during sore throat season).

7 minutes: For the last few minutes of class we will have a whole group discussion on what happened in the day's reading. The homework will be to read to page 39. Pack up and leave.

DAY 3 (Wednesday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Daily writing prompt will be read, responded to and discussed. *“Success, after all, loves a witness, but failure can't exist without one.”* –Junot Diaz

3 minutes: Anyone who wishes to read his or her writing aloud or who wants to comment on the quote will be invited to do so.

10 minutes: Short lesson on imagery, foreshadowing, and narrative. Youtube video: <http://www.youtube.com/watch?v=nJdXA6zNgqU> (will cut off after about 6 minutes).

15 minutes: Practice sheet (found: http://www.education.com/study-help/article/flashback-foreshadowing_answer/):

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Read the selection, and then answer the questions that follow.

- (1) One fine summer day, Grasshopper was hopping about in the field. As he chirped and danced, he spied Ant carrying a big kernel of corn to his nest. Grasshopper watched as Ant came back, lifted another kernel, then carried it to the nest as well. This happened repeatedly. Finally, Grasshopper asked, "Ant, why do you work so hard on such a lovely day?"
 - (2) "Soon it will be winter," replied Ant. "I'm gathering food for my family. I suggest you do the same!"
 - (3) "Why bother about winter?" asked Grasshopper. "There's plenty of food in the fields now!"
 - (4) Ant remembered last winter and how deep snow had covered everything. There had been no way to get out of his anthill, let alone try to find food! Now, an even worse winter was predicted. "You'll feel differently when the big snow comes!" said Ant, as he shook his head and walked away.
 - (5) When winter came, Grasshopper had no food. The fields were covered with deep snow. Grasshopper was very hungry and sad, knowing that Ant had food enough because he had worked hard to prepare in advance.
1. In this fable, the author uses flashback to have
 - a. Grasshopper remember a song he used to sing.
 - b. Ant remember where Grasshopper used to live.
 - c. Ant remember how bad last winter was.
 - d. Grasshopper remember where he hid seeds during the summer.
 2. Which best foreshadowed what might happen in the story?
 - a. Grasshopper hopped about in the field.
 - b. An even worse winter was predicted.
 - c. Ant walked away.
 - d. Grasshopper chirped.
 3. Based on the story, which do you predict could NOT happen?
 - a. Grasshopper begs Ant for just a small bit of food.
 - b. Ant feels sorry for Grasshopper and gives him food.
 - c. Grasshopper digs under the snow and finds lots of food.
 - d. Grasshopper gets weaker without any food.

35 minutes: Discuss what happened in the reading done for homework then begin reading to page 78 in the same fashion as the day before.

3 minutes: Students will be put into small groups. Homework: *Read from page 78 to middle of page 97.*

11 minutes: Students will work until the end of class on finding examples in the day's reading of imagery, what they think is foreshadowing, and narrative. They will write down what they found so they can be prepared to discuss it the following day. Pack up and leave. The notes they take will be handed in to me, photocopied so that I can grade them and keep my own copy, and handed back so they can keep those notes for their own records.

DAY 4 (Thursday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Daily writing prompt will be read, responded to and discussed. "But if these years have taught me anything it is this: you can never run away. Not ever. The only way out is in."
-Junot Diaz

30 minutes: Students will get back into their small groups from the day before. Each group will be given a few minutes to discuss what they picked out for foreshadowing, imagery, and narrative elements. I will then scramble up all of the groups so that no student is in the same group as the one they were originally in. Each person will have brought something new to the table and the groups will discuss what they picked out they day before in their original groups (Modified Jigsaw).

45 minutes: We will read aloud in the same fashion as the day before. Everyone should be on page 117 by now so we will discuss what happened in the reading done for homework then read as much as we can together. For homework students will be asked to get to page 156.

2 minutes: Sum up what happened in that day's reading. Pack up and leave.

DAY 5 (Friday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Instead of a pre-set daily writing prompt, students will be asked to pick a quote from the night's reading that was confusing to them or that they feel is meaningful.

10 minutes: We will do an activity to promote attention to detail in order to prepare for the days graded writing assignment. Teacher will ask for a volunteer. Volunteer will stand up and be asked to step out of the room for a few minutes (I will whisper to student that he/she is not in trouble for assurance). Teacher will inform students that all observations must be respectful. Students will then be asked to write about that volunteer in as much detail as possible. What was he/she wearing? Hair color? Eye color? Jewelry? Shoes? Volunteer will then re-enter the room

and the class will go over what they missed and got wrong out loud after the volunteer is filled in.

5 minutes: Quick re-cap on what happened in the reading they did for homework.

15 minutes: Students will either make up a time when they felt like an outsider or write about a time when they truly did feel like an outsider. The story must be different from the one they wrote about on Monday. The new stories will be much more detailed and neatly written now that we have had some experience with narrative writing. Narratives will be turned into me. Students will be informed that their writing could possibly be read aloud anonymously. Anyone who wants his or hers read will also have an opportunity to volunteer their own.

15 minutes: I will pick a handful of stories to read aloud to the class, anonymously of course, and we will do “warm comment, cool comment” as a whole group. Narratives will be graded and returned.

30 minutes: We will read to page 176 out loud in the same manor that we do every day. That is exactly half way through the novel. Students will read to page 195 for homework.

2 minutes: Quick re-cap of what happened in the days reading. Pack up and leave.

Week Two

DAY 6 (Monday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Instead of a pre-set daily writing prompt, students will be asked to pick a quote from the night’s reading that was confusing to them or that they feel is meaningful.

3 minutes: Anyone who wants to read their writing aloud or who wants to comment on the quote will be invited to do so.

3 minutes: Quick re-cap of what happened in the reading they did over the weekend.

30 minutes: Now that we are more than half-way through the novel we will take a quick multiple choice quiz (found online) so that I can get a better idea of how much the students are retaining, listening, and doing the homework.

1. Which comic book is quoted in the opening of the novel?
 - X-Men
 - Fantastic Four
 - Watchmen
 - Love and Rockets
2. Who is the author of the poem that opens the novel?

- Derek Walcott
 - W.B. Yeats
 - Anonymous
 - Langston Hughes
3. Which of the following is a common nickname for Trujillo:
- Jack the Ripio
 - The Gangster
 - The Capítan
 - El Jefe
4. The population that was killed by Trujillo's genocide was
- Tainos
 - Morenas
 - Mulatos
 - Haitians
5. Which of the following phrases is known as a counterspell against fukú?
- Shazam
 - Kimota
 - Zafa
 - Fua
6. At age 7, Oscar knew how to dance which of the following
- Salsa and Perrito
 - Salsa and Merengue
 - Macarena
 - Merenge and Perrito
7. Olga Polanco, one of Oscar's first girlfriends, was what nationality?
- Dominican
 - Haitian
 - Cuban
 - Puerto Rican
8. A paraguayo is
- A tough guy
 - A party watcher
 - A bird
 - A person from Paraguay
9. Where does Oscar meet Ana Obregón?
- SAT prep class
 - The movies
 - Rutgers
 - The Game Room
10. Oscar and Ana's weekly "date" consists of:
- kissing on the couch
 - studying for the SATs
 - taking a walk together
 - a trip to the movies
11. When Oscar hears about Ana's boyfriend Manny, Oscar is most surprised about which of the following characteristics:

- Manny's age
 - Manny's large penis
 - Manny's occupation
 - Manny's drug addiction
12. What type of cancer does Belicia de Leon have?
- Breast
 - Bone
 - Brain
 - Cervical
13. How old is Lola when she finds out Belicia has cancer?
- 8
 - 12
 - 14
 - 15
14. Which food does Belicia think will help Lola to grow breasts?
- Pan de agua
 - Rice and beans
 - Chicarrones
 - Plátano
15. What is Belicia's bra size?
- She doesn't wear bras
 - 35DDD
 - 34C
 - 32AA
16. When Lola runs away at age 15, where does she go?
- Wildwood, NJ
 - Santo Domingo, DR
 - New Brunswick, NJ
 - New York City
17. Who does Lola lose her virginity to?
- Yunior
 - Aldo
 - Her friend's father
 - Max Sánchez
18. What does Lola burn as an act of protest against her mother
- Her bra
 - Dinner
 - A wig
 - Her own hair
19. Which activity does Lola excel at in school in Santo Domingo?
- Running Track
 - Basketball
 - Writing
 - Getting boys
20. What is "Jersey malaise"?
- the attitude adopted by Lola

- a bruja feeling
 - a way of fending off the curse
 - an inextinguishable longing for elsewhere
21. La Inca's family business consists of:
- Hotels
 - Bakeries
 - Brothels
 - Restaurants
22. The traumatic incident that occurs right before Beli is adopted by La Inca is referred to as
- The Zafa
 - Amor de Pendeja
 - The Burning
 - The Bad Thing
23. Beli's breasts are compared to which comic book character
- Luba of Love and Rockets
 - The Invisible Woman in Fantastic Four
 - DC comic's Wonder Woman
 - Silk Spectre of Watchmen

35 minutes: We will read in the same fashion as the week before as much as we can, starting on page 195. Students will read to page 234 for homework.

6 minutes: Student will do “ticket out the door.” They will pick one meaningful passage from the reading and explain what is going on in a few sentences on a sticky note that they will put up on the board before they can pack up and leave. “Ticket out the door” will be a participation grade.

DAY 7 (Tuesday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Daily writing prompt will be read, responded to and discussed. “The half-life of love is forever.” –Junot Diaz

3 minutes: Anyone who wishes to read his or her writing aloud or who wants to comment on the quote will be invited to do so.

3 minutes: Quick re-cap of the reading they did for homework.

50 minutes: Read from page 234 for the allotted amount of time. Students will read to page 273 for homework.

20 minutes: Fishbowl activity. 2-4 students (either volunteer or will be chosen) sit in middle of circle and talk about the reading from the nights before and done during the work period; the class makes observations about the conversation then rotate into the circle. I will coax the class

as necessary to hit on the elements and passages I want to discuss only if I get silence. Participation is required and part of grade.

1 minute: Pack up and leave.

DAY 8 (Wednesday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Daily writing prompt will be read, responded to and discussed. “Love is stronger than death even though it can't stop death from happening, but no matter how hard death tries it can't separate people from love. It can't take away our memories either. In the end, life is stronger than death.” –Anonymous

3 minutes: Anyone who wants to read their writing aloud or who wants to comment on the quote will be invited to do so.

3 minutes: Quick re-cap of the reading they did for homework.

30 minutes: As a class we will read from page 273 to as close to page 312 as possible. Whatever we do not finish in class, students will do for homework.

20 minutes: We will do a “gender-bender” activity for the most recent major event in the day’s reading. Students will rewrite the scene and change the gender of the characters to show how they might act differently. In this case they will write as if Oscar is a girl. Writing in that fashion is fair because the whole book is about a male protagonist. Gender bender is an exploratory activity to promote discussion and will not be graded.

10 minutes: I will take up the re-writes, quickly scan for really good ones, and read a few aloud anonymously.

10 minutes: Students will do a “What is That Smell I Feel?” worksheet. Teacher will have a pre-prepared set of smells in “spill-safe” cups. Allergies will be checked for ahead of time.

1 minute: Pack up and leave.

DAY 9 (Thursday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Daily writing prompt will be read, responded to and discussed. “You see, in my view a writer is a writer not because she writes well and easily, because she has amazing talent, because everything she does is golden. In my view a writer is a writer because even when there

is no hope, even when nothing you do shows any sign of promise, you keep writing anyway.” – Junot Diaz

3 minutes: Anyone who wants to read their writing aloud or who wants to comment on the quote will be invited to do so.

3 minutes: Quick re-cap of the reading they did for homework.

35 minutes: Read from page 312 to as close to 351 as possible in the standard fashion. Students will finish the novel (to page 352) for homework.

5 minutes: Quick lesson on how to cite text.

30 minutes: Students will receive a body biography worksheet. They will get into groups of two or three and receive “life sized” construction paper to trace their bodies onto. Text must be properly cited.

Body Biography Assignment

Group Members: _____

For this assignment, your group will produce a body biography based on the character _____ from The Brief and Wondrous Life of Oscar Wao.

A body biography is a **life-sized representation** of a literary character. You should incorporate **visual symbols** as well as **words from the text** into your body biography. All illustrations should be based on information from the text. You will be presenting your body biography to the class, and you must be able to explain all choices you make regarding your character.

I encourage you to **be creative** with this assignment. Use excerpts from the play, creative writing inspired from the play, colors, images, symbols, and any other artistic elements you would like.

Requirements:

1. It must be in the shape of a human body.
2. It must include 5 symbols that describe/represent your character.
3. You must incorporate at least 5 of your character’s most important lines from the play.
4. You must include at least two pieces of original text written by your group, inspired by the play.

5. You must include at least one element that addresses the contemporary issues of the time in which the play was set. This element should be clearly relevant to your character.
6. It must show either a) how the character changes throughout the play, b) how your perceptions of the character have changed through the reading, or c) how your group members have different opinions about the character.
7. Your group will present your body biography to the class on Wednesday, November 14. This will be your opportunity to explain (in detail) the choices you made for your project. **Each group member must speak during the presentation.**

1 minute: Pack up and leave.

DAY 10 (Friday)

3 minutes: Attendance, housekeeping, questions. No writing prompt today.

5 minutes: Quick re-cap of the reading they did for homework. They finished the book so this discussion will be longer.

10 minutes: Students will be handed back their anticipation guides. They will finish the guides based on what they learned throughout the novel and whole group discussion on how opinions and answers have changed.

10 minutes: Students will write two short paragraphs on why they chose the text and symbols they did for their body biography. They will also have this time to make any changes they would like to after having finished the novel.

30 minutes: The groups will present their body biographies to the class (discussion will happen throughout). Presentations will be very relaxed and informal.

30 minutes: Students will spend the rest of the period brainstorming for their essay on TBAWLOOW. Prompt: "Considering the statements on the Anticipation Guide, write an essay about the ways Oscar is treated like an outsider and why you think he was. You should think about (and can include if you choose) times when you felt like an outsider in a culture other than your own, the way you were treated by others, and why you think you were treated this way. Use examples from the text to support why you think Oscar was treated so poorly by so many different characters. Have your opinions about people from other cultures changed? Why or why not? Be specific with details, keep your sentences varied but concise, and remember to use active verbs and transitions. A well-planned and organized essay is what I'm looking for!" The brainstorming will be taken up and factored into their grade. The essay will be written over the weekend and turned in on Monday. For every day late, one letter grade will be deducted.

2 minutes: Pack up and leave.

Week Three

DAY 11 (Monday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Teacher will introduce *Othello* and explain that we will only be studying the movie with excerpts from the text. Will begin with a discussion of the text and its historical background. The students will receive a handout that contains important information pertaining to the play:

Othello Lit Chart

Author Bio

Full Name: William Shakespeare
 Date of Birth: 1564
 Place of Birth: Stratford upon Avon, England
 Date of Death: 1616

Key Facts

Full Title: *The Tragedy of Othello, the Moor of Venice*
 Genre: Tragedy
 Setting: Venice and Cyprus
 Climax: The murder of Desdemona, by Othello
 Protagonist: Othello
 Antagonist: Iago

Historical and Literary Context

When Written: c. 1603
 Where Written: England
 When Published: 1622
 Literary Period: The Renaissance

Side Note

Moor or less? In Elizabethan England, the term “Moor” could be used to refer to a wide range of non-European persons, including black Africans, North Africans, Arabs, and even Indians. References to Othello’s origins throughout the play are contradictory and ambiguous. Iago calls Othello a “Barbary horse” (1.1.110); Barbary was an area in Africa between Egypt and the Atlantic Ocean. Roderigo, however, calls him “thick-lips” (1.1.65-6), suggesting that he may come from further south on the African continent. Brabantio calls him “sooty” (1.2.70); Othello, along with numerous other characters, refers to himself as “black.” It is impossible to know now exactly what Shakespeare or his audience would have thought a “Moor” is.

Discussion will finish and we will then go over these facts and discuss them as a group. First students discuss what was going on during the Renaissance and why that may be pertinent to the story. We will also try to predict some of the implications or possible outcomes that may happen as a result of Othello being called such names.

8 minutes: Daily writing response on: “At some point in our lives there's something about every one of us that makes us feel like an outsider, I believe.” –Lance Bass

2 minutes: Anyone who wishes to volunteer to read their responses aloud will be invited to do so.

10 minutes: Shakespeare insult hurling activity in order to become more comfortable with the language. Each student will receive a copy of the chart and for ten minutes we will walk around the room insulting each other with a sentence made up of a word from each column:

Column A	Column B	Column C
bawdy	bunch-backed	canker-blossom
brazen	clay-brained	clotpole
churlish	dog-hearted	crutch
distempered	empty-hearted	cutpurse
fitful	empty-headed	dogfish
gnarling	evil-eyed	egg-shell
greasy	eye-offending	gull-catcher
grizzled	horn-mad	hedge-pig
haughty	ill-breeding	hempseed
hideous	ill-composed	jack-a-nape
jaded	ill-natured	malkin
knavish	ill-nurtured	malignancy
lewd	iron-witted	malt-worm

peevish	lean-witted	manikin
pernicious	lily-livered	minus
prating	mad-bread	miscreant
purpled	motley-minded	moldwarp
queasy	muddy-mettled	pantaloon
rank	onion-eyed	rabbit
reeky	pale-hearted	rampallion
royish	paper-faced	remnant
saucy	pinch-spotted	rudesby
sottish	raw-boned	ruffian
unmuzzled	rug-headed	scantling
vacant	rump-fed	scullion
waggish	shag-eared	snipe
wanton	shrill-gorged	waterfly
wenching	sour-faced	whipster
yeasty	weak-hinged	yunker

50 minutes: We will begin film.

7 minutes: We will discuss what happened in the scenes that were just viewed

DAY 12 (Tuesday)

3 minutes: Attendance, housekeeping, questions.

5 minutes: Discussion on what a theme is. Teacher will read definition: **Theme** (them): a common thread or repeated idea that is incorporated throughout a literary work. A theme is a thought or idea the author presents to the reader that may be deep, difficult to understand, or even moralistic. Generally, a theme has to be extracted as the reader explores the passages of a work. The author employs the characters, plot, and other literary devices to assist the reader in this endeavor. In truly great works of literature, the author intertwines the theme throughout the work and the full impact is slowly realized as the reader processes the text. The ability to recognize a theme is important because it allows the reader to understand part of the author's purpose in writing the book.

10 minutes: Students will do their daily writing response on: "What are some of the themes you noticed in the play? Do you see them happening today?"

10 minutes: Small group back to whole group discussion of the themes.

50 minutes: Students will continue to watch the film.

10 minutes: Whole group discussion of what is happening in the film/play thus far.

2 minutes: Pack up and leave.

DAY 13 (Wednesday)

3 minutes: Attendance, housekeeping, questions.

13 minutes: Students will finish the film.

4 minutes: Re-cap/wrap up of the events that took place in the film/play.

10 minutes: Daily writing activity on:

BRABANTIO this is Venice; My house is not a grange.

[...]

IAGO Because we come to do you service and you think we are ruffians, you'll have your daughter covered with a Barbary horse; you'll have your nephews neigh to you; you'll have coursers for cousins and gennets for Germans.

[...]

I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs. you'll have your daughter covered with a Barbary horse; you'll have your nephews neigh to you. (1.1.7)

15 minutes: A caution will be issued about sharing appropriate responses and students will then be invited to share what they have written. Whole group discussion. So much about literacy is congruent with our personal lives and experiences. Will take a closer look at what was going on (in the quote), as well as the implications of the name calling and the isolation it caused.

45 minutes: Students will be asked to take out a sheet of paper and create a list of all of the different cultures they can think of that they feel as if they belong to. After they complete this quick task I'll hand out expo markers and ask the students to write several of their favorite picks on the board. Students will do so until each student has put up at least one culture and the entire board is filled like a collage. We will come together for a group discussion on what cultures were listed. I would ask a number of questions to get us started such as "who sees a culture up there that they belong to and didn't even think to write down? Why do you think you overlooked that one? Why did you choose the few that you put up there? What are some of the ones you chose not to list or if you don't feel like specifying, why do you think you feel that way? What are some ways we could bring more culture into this class? Would you all like to do that?" These questions may be brought up by the students themselves or may need to be used periodically to keep the discussion going but either way they can lead into a larger discussion of why Othello feels like an outsider. What is his native culture like? What is the culture he's being thrown into like? Do you think this is part of why he acts the way he does?

DAY 14 (Thursday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Daily writing response on "How is viewing a drama different from reading a drama? Do you think your understanding of the play would have been better if you had read it alone? Did you enjoy watching the film? If you had it your way, how would you have studied *Othello*?" Discussion on how we only read pieces of the play but watched it as a whole. Students will be invited to share their writing.

30 minutes: Students will be asked to write a three paragraph piece discussing the role that race plays in Shakespeare's portrayal of Othello. How do the other characters react to Othello's skin color or to the fact that he is a Moor? How does Othello see himself? Think about the issues of culture and feeling like an outcast we have been discussing all year and feel free to draw from your notes and handouts on *The Brief Wondrous Life of Oscar Wao*. Think about the personal writings you did for *The Brief Wondrous Life of Oscar Wao*- be descriptive. Writing will be taken up and graded.

5 minutes: Students will receive final assignment for *Othello*.

Names _____, _____, _____ _____, _____, _____, _____
--

***Othello* Performance Group Project**

You will work in groups of 7 to 8 people so that 5 small groups have been formed.

On your own, select positions within the group: director, writer, actors, costumes/make-up, etc. This way anyone who does not want to get up in front of the class will have the option of contributing in a different way.

The scene is one in which Othello's feelings of "outsider-ness" are apparent (Act 3, Scene 3).

- Act three, scene three is when Iago has raised Othello's suspicions about his wife's fidelity, Othello seems to have at least partly begun to believe that he is inarticulate and barbaric, lacking "those soft parts of conversation / That chamberers [those who avoid practical labor and confine their activities to the 'chambers' of ladies] have." This is also the first time that Othello himself, and not Iago, calls negative attention to either his race or his age. Each group will re-write the scene and perform it for the rest of the class.

The writer will be responsible for typing up an official script to turn in to me. In addition to that, the writer will create a document of who did what job to turn into me as well.

You should adapt the scene in a creative way of your choosing to be decided upon by all group members. You should put in an effort to participate and write the scene in a way that shows you understood and interpreted the selection. In other words, I should be able to understand why you all made the choices you did for your scenes. **EVERYONE MUST PARTICIPATE.**

Performances will take place in the auditorium on Monday. The scene must be at least 10 minutes long and last no longer than 15 minutes.

42 minutes: Students will choose their own groups and work until the end of the period.

DAY 15 (Friday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Daily writing activity on "I feel like an outsider, and I always will feel like one. I've always felt that I wasn't a member of any particular group." –Anna Rice
As always, anyone who would like to share will be invited to do so.

6 minutes: Introduction of *Persepolis*. Students will be told that the "text" is a graphic autobiographical novel depicting Marjane Satrapi's childhood up to her early adult years in [Iran](#) during and after the [Islamic revolution](#). Like *The Brief Wondrous Life of Oscar Wao*, and

Othello, Persepolis also deals with the theme of feeling like an outsider in a culture that is not your native one.

30 minutes: I will ask for volunteers to begin reading *Persepolis* aloud. If no one wants to read I will do the reading. Will get through the first 56 pages. Read to page 112 for homework.

40 minutes: Students will have the rest of the block to work in their groups on the *Othello* performance project.

Week Four

DAY 16 (Monday)

3 minutes: Attendance, housekeeping, questions.

60 minutes: Each group will give their performance in the auditorium.

15 minutes: Each student will fill out a peer review form for each member of their group. This will be factored into their grade.

No. _____

Peer Review Form for *Othello* Performance Project

Your Name: _____

Group Member's Name _____

Job of Group Member _____

1= strongly agree, 4= strongly disagree

This person contributed to the project during each meeting:

1 2 3 4

This person made meaningful and respectful comments:

1 2 3 4

I feel that this person put in their fair share of work:

1 2 3 4

12 minutes: Read *Persepolis* until the end of class. Get to page 168 for homework.

DAY 17 (Tuesday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: "I sat down and tried to do a book that would physically look like a 'legitimate' book and at the same time write about a subject matter that would never have been addressed in comic form, which is man's relationship with God." –Will Eisner
As always, anyone who would like to share will be invited to do so.

10 minutes: Discussion of themes and symbolism in relation to *Persepolis*.

30 minutes: Students will receive two articles:

1. <http://www.guardian.co.uk/lifeandstyle/2012/sep/08/living-england-outsider-miriam-gross> (an article about a young Miriam Gross who spent her first 11 years in Jerusalem. Then her German-Jewish parents sent her to school in England).
2. <http://www.guardian.co.uk/world/2010/sep/26/ingrid-betancourt-even-silence-end?INTCMP=ILCNETTXT3487> (Ingrid Betancourt spent six years as a prisoner of Farc in the Colombian jungle. Her memoir is not for the faint-hearted).

Each article will be read aloud. If no one volunteers, teacher will do the reading.

15 minutes: Teacher will model own breakdown of a panel then students will form small groups of 3 to 4 people. Half of the groups will brainstorm similarities between the two articles and half of the groups will brainstorm differences between the two articles. Come back together as a whole group and have individual groups share what they found. Teacher will write down similarities and differences on the board.

20 minutes: Students will write about a time when they felt oppressed similar to the way Marji describes in the opening of her graphic narrative. The board will read: whether it be by your parents, peers, or even society just take a few minutes to describe what happened and how it made you feel. Relate your personal story to Marjane's. Students will turn writings in to me and I will read a random selection aloud (anonymously of course).

2 minutes: For homework, read to page 224. They will also receive this handout to read (www.sanejournal.net/article/download/7252/5152):

Sequential Art, Graphic Novels, & Comics

What are graphic novels?

Typically, graphic novels are bound books featuring sequential art. Though the phrase “graphic novel” typically suggests a genre to some readers, the phrase is indicative of a form of media which spans and supports a multitude of genres, including science fiction, poetry, or creative nonfiction (Carter, 2008). They range from novellas, original novel-length narratives, autobiographies, biographies, collections of comic strips (typically around a central theme or storyline), collections of serialized comic books around a single story-arc, collections of short stories or vignettes, and compiled anthologies featuring the work of multiple authors. The purpose of works written as graphic novels ranges from evoking pleasure to informing to satirizing. Graphic novels may be single volume (like *American Born Chinese*), multi-volume (like *Buddha*) or available as either multi-volume or a single-volume compilation (like *Bone*). Though this may seem unique to the format of graphic novels, traditional texts may also be single volume, multi-volume, or originally published in multiple volumes but now available in a single book, like Mary Shelley’s *Frankenstein*, or the *Modern Prometheus*. Like some traditional novels, such as Wilde’s *The Picture of Dorian Gray* or the works of Charles Dickens and Wilkie Collins, many graphic novels have been serialized in other formats like comic books and even on the Internet, as in the case of *American Born Chinese* and *Grease Monkey*, prior to being bound into a book.

What are sequential art and visual narrative?

Sequential art (Eisner, 1985) features a series of panels that convey a single story. These panels can continue for a single page or for multiple pages and may or may not be framed. Eisner also coined the term visual narratives (Eisner, 1996) to refer to texts that convey stories through images and words. Single panel cartoons, frequently with captions instead of thought-balloons, may tell a self-contained story but are not sequential art. In other words, though there is a melding and interdependence of word(s) and image, there is no sequence of ideas or concepts. Because sequential art tells a story through multiple panels, the placement of panels is as significant as the placement and use of words.

The grammar of visual storytelling requires that the graphic novelist think critically about how he/she wants to tell the story (McCloud, 1993). In graphic novels employing words, emphasis on language is not displaced by additional emphasis on the image, and the two are used and combined by graphic novelists showing the interdependence of image and text. This requires that he/she pay careful attention to the placement of panels, images, and ideas as well as considering the words he/she uses. Sequential art and visual narrative require that a reader connect multiple images to multiple words, continuously integrating information of language and image from one panel to the next to comprehend an entire story (McCloud, 1993).

DAY 18 (Wednesday)

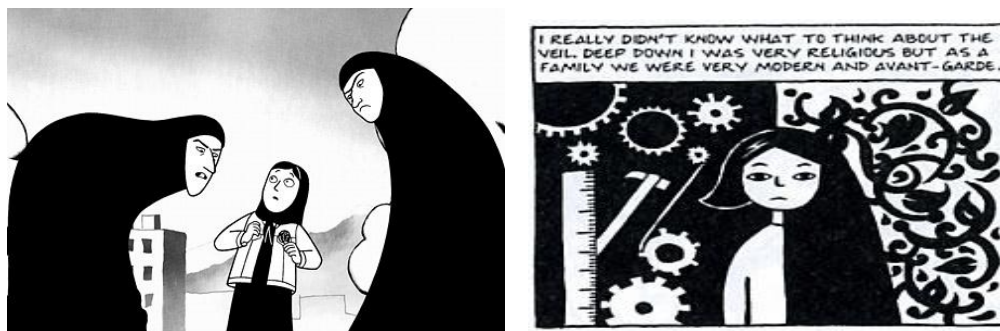
3 minutes: Attendance, housekeeping, questions.

10 minutes: Journal response on “The reason for my shame and for the Revolution is the same: the difference between social classes.” –Persepolis
As always, anyone who would like to share will be invited to do so.

5 minutes: “How does the order of events create mystery, tension, and surprise?”

15 minutes: Students will chart out the order of events based on what we have read thus far in the play. Receive slips of paper and physically put themselves in order.

25 minutes: Students will get a handout with various panels from the reading done thus far. They will then get into groups of three or four to discuss the panels. They will be asked to not only focus on the words and the meaning behind them but also on the drawing. Because it is a graphic novel, the way certain things are drawn have significant meaning to the story. Some lines are squiggly, some lines are straight, certain things are shaded, some panels are filled with activity, and some are very bare:



Class will come back together to share what the small groups discussed. Teacher will take notes on the board.

10 minutes: Discussion of major themes, symbols, and imagery from the reading.

40 minutes: Class will read aloud until page 280.

8 minutes: Discussion of new information and how students think that will affect the story.
Homework: read to page 312

DAY 19 (Thursday)

3 minutes: Attendance, housekeeping, questions.

10 minutes: Daily writing response to “I didn't know what justice was. Now that the Revolution was finally over once and for all, I abandoned the dialectic materialism of my comic strips. The only place I felt safe was in the arms of my friend.” –Persepolis
As always, anyone who would like to share will be invited to do so.

20 minutes: Finish the last 30 pages of the novel as a class.

10 minutes: Discuss the way the novel ended. How did the class like it? Did you see it ending that way?

7 minutes: Teacher asks class to name some things that are commonly compared to one another and writes suggestions on the board. Making her own suggestions if class is having trouble coming up with them on their own.

25 minutes: Students will break into small groups and choose one of the suggestions from the board to compare:

Names: _____, _____,
_____, _____

Compare and Contrast Group Activity

“Select two places, people, things, or events to compare and contrast. Pick things you know a lot about so you’ll be well informed about them. Be respectful.”

1. Identify the point of comparison and contrast between the two items.
2. Characterize each item in relation to the points of comparison and contrast.
3. Create priorities among the points of comparison and contrast
4. Compare and contrast the two items.
5. Make a value judgment.

Jot your notes below:

Smagorinsky, Peter. Johannessen, Larry R. Kahn, Elizabeth A. McCann, Thomas M. *The dynamics of writing instruction: a structured process approach for middle and high school*. Portsmouth, NH: Heinemann, 2010. Print.

15 minutes: Small groups present their comparisons. Turn in worksheet.

DAY 20 (Friday)

2 minutes: Attendance, housekeeping, questions.

5 minutes: Daily writing response to “From the outside looking in, you can never understand it; From the inside looking out, you can never explain it.” –Anonymous
As always, anyone who would like to share will be invited to do so.

40 minutes: Test over *Persepolis*

Name _____

***Persepolis* Test**

Directions: Read each question carefully and review each answer choice before making your selection. Always remember to keep your eyes on your own paper.

Multiple Choice:

1. Who were the first people to come to Iran?
 - Indo-European invaders
 - Mongolian armies
 - Cyrus the Great
 - Alexander the Great

2. What was the name of the country before it was called Iran?
 - Persia

Iraq
Indo-Europe
Aryan

3. Which twentieth century Iranian ruler renamed the country Iran?
the British Prime Minister
The Shah
Reza Shah
Mossadeq
4. What book does Marjane read to try and understand the Revolution?
"Revolution in Three Easy Steps"
"Why the Revolution Must Happen"
"The Reasons for the Revolution"
"Overthrow the Shah"
5. What is the name of Marjane's favorite Kurdish author?
Khorsa bin Salzar
Ali Ashraf Darvishian
Mohammed Ebi
Reza Shah
6. After his uncle is arrested, Anoosh flees Iran for which country?
U.S.S.R.
United States
England
France
7. Who first came up with the theory of dialectic materialism?
Engels
Marx
Freud
Lenin
8. What technology was banned by a I[fatwa] in 1994?
telegraph
radio
satellite television
internet
9. What name is Mali called in the grocery store because she is a refugee?
garbage
slut
riff-raff
whore

Short Answer:

Directions: Read each question carefully and answer in complete sentences. 3-4 sentences is what I am looking for. One word or one sentences answers will lose credit.

1. How would you describe Marjane's interaction with Western culture?
2. In the novel's first scene, Marjane shows a photo of her elementary school class. She, however, is cut out of the picture. Why does Satrapi begin the novel with this imagery?
3. What symbolism does Satrapi give to cigarettes in the novel?

3 minutes: <http://www.youtube.com/watch?v=k2ug9xr0Ias> video on subordinating conjunctions.

20 minutes: Either alone or with a partner complete the following worksheet:

Name _____																		
Combining Sentences Worksheet																		
A subordinating conjunction connects two types of clauses:																		
<ul style="list-style-type: none"> • An independent clause (one that can stand on its own as a complete sentence) • A dependent clause (one that cannot stand on its own and must be attached to an independent clause). 																		
Common subordinating conjunctions include the following words:																		
<table style="width: 100%; border: none;"> <tr> <td style="padding: 5px 15px;">after</td> <td style="padding: 5px 15px;">if</td> <td style="padding: 5px 15px;">till</td> </tr> <tr> <td style="padding: 5px 15px;">although</td> <td style="padding: 5px 15px;">once</td> <td style="padding: 5px 15px;">until</td> </tr> <tr> <td style="padding: 5px 15px;">as</td> <td style="padding: 5px 15px;">since</td> <td style="padding: 5px 15px;">when</td> </tr> <tr> <td style="padding: 5px 15px;">because</td> <td style="padding: 5px 15px;">than</td> <td style="padding: 5px 15px;">where</td> </tr> <tr> <td style="padding: 5px 15px;">before</td> <td style="padding: 5px 15px;">that</td> <td style="padding: 5px 15px;">whether</td> </tr> <tr> <td style="padding: 5px 15px;">how</td> <td style="padding: 5px 15px;">though</td> <td style="padding: 5px 15px;">while</td> </tr> </table>	after	if	till	although	once	until	as	since	when	because	than	where	before	that	whether	how	though	while
after	if	till																
although	once	until																
as	since	when																
because	than	where																
before	that	whether																
how	though	while																
Here are some examples of these words acting as subordinating conjunctions. Note that either the independent or the dependent clause may come first in the sentence.																		
<p><i>Until</i> someone convinces me otherwise, I'll take Oat Loops over Früt Boops any day.</p> <p>I prefer Früt Boops over Oat Loops, <i>though</i> some days their sugary sweetness makes my teeth ache.</p>																		

After I eat dinner, I often eat a giant bowl of Oat Loops for dessert.

Früt Boops- flavored Toast-R Tarts are delicious *because* they have so much extra sugar in them.

In the exercise that follows, you are provided with two clauses. Connect them using one of the subordinating conjunctions from the list in order to form a complex sentence.

1. Some people prefer listening to the tenor saxophone.

I would rather hear the soprano.

2. El Toro serves its chips hot and crisp.

At Los Compadres the chips are served cold and soggy.

3. The Times New Roman font is a big favorite

I like Ariel much better.

4. The Jack Russell Terrier is a very popular breed of dog.

I find them to be rather nippy, yippy, and zippy.

5. Olson's hardware Store carries many types of hex nuts.

Generic Tools only has the standard sizes.

6. The red buckeye flowers early in the spring.

White buckeyes flower in mid-summer.

7. Bill Cosby talks a lot about his family in his comedy.

Eddie Izzard talks more about history.

8. Truck commercials seem targeted to tough guys.

Minivan commercials are designed for family consumers.

9. Chinese egg rolls are filling and come in a wheat dough wrapper.

Vietnamese egg rolls are wrapped in rice paper and are lighter.

10. In Season One of *24*, Jack Bauer was married to Teri.

In Season Two Jack's girlfriend was Kate Warner.

Smagorinsky, Peter. Johannessen, Larry R. Kahn, Elizabeth A. McCann, Thomas M. *The dynamics of writing instruction: a structured process approach for middle and high school*. Portsmouth, NH: Heinemann, 2010. Print.

10 minutes: Students will get into small groups (of their own choosing) to discuss the final paper topic. They can use this time to brainstorm and bounce ideas off of one another.

10 minutes: For homework this weekend: write a 3 to 5 page *typed essay in which you discuss the issues of culture and feeling like an outcast that are present in *Persepolis*. Draw similarities and differences between what she is going through to either Othello or Oscar from the film *Othello* and the novel *The Brief Wondrous Life of Oscar Wao*, respectively. We have been exploring this content throughout the past four weeks so feel free to draw from your notes and handouts on *The Brief Wondrous Life of Oscar Wao* and *Othello*. Be sure to provide examples from each text to support why you feel a certain way. Be specific with details, keep your sentences varied but concise, and remember to use active verbs and transitions. A well-planned and organized essay with a personal spin is what I'm looking for! Due on Monday.

Week Five

DAY 21 (Monday)

2 minutes: Attendance, housekeeping, questions.

5 minutes: Daily writing response to “I should have no objection to go over the same life from its beginning to the end: requesting only the advantage authors have, of correcting in a second edition the faults of the first.” –Benjamin Franklin
As always, anyone who would like to share will be invited to do so.

40 minutes: Students will form groups of 4. Each group member will receive a different colored pen provided by teacher. Each group member will receive a role (written on dry-erase board) to perform for each paper. Before beginning, class will spend 10 minutes going over each role, i.e. good and bad examples, what to look for, etc.

- Does this paper include sufficient evidence? Does it adhere to the directions of the assignment? Are the quotes cited properly?
- Grammar and mechanics. Check for grammar mistakes, spelling mistakes, and punctuation mistakes.

- Does this paper include sentence variety? Does this paper use proper subordinating conjunctions when combining sentences?
- Can you identify the thesis? If so what is it? If not then please make suggestions. Does the conclusion paragraph succeed in “wrapping” up the paper in a way that does not simply re-state the introduction paragraph?

30 minutes: Students will use the rest of the period to peer review papers and start their re-writes. I will be circulating around the room and available for help/ answering questions. Papers with revisions and rough draft will be due on Wednesday.