

Emerging Identities and Socially Constructed Gender Awareness

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Rationale

Often times, when individuals encounter a baby or young child, the first thing most people want to know is, “Is it a girl or a boy?” Many individuals will buy the child corresponding gifts, like dolls for little girls or footballs for little boys. In the beginning stages of life and beyond, gender is an important aspect of identity, or the way we see ourselves and others, and influence many aspects of everyday life. As adolescents, high school students are continually negotiating gender, whether in the context of relationships, academics, family, and embodiment. As they struggle with their emerging identities in these and other arenas, it is important that they be aware of the ways that gender is constructed socially. By taking this view into consideration, one shall come to see sex and gender as “fundamentally different” (Smith & Wilhelm, p. 5). Therefore, “Gender is not determined by the biology of one’s sex, but by social constructions in the social worlds in which we live (p. 5).” The expectations of gender vary widely with geography, culture, and time period, in addition to being continually negotiated throughout a person’s lifetime (i.e., what may be socially acceptable behavior for a young girl or boy may not be in a middle-aged man or woman).

Although a unit based on different ideas and representations of gender may be called into question on the grounds that gender is not a subject worthy of consideration or serious study, the gendered roles and representations are worthy of study precisely because they are so omnipresent. Young girls are developing eating disorders at an alarming rate based on unattainable beauty ideals; young men are repeatedly shown that only aggressive emotions should be expressed. Through explorations of literary and media texts, students will formulate a concept of what it means to be male or female in various contexts and articulate the different stereotypes and assumptions which accompany these labels. In studying the ways that we as people “do gender,” students are enabling themselves to make informed choices about the expected “norms” of gender they encounter every day.

As teachers, we also need to be aware of what research has already shown us about the norms of boys and girls in school. Concerning literacy, there is an abundant amount of research stretching well into the past examining differences in the ways boys and girls perform on literacy tasks (Smith & Wilhelm, 10). To provide a few examples, we would like to mention such differences as they pertain to the areas of achievement, choice, and response

which were brought to our attention in reading “Reading Don’t Fix No Chevy’s.” Boys spend less time reading than girls, while girls also generally understand narrative and expository pieces better than boys (10). More or often than not, girls chose to read fiction while boys opt for informational texts (11). Lastly, boys are frequently more prone to open and direct criticism in their reading and writing performances than girls (11). Considering the first piece in our conceptual unit, a fictional novel delving into social issues relevant to both the past and present, Smith and Wilhelm would likely argue that girls may initially be drawn into the book before boys.

The first text in this unit is the novel To Kill a Mockingbird by Harper Lee. This work is the story of a young girl coming of age in 1930's Alabama, and provides an intimate portrait of prejudice and discrimination on several levels. The novel's narrator, Scout, struggles with traditional ideas of race relations, class distinctions, and gender expectations throughout the novel. During the course of the book, she is urged to become more feminine, and adopt the mannerisms of a “lady.” This also necessarily includes adopting the characteristics of womanhood identified with her station in life, both her race and “background,” or class. Scout's brother, Jem, also struggles with his own identity through his attempts to define masculinity. These negotiations of gender identity and performance are exacerbated by the trial of a black man for the rape of a lower class white woman. Since Scout and Jem's father serves as the defendant's attorney, Jem and Scout are forced into an uncomfortable position in the community where they have to explore their own beliefs about race, class, and gender

While some may object to the use of To Kill a Mockingbird in the classroom, particularly its use of racially offensive language, and certain aspects of the novel are actually part of what makes it so useful in the classroom. Far from advocating these sentiments, the novel encourages the reader to critically examine the roots of such prejudicial language and the attitudes they represent. To Kill a Mockingbird condemns racism and presents, through the eyes of the main character, the conclusion that “I think there's just one kind of folks.” (p259). The novel asserts that there is no way to categorize a person's character through stereotyping, racial or otherwise. The novel challenges students to examine their own views regarding race, class, and gender through the characters and situations presented therein. In addition, the texts we have chosen include the poems *Buddhist Barbie*, *The Pink Car*, *Birches*, the fairy tale *Snow White*, the fragmented fairy tale – *Snow*, the short story *A& P*, an introductory chapter from Fight Club, and song lyrics from the Black Eyed Peas *My Humps*. After careful review and selection these texts were selected because of their representation of how gender roles are transferred through popular literature and media.

Subsequent texts interwoven throughout the instruction of To Kill a Mockingbird include the genres of poetry, fairy tales, song lyrics, a short story, and a selected chapter from the contemporary novel Fight Club. Each literary form has been chosen for the dual purpose of exposing the students to contextual details of ways that gender roles are constructed and represented in society today in comparison of how it has been represented in the past.

Although changes have been made over the past 30 years, strict constraints are still upheld throughout society. A chronological overview of gender roles over the past 30 years would reveal a pervasive attempt to elevate women's role in society as more than domestic engineers. It would also illustrate to students how popular media has come to typify the male; from the Marlboro man to the Metro-sexual man. Throughout the course of recent history the media and contemporary literature have experienced a shift towards women attempting to gain equal status to males. This position is supported through literature, music, and advertising campaigns.

In light of the fact that students are technologically savvy, there is a greater influence of the media and its influences on both male and female gender role construction. These roles are represented in multiple forms of media. The internet, television, music, periodicals, and traditional literature all provide examples of specific images and textual details relevant to the formation of gender roles. As educators we participate in teaching the foundations of how to make informed choices. It is our intent to teach students how to become aware of how gender is represented and portrayed in society.

We can provide students with opportunities to explore aspects of awareness by utilizing the various forms of media that are at our disposal today. For instance, in discussing a selected chapter from Fight Club, we could bring a copy of the film to class and show a scene in which the two main characters riding a city bus and discussing if an advertisement they see on a billboard accurately portrays what it truly means to be a "man." Fight Club, as a whole, could prove to be a challenging book to cover in school because many parents would gladly object to its inclusion. Acts of Terrorism, subcultures, sex, fighting, and masochistic tendencies are all presented within the novel, but important and pertinent issues are discussed as well. More specifically and most importantly related to the issue of gender roles is the question of, "What does it mean to be a man?" This question resurfaces throughout the course of the book and film compelling the reader to sit down and think more often than fight, as the title may suggest.

However, there are tame chapters, and what I mean by that is, there are chapters where the language used and topics discussed are classroom appropriate. By introducing the text in the context of one or two choice chapters, sort of as an appetizer, some parental

distress could be avoided, a pertinent discussion question raised, and students would have yet another piece of literature to compare and contrast in their exploration of gender.

John Updike's "A & P" is another work of literature emphasizing the male perspective. "A & P" is not as potentially turbulent as Fight Club, but still acknowledges the male point of view and presents it in a setting most adolescent boys are familiar with; part-time employment. Since the story details a young man's thought process in relation to three girls, or three young women rather, at the super market he works in, one could argue there is a better possibility of continued engagement on behalf of the male populous in the class because it deals with a subject of continual concern for them.

If we are to teach both "A & P," and Fight Club there is an oppositional argument we saw almost immediately. This position relates to this idea of questioning. Rational thinking, necessarily convoluted at times through the eyes of philosophy, suggest that rational thinking is not grounded in any one or two certainties. Instead, rationality is more a process of constant questioning; breaking down norms, or in terms of Enlightenment thinkers, "looking for reasons not to believe in any given assertion" (Altman). To a lesser extreme, this is what we want our students to do; question what it means to be a man or woman, consider where these definitions come from, and whether or not they want to abide by what is already in place, create their own foundations, or continuously question everything they are exposed to. If this is what we are teaching, then there are probably parents out there who don't want us telling their children to question everything, because this type of behavior while useful in the classroom could lead to students questioning their parents' authority. As some of us already have children, we may not want our kids coming home from school at such a young and impressionable age deconstructing every moral and value we've instilled in them just because their teacher advised them to. While character education is still a much debated area of education, parents, whether they are actively or passively taking part in their children's development, have a huge role in shaping who their children become. So in short, generating student curiosity and inquisition outside a certain proximity could lead to an outcome deviating from the "happily ever after," kind we've read in many fables.

Another set of texts included in this unit will be fairy tales. The traditional versions of tales like "Snow White" and "The Frog Prince" will be paired with one or two "fractured fairy tales," such as the tale "Snow" by Francesca Lia Block, and "Mathilde and the Frog." Students will be given an opportunity to examine the traditional views about men and women handed down through fairy tales such as young women as beautiful and helpless damsels subject to the whims of others, old women as malevolent witches, and men as greedy, violent, and controlling.

These tales will be juxtaposed by tales that trouble the traditional roles we often

associate with these tales, and expose the assumptions that are perpetuated by their continual rendering in children's tales, literature, and media texts. Although these tales are intended for a young audience, and thus questionable as a high enough content level for high school students, these tales serve as the basis for a myriad of texts students encounter as teens and adults. In examining fairy tales, students can examine the ways that these tales are constructed and the unexpected difficulty in examining them critically because they are such a part of our cultural identity. In questioning these tales representing many students' earliest exposure to texts describing the roles of men and women, we begin to shake the foundation of unexamined assumptions therein.

Concurrent themes continue throughout all pieces selected. In the poems *Buddhist Barb and Pink Car* we will explicate and utilize the text to "analyze higher order questions that require students to think critically and in depth (Bloom, 1956)." Poetry analysis is an excellent way for students to develop critical thinking skills. By using the selected poetry in parallel with To Kill a Mockingbird the students will deconstruct the text and use reader-response to provide interpretation of how gender roles are represented subtly in the language of each poem. Each piece provides contextual details that require significant analysis of the aspects of symbolism, personification, and cultural hermeneutics. The heart of this analysis rests on the beauty of "how they interpret it, the very excitement, and the very pleasure of discussing" (Christenbury, 135) the selected pieces.

The song lyrics were chosen as a specific representation of how pop culture continues to be laden with mixed messages of gender role classification and the representation of women in society. In the Black Eyed Peas song and video *My Humps* a female singer describes how her derriere is attractive to men and by using it to her advantage she will continue to gain more material possessions in her favor. Even a superficial reading of these lyrics can be used to emphasize the strong messages being conveyed in music and in the media today. When students make connections between students' lives outside and inside school...they gain a critical understanding of their lives, their society, and their roles as moral and responsible members of the larger community (Kutz & Roskelly, 317).

Attaining the previous level of understanding is one of the most aggressive goals of this conceptual unit plan. Although many of the chosen texts are controversial, it is this controversy that provides the necessary friction that will encourage students to think critically about the literature and media they choose to model themselves around.

Goals

The overarching goal of this unit is to challenge students to think critically about the concepts introduced through the texts not only in the abstract terms of literary theory, but also to engage with these ideas personally and reflectively. In the interest of providing students with opportunities for examination of the texts and reflection with regard to their own lives, they will write in a reading response journal. This journal will be an opportunity for students to express their engagement with their own thoughts about the texts and concepts of the unit in a non-threatening manner. This will be evaluated periodically, but not graded for grammar, spelling, or other conventions, but rather students will be given credit for a thoughtful response. If a response is sub-standard or unintelligible due to a lack of standard conventions, the student will be given feedback and asked to rewrite where applicable. (See assignment sheet)

The culminating aspect of this unit will be the presentation of a Best Works portfolio. The students will choose what they think their Best Work is and include it in a final packet for receipt of a final grade. Each portfolio will then be graded for competency, clarity, and overall understanding of the concepts established for this unit. The power of this best works portfolio lies within each student as they will decide which items best represents their hardest work and effort.

Materials

Novels:

Lee, Harper

To Kill a Mockingbird

Palahniuk, Chuck

Fight Club

Poems:

Duhamel, Denise

“Buddhist Barbie”

Halliday, Mark

“The Pink Car”

Yolen, Jane

“Fat is Not a Fairy Tale”

Short Story

Updike, John

“A&P”

Song Lyrics

Black Eyed Peas

“My Humps”

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Reading Response Journals

A reading response journal is a notebook in which you write about your reading. In it you communicate thoughts and feelings about the material you are reading and the overarching unit concepts. Think of the journal as an opportunity to express what you are thinking and feeling about the reading without the pressure of perfected writing that comes with writing polished pieces. As you read, write your personal response in your reading journal. State your feelings, thoughts, reactions, and questions about situations, ideas, actions, characters, settings, symbols, plots, themes, and any other elements in the story. You can't be wrong in your responses, so don't be afraid to take risks and be honest. Write about what you like or dislike, what seems confusing or unusual to you. Tell what you think something means. Make predictions about what might happen later. Relate your personal experiences which connect to the story (plot, characters, setting, etc...) and unit themes.

Don't just summarize the plot! Let me hear your voice!

These starters are simply suggestions for you to use. Remember, your response journal is a place for you to record your reactions and questions, not a place to simply summarize what you've read; however, sometimes a short summary or quotation will be necessary to get your point across.

What are the expectations? You should:

- Date each entry and write the title of the selection (short story, book, poem, etc...) and the author
- produce at least one thoughtful response for each selection we read, (you will be given time in class for writing in your journals, but feel free to contribute to them at home if something strikes you about the reading)

What are the qualities of a thoughtful, well-written response? In each entry you should:

- Use language to communicate your thoughts clearly and the writing flows smoothly from idea to idea. You will not be graded on grammar or spelling as such, but the proper conventions will increase the likelihood that I understand your ideas.
- Demonstrate an understanding of the text by making inferences and connections and going back to the text to support your ideas.

Some suggestions for writing in your Reading Response Journal:

Ask open-ended questions and pose possible answers to these questions - What didn't you understand? Is there a thought-provoking dilemma that passage brings to light?

Write a personal response to the passage - Does the piece remind you of anything in your own life? Write about those experiences.

Evaluate the passage - What are some things about the way the author crafted the piece that you liked or disliked? What would you have done differently?

Formulate a possible interpretation of the passage - What did the passage mean or represent to you? Explain the significance of particular elements in the passage.

*** Keep in mind that I am required to share any thoughts or suggestions of suicide, violence, abuse, or other harmful behavior with the school counselors.

(adapted from: Smagorinsky, 2002)

Reading Response Journal Rubric

Each journal entry will be evaluated primarily for content and evidence of personal reflection in relation to the specific readings and general unit concepts. You will have several opportunities within class to document your thinking, and there will also be journal entries that you will complete for homework. Beginning the second week of the unit, your journals will be reviewed and returned with feedback each week, so you should make sure to keep up with the requirements of at least one response per reading.

You will receive credit for each journal entry that meets the following requirements:

- The entry is dated and indicates the title of the selection, the author, and if applicable, the specific prompt given for the response.
- The entry meets minimum length requirement of at least one half of a page
- The entry is clear, organized, and legible; writing flows smoothly from idea to idea.
- The entry is reflective and insightful, makes inferences and connections, and goes back to the text and unit concepts to support ideas.

You will not receive credit for a journal entry which:

- Does not indicate the appropriate heading information (date, title, author, prompt).
- Does not meet the minimum length requirement of at least one half of a page.
- Is unclear, disorganized, or illegible (if I can't read or understand your writing, I can't give you credit); writing appears disjointed and does not flow smoothly from idea to idea.
- Is not reflective or insightful; makes no clear inferences or connections to the readings or unit concepts.

**Journal entries which fail to meet the standards for receiving credit may be re-done. The new entry for submission should not be a re-write of the previous entry; it should be a new, original reading response journal entry.

Goal #2:

Best Works Portfolio:

In this unit, you will study and respond to a number of works. The various texts you produce both in and out of class, in groups or individually will form the foundation of a best works portfolio. The best works portfolio is an opportunity for you to showcase 3 items that you feel represent significant learning on your part. These items, or artifacts, can be chosen from any activity we have done over the course of the unit, including reader's response journal entries, essays, visual representations, or any other artifact you wish to include. Accompanying each of these artifacts will be an abstract, (at least 1 page) length, detailing the significance of the exhibit. These should be reflective pieces of writing, not a summary of procedures. In these abstracts, I expect to see a statement of what the process or completion of this assignment taught you, whether it is personal or academic. Once this is completed, you will then write a longer synthesis paper (at least 3 pages) in which you discuss how the exhibits as a whole contributed to significant learning about yourself, the texts, and the unit concepts.

An “A” portfolio will:

- be turned in on time in appropriate formatting (cover page, 12pt font)
- include 3 or more artifacts with accompanying abstracts of at least one page
- contain a synthesis paper of at least 3 pages
- clearly explain how each exhibit served as the source of significant learning about the self, the materials, and/or the learning process
- clearly explain in the synthesis paper how the exhibits each contribute to an overall set of related learning experiences

A “B” portfolio will:

- be turned in on time in appropriate formatting (cover page, 12pt font)
- include 3 or more artifacts with accompanying abstracts of at least one page
- contain a synthesis paper of at least 3 pages
- clearly explain how each exhibit served as the source of significant learning about the self, the materials, and/or the learning process
- not clearly explain in the synthesis paper how the exhibits each contribute and are related to an overall set of related learning experiences

A “C” portfolio will:

- be turned in on time in appropriate formatting (cover page, 12pt font)
- include 3 or more artifacts with accompanying abstracts of at least one page
- contain a synthesis paper of at least 3 pages
- not clearly explain how each exhibit served as the source of significant learning about the self, the materials, and/or the learning process
- not clearly explain in the synthesis paper how the exhibits each contribute and are related to an overall set of related learning experiences

A “D” portfolio will:

- be turned in on time in appropriate formatting (cover page, 12pt font)
- not include 3 or more artifacts with accompanying abstracts of at least one page
- not contain a synthesis paper of at least 3 pages
- not clearly explain how each exhibit served as the source of significant learning about the self, the materials, and/or the learning process
- not clearly explain in the synthesis paper how the exhibits each contribute and are related to an overall set of related learning experiences

An “F” portfolio will:

- not be turned in on time in appropriate formatting (cover page, 12pt font)
- not include 3 or more artifacts with accompanying abstracts of at least one page
- not contain a synthesis paper of at least 3 pages
- not clearly explain how each exhibit served as the source of significant learning about the self, the materials, and/or the learning process
- not clearly explain in the synthesis paper how the exhibits each contribute and are related to an overall set of related learning experiences

(adapted from Smagorinsky, 2002)

*** Please understand that your work will be considered confidential but in the event that I receive any entries that are considered personally or publicly destructive I will be required to report your entries to assistant principal of your grade level. ***

As teachers, there are many things we want our students to accomplish. In reference to our conceptual unit we want our students to:

- Locate and analyze such elements in fiction as language (e.g., diction, imagery, symbolism, and figurative language), character development, setting, mood, point of view, foreshadowing, and irony.
- Engage in learning environments emphasizing collaboration that will allow students to activate their prior knowledge.
- Likewise, collaborative learning environments should also make students aware of different points of view that could strengthen their schema in other frameworks.
- Develop critical thinking (higher order thinking) skills.
- Develop the language they use in entering a discourse with their peers in larger social settings, such as whole class discussion.
- Identify and analyze patterns of imagery or symbolism.
- Relate identified elements in fiction to a theme or underlying meaning.
- Apply knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
- Evaluate how an author's choice of words advances the theme or purpose of a work.
- Be aware of the notion that a text can have more than one meaning.

Many of the goals we have for our students align with and are taken directly from the Georgia Performance Standards for the 9th grade curriculum. Others were crafted in relation to some of the theoretical concepts we have been exposed to. What follows are the specific GPS that apply to our unit.

ELA9RL5 The student understands and acquires new vocabulary and uses it correctly in reading and writing. The student

- a. Identifies and correctly uses idioms, cognates, words with literal and figurative meanings, and patterns of word changes that indicate different meanings or functions.
- b. Uses knowledge of Greek and Latin prefixes, suffixes, and roots to understand the meanings of new words.
- c. Uses general dictionaries, specialized dictionaries, thesauruses, or related references as needed to increase learning

Listen to or read to identify characteristics of various genres including drama, novels, short stories, poetry, mythology, nonfiction, technical writing, satire and parody (QCC, HSGT, SAT I, ACT) (LA09 D1998-24)

Identify protagonists and antagonists and their motivation (QCC, SAT I, ACT, CE) (LA09 D1998-27)

Interpret author's meaning (QCC, HSGT, SAT I, CE) (LA09 B1998-14)

ELA9RL1 The student demonstrates comprehension by identifying evidence (e.g., diction, imagery, point of view, figurative language, symbolism, plot events) and main ideas in a variety of texts representative of different genres (e.g., poetry, prose [short story, novel, essay, editorial, biography], and drama) and using this evidence as the basis for interpretation.

The student identifies, analyzes, and applies knowledge of the structures and elements of fiction and provides evidence from the text to support understanding; the student:

- a. Locates and analyzes such elements in fiction as language (e.g., diction, imagery, symbolism, and figurative language), character development, setting and mood, point of view, foreshadowing, and irony.
- b. Identifies and analyzes patterns of imagery or symbolism.
- c. Relates identified elements in fiction to theme or underlying meaning.

The student identifies, analyzes, and applies knowledge of the purpose, structure, and elements of nonfiction and/or informational materials and provides evidence from the text to support understanding; the student:

- a. Analyzes and applies knowledge of the characteristics of memoir, biography, and/or autobiography.
- b. Analyzes and explains the purpose, structure, and elements of nonfiction works, including memoir, biography, and autobiography.
- c. Analyzes and evaluates the effects of language (e.g., diction, imagery, symbolism, figurative language), structure, point of view, and selection of details in memoir, biography, and/or autobiography.

ELA9W4: The student practices both timed and process writing and, when applicable, uses the writing process to develop, revise, and evaluate writing. The student:

- a. Plans and drafts independently and resourcefully.
- b. Revises writing to improve the logic and coherence of the organization and controlling perspective.
- c. Revises writing for specific audiences, purposes, and formality of the contexts.
- d. Revises writing to sharpen the precision of word choice and achieve desired tone.
- e. Edits writing to improve word choice, grammar, punctuation, etc.

Listen to or read to identify characteristics of various genres including drama, novels, short stories, poetry, mythology, nonfiction, technical writing, satire and parody (QCC, HSGT, SAT I, ACT) (LA09_D1998-24)

Analyze relationship between plot and theme in a work (QCC, HSGT, SAT I) (LA09_D1998-25)

Identify imagery, sensory language and exaggeration (QCC, SAT I, ACT) (LA09_D1998-28)

Standards

ELA9RL4 The student employs a variety of writing genres to demonstrate a comprehensive grasp of significant ideas in sophisticated literary works. The student composes essays, narratives, poems, or technical documents. The student:

- a. Demonstrates understanding of significant themes in specific literary works.
- b. Supports important ideas and viewpoints through accurate and detailed references or allusions to the text.
- c. Includes a formal works cited or bibliography when applicable.

ELA9LSV1: The student participates in student -to-teacher, student-to-student, and group verbal interactions. The student

- a. Initiates new topics and responds to adult- initiated topics.
- b. Asks relevant questions.
- c. Responds to questions with appropriate information.

- d. Actively solicits another person's comments or opinions.
- e. Offers own opinion forcefully without domineering.
- f. Volunteers contributions and responds when directly solicited by teacher or discussion leader.
- g. Gives reasons in support of opinions expressed.
- h. Clarifies, illustrates, or expands on a response when asked to do so; asks classmates for similar expansions.
- i. Employs group decision-making techniques such as brainstorming or a problem solving sequence (e.g., recognizes problem, defines problem, identifies possible solutions, selects optimal solution, implements solution, evaluates solution).
- j. Divides labor to achieve the overall group goal efficiently

ELA9RL2 The student identifies, analyzes, and applies knowledge of theme in literary works from various genres and provides evidence from the works to support understanding. The student

- a. Applies knowledge of the concept that the theme or meaning of a selection represents a universal view or comment on life or society and provides support from the text for the identified theme.
- b. Evaluates how an author's choice of words advances the theme or purpose of a work.
- c. Applies knowledge of the concept that a text can contain more than one theme.
- d. Compares and contrasts the presentation of a theme or topic across genres and explains how the selection of genre affects the delivery of universal ideas about life and society.

ELA9RL3 The student deepens understanding of literary works by relating them to contemporary context or historical background. The student:

- a. Relates a literary work to non- literary documents and/or other texts from its literary period.
- b. Relates a literary work to non- literary documents and/or other texts relevant to its historical setting.

Introductory Activity

Prior Knowledge Activity

It is essential to provide students with the background knowledge in a context that they can relate to and understand. Historical facts often provide the necessary information to build a students' knowledge of the past. By engaging in discussion, a teacher can solicit responses by using popular culture and media literacy to fill in the gaps of missing information and subsequently scaffold knowledge and skills toward the goals of the unit.

Stereotypes of women have been portrayed in television programs for the past 50+ years. For this lesson it is important to review short video clips of a popular television shows from 1965, 1985, and 2005 so that students can acquire a basic understanding of where and how stereotypes of women have developed throughout the ages. Clips from *Leave it to Beaver*, *Married with Children*, and *Desperate Housewives* can be shown to emphasize the timeline and development of gender roles throughout history.

In addition to building this foundation of understanding, the *Married with Children* episode can provide one example of how women have been portrayed on television. This clip could also provide an excellent example of how television shows use satire and irony.

4 Square

Each student is given a piece of construction paper. Upon receiving the piece of paper, students are then told to fold the piece of paper in half two times so that when they reopen the paper there are four squares.

As the teacher presents this activity, it will be important to show an example as the activity is introduced. This way, students will have some idea of what to do by seeing a visual aide, and also know what is expected out of them at the end of the activity.

In SQUARE 1 (top left):

Students are asked to do one of two things:

1. Draw a man or woman.
2. Use magazines from the class collection and then cut out images of men or women.

Have male students respond to the male prompt and the female students to the female prompt.

In SQUARE 2 (top right):

Teacher provides students with a list of words (transparency, handout, or both) to describe and/or attach to the images they have created.

Fight	Talk	Analyze	War	Soldier	
Nurse	Doctor	Gossip	Think	Teacher	
Football Player		Cheerleader	Coach		
Manager	Kitchen	Den	Makeup	Strong	
Eating Disorder		Fashion	Dirty jokes	Passive	Active
Submissive	Authority	Cop	Professor		

...and so on and so forth

In SQUARE 3 (bottom left):

Students write 5 good sentences describing the images they drew or cut out from magazines. In reference to a “good sentence,” the teacher will explain his or her meaning of this term. A “good sentence” is a complete statement; one that expresses and/or describes some part of their visual representation.

In SQUARE 4 (bottom right):

Students are asked to respond to the phrase, “being male/female means....”

Again, have male students respond to the male prompt and the female students to the female prompt.

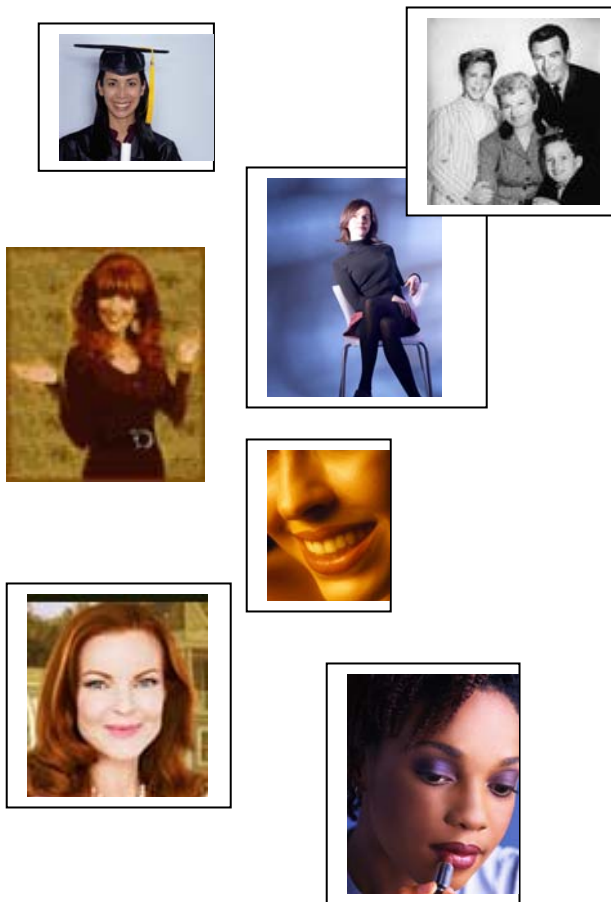
As students develop their responses, circulate through the room and ask selected students to put specific answers on the board or on overhead transparencies. Try to choose responses that are both expected stereotypes (e.g., “Being male means not being able to cry”) and surprising responses (e.g., “Being female means taking all the blame when there’s a problem”). Students’ responses may be private, so allow for the possibility that a student may not want to share response with the class.

After students have had a chance to compile several responses, draw the class's attention to the lists that have been created. Before discussing, have volunteers read each of the phrases. At this point, it may be difficult to manage the class since many students may shout out agreement or disagreement with certain responses. Ask students to keep their opinions to themselves while you read the responses.

Once all the responses have been read, open class discussion by asking which phrases on the lists seem true to them. This discussion starter will likely elicit responses which can lead to debate about various stereotypes.

With about 10 minutes left in the period, draw students' attention back to you. Explain that each of the statements they have discussed are stereotypes. Explain what a stereotype is and how they evolve from specific truths into broad generalizations.

Certain ideas and aspects of this introductory activity were borrowed from 6th-8th grade lesson on www.readwritethink.org



Professor

Strong

Authority

Manager

Active

Fashion

Submissive

1. There are several famous faces in the pictures above. Comment on which word in the upper right hand box best describes WHO they are.
2. The woman in the first picture is happy because she just graduated. She is looking forward to having a good career as a business woman.
3. The woman in the second picture has pretty skin. She uses lots of skin care stuff.
4. Several women in the above pictures look confident about themselves. Make a list of words that best represent their appearance.
5. The woman in the fourth picture is trying out a new lipstick. She has a good job and can afford to spend \$20.00 on a tube of MAC lip color.

Being female means having to listen to your guy talk about football during the whole date.

Being female means having to get married young and taking care of the kids.

Being female means having to never telling people how you really feel.

Being female means your date will always pay the bill.

Lesson Plans

Week 1 – All lessons are designed for 50 minute periods.

Day 1 (Monday)

3 min: Attendance –Wish everyone a Happy Monday, ask how their weekend was and settle everyone down before going into new unit. Distribute rubric and discuss Best Works portfolio.

7 minutes – Introductory activity. Introduce unit with an icebreaker regarding interesting usage of why ships are referred to as “her or she.” (Appendix D). Discuss the relevance this has in coordination with introduction to reading To Kill a Mockingbird. Tell students that normally this book is taught with the intent of discussing prejudice and racism. Introduce the characters, what roles they play and how we are going to discuss awareness gender issues over the upcoming weeks.

It is important emphasize the significance of how our culture sees gender. The overall importance of this day’s lesson is to develop student’s awareness of gender roles and how it affects our world around us.

12 minutes – Segue into film clips. Prior to viewing, discuss historical significance of roles commonly portrayed in film and television. Stop periodically during clips to recap students’ viewpoints on portrayals and gender roles. *The film clips provide a contemporary example of how gender roles are typified in the media. This area of the lesson has been designed to sensitize the students to begin recognizing gender roles in their every day lives as consumers and as participants in the society we live in today.*

5 minutes – Engage in a whole class discussion of film clips and segue into “4 Square” activity. Have male students complete the 4 square with the female photos and girls complete the 4 Square with male photos. *It is important for the students to be broken out into gender specific groups because this will enable them to “do what comes natural” as males and females based on their current view points of how our society “does gender.”*

18 minutes – Complete 4 Square activity. Discuss the students’ reaction to stereotyping and clarify the significance of gender role characteristics. *This activity ties into the previous discussion and its role in the lesson is VERY intentional. It supports the objective of recognizing gender. Focus on the traditional roles of both men and women. Our classroom environment is structured to provide a psychologically safe environment for all gender groups. It is necessary to be conscious of the sensitivity of this subject but also feel confident that the above activities will not single out any individuals who have concerns regarding their particular gender.*

2 min: Wrap up discussion and assign homework – Pass out books. HW: Read chapters 1 & 2

Day 2 (Tuesday)

3 min: Attendance. Ask students to reflect on the discussion from the first class session. Students’ discussion can include responses to comments made during the discussion or comments that students wanted to share but didn’t get a chance to share during the first session.

7 min: Freewrite (FW) Imagine that you grew up in a big city. The assignment is designed for students to write as much as they can about their typical day based on their understanding of big city life. *Different representations of big city life should be expected. Some students have never been out of their own hometowns.*

25 min: Remind students to check their 4 square papers for notes or comments they had during Day One. Arrange students into small groups to discuss their reflections and their examples of gender stereotypes from their homework assignments. Allow a few students to share their homework with the entire class.

Discuss how big city life might be different from the small town life in TKAM. Provide pictures or Power Point presentation of examples of what a big city looks like and describe some of the things that go on in a big city. Include descriptions of what small town life is and how it differs from big city life. Have students discuss their freewrites.

18 min: Group activity: “You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it” (36). Have students break out into all girl/ guy groups to estimate what they think is on the opposite gender’s “Top 10” freewrite answers. Have one representative make a list of the Top 10 things that girls/guys do in a typical day. Encourage discussion among groups by stopping by each group and checking on their progress. Be prepared to have students report on Day 3.

2 min: Wrap up – HW: Read chapters 3 & 4. Find an example of one of the stereotypes brainstormed in class from a newspaper, a magazine, a CD, or a billboard you pass on your ride home. Bring in your example with an explanation of which stereotype it represents, how it represents it, and what you think about this particular representation—is it true?

Day 3 (Wednesday)

3 min: Attendance

10 minutes: Distribute vocabulary words and go over definitions. Ask them to take out a sheet of paper and write down the words for the week. Let them know there is a vocab test coming up on Day 10. Write vocab words on the board. Tell them they are responsible for getting the definitions for homework.

15 min: Have groups reconvene and go up to board and list opposing gender “Top 10.” Discuss their findings. Elicit responses and ask their opinions on how they chose their top 10.

10 minutes: Discuss why they chose the items on their “Top 10.” Engage in discussion and show film clip of *Leave it to Beaver*, *Married with Children*, and *Desperate Housewives*. Have them list as many details as they can that list the roles, clothing, speech, and environment of the men and women in each clip.

15 minutes: Teacher Q & A to discuss representations of how gender was portrayed on television and discuss the readings from TKAM. Ask students to describe Scout and Jem. Have them also tell something about Atticus.

2 min: Wrap up – HW: Read chapters 5 & 6 and vocabulary definitions.

Day 4 (Thursday)

3 min: Attendance. Move room into a Socratic Circle.

10 min: Pop quiz on reading homework.

30 minutes: Guided reading of portions of TKAM on tape. Pause and reflect on key points throughout each chapter. Discuss Atticus’ role and ask if they know where Mom is. Also discuss why Jem and Scout call Atticus by his first name.

10 minutes: Tool sharpening: Pick random areas of the TKAM and identify and explain usage of their, they’re, and there.

2 min: Wrap up – HW: Read chapters 7 & 8

Day 5 (Friday)

3 min: Attendance

10 minutes: Read “The Pink Car” (Appendix B) by Mark Halliday. 2 minutes: FW: If you could have the car of your dreams what would its styling say about you as a person?

10 minutes: Explicate Pink Car. Discuss the role of the car and its significance to the character in the poem. What effect does this car have on the individual who is driving it? What allusion does the car represent?

5 minutes: Guided discussion on Pink Car

20 minutes: Introduce the concept of stereotypes. Compare and contrast how stereotypes can aid in constructing gender roles. Ask how they feel about how the media represents men and women. Ask them to take out their list from the TV viewing on Day 3. Inquire and make a list on the board of their observations. Discuss their viewpoints.

5 min: Wrap up – HW: Read chapters 9 & 10

Week 2

Day 6 (Monday)

2 minutes – Attendance

10 min: SSR (Sustained Silent Reading) Students have ten minutes to read a book of their choice.

15 minutes: Tool sharpening – roots, prefixes and suffixes. Look at vocab words from chapter 1-8 and circle roots, prefixes and suffixes. (Appendix H)

20 min: Class discussion about chapters 9 & 10. Students will be asked questions about plot to get an assessment to see if everyone is keeping up with the readings. If students are not keeping up with the reading I will supplement the information about what is going on in the text and speak with each student individually at the end of class.

3 min: Wrap up – no homework

Day 7 (Tuesday)

3 min: Attendance

Distribute assignment sheet and rubric for grading. (Appendices I & J) Due on Day 10 (Friday.)

15 minutes: Tool sharpening: remind them that the Gateway and CRCT are coming up in 6 weeks. Provide a brief review on grading rubric for the Gateway. Answer questions to put them at ease. Discuss collage activity assignment and explain grading rubric. Remind them that this assessment is going to be a major grade and will be presented and collected on Day 10.

20 minutes: Continue discussion on stereotypes and discuss quote:

“When he gave us our air-rifles Atticus wouldn’t teach us to shoot. Uncle Jack instructed us in the rudiments thereof; he said Atticus wasn’t interested in guns. Atticus said to Jem, “I’d rather you shot at tin cans in the back yard, but I know you’ll go after birds. Shoot all the bluejays you want, if you can hit ‘em, but remember it’s a sin to kill a mockingbird.” That was the only time I ever hear Atticus say it was a sin to do something, and I asked Miss Maudie about it. “You’re father’s right,” she said. “Mockingbirds don’t do one thing but make music for us to enjoy. They don’t eat up people’s gardens, don’t nest in corncribs, they don’t do one thing but sing their hearts out for us. That’s why it’s a sin to kill a mocking bird.” (98)

5 min: Ask them to take out their lists from Day 5 and recall their information regarding the film clips. Have them list as many words as they can to describe the roles of men and women in TKAM.

2 min: Wrap up – HW: Read chapters 11 & 12

Day 8 (Wednesday)

3 min: Attendance

20 minutes: Distribute *My Humps* (Appendix C) song lyrics and explicate. Discuss how pop culture in 2005 depicts women. Have them recall other examples of videos on MTV and ask them to describe the clothing they see on the dancers and singers.

30 minutes: Tool sharpening: Paraphrasing activity. Pick 5 quotes from chapters 1-12 and paraphrase their meaning. Have them hand this activity in for a daily participation grade. Discuss the previous evenings reading and answer plot clarification questions.

2 min: Wrap up – HW: Read chapters 13 & 14

Day 9 (Thursday)

3 min: Attendance

15 minutes: Discuss roles of men and women in 1930's in comparison to those of men and women in 2005. Now that they have seen a chronological view of gender representations have them write a one page paper describing their understanding of the roles men and women play in society today. Take up paper for a weekly writing grade.

30 minutes: Go to computer lab and have students work on their electronic collage of pictures of men and women at work in the 1930's vs. 2005.

2 min: Wrap up – HW: Read chapters 15 & 16

Day 10 (Friday)

3 min: Attendance

10 minutes: Vocab test

40 minutes: Five minute student presentations of electronic collages. Pause and reflect throughout period to answer student inquiry about why men and women have acquired the roles they currently adhere to. Tie this into history and explain how gender roles have been in place throughout history. In addition, explain that not all cultures embrace the same gender roles. Discuss that in some societies women have more “masculine duties” and men take on more “feminine” tasks.

2 min: Wrap up. HW: Ask students to bring examples of gender roles around the globe.

Week 3

Day 11 (Monday☺)

3 min: Attendance

10 min: Ask students about their findings over the weekend. Inquire on what they found. Ask who found the most interesting gender difference and who found the most similar. Discuss fairy tales, inviting students to contribute titles of the tales they know. What are the characteristics of a fairy tale? Where do we see fairy tales?

15 min – Group Work – Students get into self-chosen groups of about three or four and work on writing out the elements of one of the tales listed in the previous activity (i.e. characters, events, setting, background, problem, solution, ending, and if you had to write the moral of this story, what would it be?). Sample tales: Cinderella; Little Red Riding Hood; the Frog King; Puss in Boots, Hansel and Gretel, Sleeping Beauty.

15 min: Discuss and chart the aspects of the fairy tales. What do similarities do we see when we do this? What/who is missing? What are the characteristics of the main characters?

10 min: Reader Response Journaling – suggested topic – Do you think that Scout identifies with the characters Cinderella, Little Red Riding Hood, or Sleeping Beauty? Why or why not?

2 min: Wrap up; HW – Read TKAM Chapters 17 & 18

Day 12 (Tuesday)

3 min: Attendance

15 min: Discussion of writing prompt from previous class – Do you think that Scout identifies with Cinderella, Little Red Riding Hood, or Sleeping Beauty? Why or why not? In these last

two chapters, we learned a lot about Mayella Ewell. How would you describe her? Do you think that she identifies with the female fairy tale characters? Why or why not?

20 min: Read aloud: “That Awful Cinderella” by Alvin Granowsky and discuss the differences between this story and the previous Cinderella stories students have heard before. How do you feel about the different characters in this story? Is that different from previously? Why? What made the difference? Discuss perspective and point of view. From whose perspective was the previous story told? Who did you imagine the narrator to be?

10 min: Briefly talk about Point of view and perspective in TKAM. How might the book have been different if told by Atticus? Bob Ewell? Jem? Aunt Alexandra?

2 min: Wrap up; HW – Read chapters 19 & 20; bring in two quotes you felt were significant from the trial for discussion.

Day13 (Wednesday)

3 min: Attendance

20 min: Reader Response Journaling – suggested topics – discuss the trial, Tom Robinson, the Ewells, Dolphus Raymond, or the quote “Maycomb gave them Christmas baskets, welfare money, and the back of its hand.” (p.218)

15 min: Discussion of journal entries and quotes – Students will volunteer quotes for discussion about the trial.

15 min: Begin reading chapters 21& 22 aloud in class.

2 min: Wrap up; HW – Finish reading chapters 21 & 22.

Day 14 (Thursday)

3 min: Attendance

10 min: Read “Little Red Cap” by Max Von der Grun (translated by Jack Zipes) as a class.

15 min: Discuss “Little Red Cap” – How is it different from the Little Red Riding Hood you may remember from youth? How is it similar? What might the red cap symbolize?

15 min: Group discussion – What parallels can you make between this fairy tale and the characters, events, or situations in TKAM? Students will brainstorm at least 2 parallels and explain why they came to that conclusion.

10 min: Groups present their findings to the class for whole class discussion.

2 min: Wrap up; HW – Finish reading chapters 23 &24 – Students should bring in 2 thoughtful questions about the reading.

Day 15 (Friday)

3 min: Attendance

15 min: Read Jane Yolen’s poem “Fat is Not a Fairy Tale” (Appendix A) aloud and discuss relevance to Scout’s plight in To Kill a Mockingbird, especially with respect to chapters 23 and 24.

15 min: Distribute copies of Denise Duhamel’s poem “Buddhist Barbie” (Appendix A) for students to read and discuss in groups with the following questions in mind:

- What are the similarities and differences between the two poems?
 - What tension does the poem address?
 - Connection to TKAM: Does Jem feel the same pressures Scout does? Why or why not? What pressures do each of the children feel from the outside world according to their gender?
- 20 min: Discuss chapters 23 & 24, focusing on students questions. The recurrence of the themes of gender and its relation to class (what does it mean to “be a lady”), and “walking in another’s shoes” are some possible discussion points.

2 min: Wrap up

Week 4

Day 16 (Monday☺)

3 min: Attendance—Pass out work sheet introducing character web activity

10 min: As we are concluding the remaining chapters of TKAM students will be asked to create a character web of all the important characters they have come in contact with in the story. First, the character web shall be explained in regards to what it should look like and what its purpose is.

15 min: Students will be allowed to work individually on their character webs and begin sketching out some of the key figures in the book.

15 min: Whole class discussion and creation of character web on dry erase board for all students to see in case they were having trouble initially getting started.

10 min: students are asked to spend the remaining time finishing their character webs with a neighbor. If they don’t finish, that’s okay, they can turn in what they have. The purpose of this activity is to get them thinking about key characteristics of prominent figures in TKAM.

2 min: Wrap up—read “A & P” (Appendix E) by John Updike

Day 17 (Tuesday)

3 min: Attendance

10 min: Using PowerPoint and internet technology, give a brief presentation of who John Updike was and when “A & P” was written.

20 min: Play audio version of John Updike’s “A & P”

10 min: Discuss story, rehashing what occurred and if students would have done the same thing in Sammy’s position.

10 min: Students are asked to write about any part time jobs they have had, what they think about working in general, Why do it? What do we gain by having these sorts of jobs? Do males and females seek out the same kind of part time jobs? Switch the gender of the main figures in “A & P.” How would the story be different? How would it be the same? And go into why teens typically do not have these kinds of jobs for an extended period of time.

2 min: Wrap up—read TKAM 25-27

Day 18 (Wednesday)

3 min: Attendance—writing lesson topic posed on dry erase board, “What would Scout do if she were in Sammy’s position at the A&P? Feel free to switch the gender of the girls at the store to boys if you want, but you do don’t have to if you don’t want to. The main purpose of this writing topic is to think about the situation like you were in Scout’s shoes.

5 min: Students are given this time to write at least 5 good sentences about the writing lesson topic.

15 min: Go around the room while each student reads their response to the writing lesson topic.

2 min: Pass out examples of good news, bad news, and persuasive letters to students.

8 min: As a class, look at each kind of letter pointing some of the distinguishing factors of each letter.

5 min: Explain assignment to students: Students will be choosing one of these types of letters to either take on the role of Sammy and write a letter to his boss, or take on the role of Scout and write a letter to her father. Examples will be provided to illustrate topics the students may choose to address like an apology to Sammy’s boss, or the possibility of Sammy asking for his job back. Students may also want to take on the role of Atticus or Jem, and write a letter in relation to one of their dilemmas.

15 min: Students are given the rest of class to start working on their letters. During this time, the rubric will also be given out to students allowing them to see how much effort the subsequent grades require.

2 min: Wrap up—write rough draft of letter

Day 19 (Thursday)

3 min: Attendance

5 min: Students will draw a name out of a hat containing the name of one of their fellow classmates. This person will be their peer editing partner.

10 min: Students will be asked to get together with this partner and share their progress in reference to what kind of letter they have written and what topic they have decided to write about.

5 min: Question posed to the whole class: Do you think Scout and Sammy could be, or would even want to be friends. Why or Why not? Students will be given a few minutes to write about this topic.

15 min: Students get into small groups of their choosing and discuss their responses.

5 min: Come together as a whole class as each group shares an overall response they agree on.

10 min: Pass out permission slip about the movie “Fight Club,” conveying that the class will be watching a school appropriate scene from the movie with Edward Norton and Brad Pitt. The scene they will be watching addresses the idea of what a “real man” is “supposed” to look like. Students will be reminded again of their letter assignment, and that it is due at the end of class on Friday.

2 min: Wrap up—HW finish letter

Day 20 (Friday)

3 min: Attendance—collect signed permission slips and pass out photocopied text of selected chapter from “Fight Club” to students.

10 min: Watch scene from “Fight Club.” (Appendix F) Students who did not bring back their signed permission slips will be asked to begin reading the photocopied chapter from “Fight Club”

5 min: Pass out compare and contrast work sheet to students in which they are asked to compare how men and women are represented in TKAM, “A & P,” and “Fight Club.”

15 min: As a class, we will discuss the different representations of men and women, filling out our compare and contrast sheets as we go.

20 min: Students will be allowed to polish up their letters, revise, and make whatever final adjustments they need to their letter before turning it in. If need be, they will be granted access to computers in the classroom or in the computer lab.

2 min: Wrap up—HW: Finish TKAM 28-31 and have a good weekend!!!

Day 21

3 min: Attendance

20 min: Introduce Best Works Portfolio. This includes passing out a copy of the assignment and accompanying rubric to each student. Once each student receives a copy, I will go over the entire assignment with my class.

30 min: If students do not have all of their assignments with them, they will be given the opportunity to go to their lockers to retrieve their assignments, and if the assignments are not at school then the student(s) will have to work with what they do have at school. The remainder of the period will be devoted to allowing students to decide which 3 artifacts they want to include in their portfolio. The Due date (Friday) will be told to the students at this time, written on the board, and reiterated once again.

2 min: Wrap up—HW bring everything we have done for this unit with you to class tomorrow so you can begin working on your abstracts.

Day 22

3 min: Attendance

30 min: Give students about 15 minutes to write about their overall reactions to TKAM. They need to include at least four pertinent correlations to the book, and Instead of having students go first, I will share my reactions to the book first, and ask students who are comfortable to share their reactions, but regardless they will have to turn their responses in for both a reading check and participation grade.

20 min: The period will be spent in a writer’s workshop fashion where students work on their abstracts, peer edit, and ask the teacher for help. Students will again be reminded of the due date for this project, each student well be given a typed copy of when the assignment is due.

2 min: Wrap up

Day 23

3 min: Attendance

20 min: Students will finish up working on the abstracts for their artifacts.

20 min: I will present and give each student a copy of an example synthesis paper for their portfolio. We will go over the pros and cons, strengths and weaknesses of the paper before students are given the rest of class to begin working on their synthesis papers.

10 min: Students will start working on their synthesis papers.

2 min: Wrap up—HW reminder: Your portfolios are due at the beginning of class this Friday!!!

Day 24

3 min: Attendance

50 min: Students will be given the entire period to work on their synthesis papers. If this has not been clarified before, students will be able to use computers available in the classroom, or they will be allowed to go to the media center to write.

2 min: Wrap up—HW your portfolios are due at the beginning of class tomorrow!!!

Day 25

3 min: Attendance

45 min: Presentation of portfolios.

5 min: I will express my gratitude and appreciation for all of the students' hard work. Following those remarks, students will be invited to express their likes and dislikes of the assignment, and asked if they liked this sort of assessment better than the typical standardized test.

2 min: Wrap up

A recurring theme in the state of Georgia's ninth grade English curriculum revolves around the various aspects of technical writing. Fact sheets, "How to" guides, and different types of letters are a few items pertinent to this area. In our class, we shall implement an activity asking students to write a letter between characters in *To Kill a Mockingbird* and/or John Updike's "A&P."

Topics will be generated in class, and students will be encouraged to use class ideas or to consider the ideas from class to generate topics of their own. Letter options include that of good news, bad news, and persuasive. The choice shall remain open to the students, but criteria for each letter will be slightly different. However, all letters will be evaluated according to the same general rubric. Examples of each kind of letter (good, bad, persuasive) will be given out in class along with the rubric.

Teacher Name: Mr. Neumann

Student Name: _____

CATEGORY	4	3	2	1
Salutation and Closing	Salutation and closing have no errors in capitalization and punctuation.	Salutation and closing have 1-2 errors in capitalization and punctuation.	Salutation and closing have 3 or more errors in capitalization and punctuation.	Salutation and/or closing are missing.
Ideas	Ideas were expressed in a clear and organized fashion. It was easy to figure out what the letter was about.	Ideas were expressed in a pretty clear manner, but the Organization could have been better.	Ideas were somewhat organized, but were not very clear. It took more than one reading to figure out what the letter was about.	The letter seemed to be a collection of unrelated sentences. It was very difficult to figure out what the letter was about.
Format	Complies with all the requirements for a friendly letter.	Complies with almost all the requirements for a friendly letter.	Complies with several of the requirements for a friendly letter.	Complies with less than 75% of the requirements for a friendly letter.
Grammar & spelling (conventions)	Writer makes no errors in grammar or spelling.	Writer makes 1-2 errors in grammar and/or spelling.	Writer makes 3-4 errors in grammar and/or spelling.	Writer makes more than 4 errors in grammar and/or spelling.
Content Accuracy	The letter contains at least 5 accurate facts about the topic.	The letter contains 3-4 accurate facts about the topic.	The letter contains 1-2 accurate facts about the topic.	The letter contains no accurate facts about the topic.

“Buddhist Barbie” by Denise Duhamel

In the 5th century B.C.
an Indian philosopher
Gautama teaches “All is emptiness”
and “There is no self.”
In the 20th century A.D.
Barbie agrees, but wonders how a man
with such a belly could pose,
smiling, and without a shirt.

“Fat is Not a Fairy Tale” by Jane Yolen

I am thinking of a fairy tale,
Cinder Elephant,
Sleeping Tubby,
Snow Weight,
where the princess is not
anorexic, wasp-waisted,
flinging herself down the stairs.

I am thinking of a fairy tale,
Hansel and Great,
Rapoundsel,
Bounty and the Beast,
where the beauty has a pillowed breast,
and fingers plump as sausage.

I am thinking of a fairy tale
that is not yet written,
for a teller not yet born,
for a listener not yet conceived,
for a world not yet won,
where everything round is good:
the sun, wheels, cookies, and the princess.

“The Pink Car” by Mark Halliday

”The pink car is in my head.
It rolls calmly and calmly.
Across the carpet in 1957 and in my head.

Why is it pink? The question does not come up.
The pink car is just what it is and glad so.
Pink is its own color, of its own, being that.

(Pink not anything about sex
and not anything about femininity
and not anything about embarrassment or socialism
those meanings are from outside
whereas this pink car is not coming from an idea
it is a way of being itself.)

The pink car rolls slowly along a pale green lane
till it needs to go fast then it goes very fast
while still quiet. It knows what it is,
it is the pink car!

Along the lanes to be what it is
it goes around hard corners and far across a wide plain
and back again whenever it wants.

Other cars can be all those other colors
the pink car doesn't care they can be loud and big
the pink car doesn't care that is why it can roll
so quietly and go slow until it goes fast for awhile.

Other cars might honk their horns to seem big –
the pink car doesn't honk and doesn't worry
it just goes along the pale green lane
and around a sharp corner and down another lane
to stop in a special spot. Why is the spot special?
Because the pink car stopped there!

Stopping quiet but ready to go, to go
and be the pink car which is all it wants.
And when will I, when can
I ever be the man implied by this sedan?”

My Humps

-----*Black Eyed Peas*

What you gon' do with all that junk?
All that junk inside your trunk?
I'ma get, get, get, get, you drunk,
Get you love drunk off my hump.
My hump, my hump, my hump, my hump, my hump,
My hump, my hump, my hump, my lovely little lumps. (Check it out)

I drive these brothers crazy,
I do it on the daily,
They treat me really nicely,
They buy me all these ice-ys.
Dolce & Gabbana,
Fendi and then Donna
Karen, they be sharin'
All their money got me wearin'
Fly gearrr but I ain't askin,
They say they love my ass 'n,
Se7en Jeans, True Religion,
I say no, but they keep givin'
So I keep on takin'
And no I ain't takin'
We can keep on datin'
I keep on demonstrating.

My love, my love, my love, my love
You love my lady lumps,
My hump, my hump, my hump,
My humps they got u,
She's got me spending.
(Oh) Spendin' all your money on me and spending time on me.
She's got me spendin'.
(Oh) Spendin' all your money on me, on me, on me

What you gon' do with all that junk?
All that junk inside that trunk?
I'ma get, get, get, get, you drunk,
Get you love drunk off my hump.
What u gon' do with all that ass?
All that ass inside them jeans?
I'm a make, make, make, make you scream
Make u scream, make you scream.
Cos of my hump, my hump, my hump, my hump.
My hump, my hump, my hump, my lovely lady lumps. (Check it out)

I met a girl down at the disco.
She said hey, hey, hey yea let's go and stick yo giant penis up my ass.
I could be your baby, you can be my honey
Lets spend time not money.

I mix your milk wit my cocoa puff,
Milky, milky cocoa,
Mix your milk with my cocoa puff, milky, milky riiiiiiight.

They say I'm really sexy,
The boys they wanna sex me.
They always standing next to me,
Always dancing next to me,
Tryin' a feel my hump, hump.
Lookin' at my lump, lump.
U can look but you can't touch it,
If u touch it I'ma start some drama,
You don't want no drama,
No, no drama, no, no, no, no drama
So don't pull on my hand boy,
You ain't my man, boy,
I'm just tryn'a dance boy,
And move my hump.

My hump, my hump, my hump, my hump,
My hump, my hump, my hump, my hump, my hump, my hump.
My lovely lady lumps x3
In the back and in the front.
My lovin' got u,
She's got me spendin'.
(Oh) Spendin' all your money on me and spending time on me.
She's got me spendin'.
(Oh) Spendin' all your money on me, on me, on me.

What you gon do with all that junk?
All that junk inside that trunk?
I'ma get, get, get, get you drunk,
Get you love drunk off this hump.
What you gon' do wit all that breast?
All that breast inside that shirt?
I'ma make, make, make, make you work
Make you work, work, make you work.

She's got me spendin'.
Spendin all your money on me and spendin' time on me
She's got me spendin'.
Spendin' all your money on me, on me, on me.

"Why are boats referred to as "she?"

According to *Yarns of the Sea, Legends, Myths, and Superstitions*: Although women were considered to bring bad luck at sea, mariners always use the pronoun "she" when referring to their ships. Whether its proper name is masculine, or whether it is a Man O'War, a battleship or a nuclear submarine, a ship is always referred to as "she."

This old tradition is thought to stem from the fact that in the Romance languages, the word for "ship" is always in the feminine. For this reason, Mediterranean sailors always refer to their ship as "she." The practice was adopted over the centuries by their English-speaking counterparts.

One source suggests that a ship "was nearer and dearer to the sailor than anyone except his mother." What better reason to call his ship "she"?

apted from <http://www.boatsafe.com/kids/kidsquesshe.htm>

A&P

by John Updike

In walks these three girls in nothing but bathing suits. I'm in the third check-out slot, with my back to the door, so I don't see them until they're over by the bread. The one that caught my eye first was the one in the plaid green two-piece. She was a chunky kid, with a good tan and a sweet broad soft-looking can with those two crescents of white just under it, where the sun never seems to hit, at the top of the backs of her legs. I stood there with my hand on a box of HiHo crackers trying to remember if I rang it up or not. I ring it up again and the customer starts giving me hell. She's one of these cash-register-watchers, a witch about fifty with rouge on her cheekbones and no eyebrows, and I know it made her day to trip me up. She'd been watching cash registers forty years and probably never seen a mistake before.

By the time I got her feathers smoothed and her goodies into a bag -- she gives me a little snort in passing, if she'd been born at the right time they would have burned her over in Salem -- by the time I get her on her way the girls had circled around the bread and were coming back, without a pushcart, back my way along the counters, in the aisle between the check-outs and the Special bins. They didn't even have shoes on. There was this chunky one, with the two-piece -- it was bright green and the seams on the bra were still sharp and her belly was still pretty pale so I guessed she just got it (the suit) -- there was this one, with one of those chubby berry-faces, the lips all bunched together under her nose, this one, and a tall one, with black hair that hadn't quite frizzed right, and one of these sunburns right across under the eyes, and a chin that was too long -- you know, the kind of girl other girls think is very "striking" and "attractive" but never quite makes it, as they very well know, which is why they like her so much -- and then the third one, that wasn't quite so tall. She was the queen. She kind of led them, the other two peeking around and making their shoulders round. She didn't look around, not this queen, she just walked straight on slowly, on these long white prima donna legs. She came down a little hard on her heels, as if she didn't walk in her bare feet that much, putting down her heels and then letting the weight move along to her toes as if she was testing the floor with every step, putting a little deliberate extra action into it. You never know for sure how girls' minds work (do you really think it's a mind in there or just a little buzz like a bee in a glass jar?) but you got the idea she had talked the other two into coming in here with her, and now she was showing them how to do it, walk slow and hold yourself straight.

She had on a kind of dirty-pink -- beige maybe, I don't know -- bathing suit with a little nubble all over it and, what got me, the straps were down. They were off her shoulders looped loose around the cool tops of her arms, and I guess as a result the suit had slipped a little on her, so all around the top of the cloth there was this shining rim. If it hadn't been there you wouldn't have known there could have been anything whiter than those shoulders. With the straps pushed off, there was nothing between the top of the suit and the top of her head except just her, this clean bare plane of the top of her chest down from the shoulder bones like a dented sheet of metal tilted in the light. I mean, it was more than pretty.

She had sort of oaky hair that the sun and salt had bleached, done up in a bun that was unravelling, and a kind of prim face. Walking into the A & P with your straps down, I suppose it's the only kind of face you *can* have. She held her head so high her neck, coming up out of those white shoulders, looked kind of stretched, but I didn't mind. The longer her neck was, the more of her there was.

She must have felt in the corner of her eye me and over my shoulder Stokesie in the second slot watching, but she didn't tip. Not this queen. She kept her eyes moving across the racks, and stopped, and turned so slow it made my stomach rub the inside of my apron, and buzzed to the other two, who kind of huddled against her for relief, and they all three of them went

up the cat-and-dog-food-breakfast-cereal-macaroni-ri ce-raisins-seasonings-spreads-spaghetti-soft drinks- rackers-and- cookies aisle. From the third slot I look straight up this aisle to the meat counter, and I watched them all the way. The fat one with the tan sort of fumbled with the cookies, but on second thought she put the packages back. The sheep pushing their carts down the aisle -- the girls were walking against the usual traffic (not that we have one-way signs or anything) -- were pretty hilarious. You could see them, when Queenie's white shoulders dawned on them, kind of jerk, or hop, or hiccup, but their eyes snapped back to their own baskets and on they pushed. I bet you could set off dynamite in an A & P and the people would by and large keep reaching and checking oatmeal off their lists and muttering "Let me see, there was a third thing, began with A, asparagus, no, ah, yes, applesauce!" or whatever it is they do mutter. But there was no doubt, this jiggled them. A few house-slaves in pin curlers even looked around after pushing their carts past to make sure what they had seen was correct.

You know, it's one thing to have a girl in a bathing suit down on the beach, where what with the glare nobody can look at each other much anyway, and another thing in the cool of the A & P, under the fluorescent lights, against all those stacked packages, with her feet paddling along naked over our checkerboard green-and-cream rubber-tile floor.

"Oh Daddy," Stokesie said beside me. "I feel so faint."

"Darling," I said. "Hold me tight." Stokesie's married, with two babies chalked up on his fuselage already, but as far as I can tell that's the only difference. He's twenty-two, and I was nineteen this April.

"Is it done?" he asks, the responsible married man finding his voice. I forgot to say he thinks he's going to be manager some sunny day, maybe in 1990 when it's called the Great Alexandrov and Petrooshki Tea Company or something.

What he meant was, our town is five miles from a beach, with a big summer colony out on the Point, but we're right in the middle of town, and the women generally put on a shirt or shorts or something before they get out of the car into the street. And anyway these are usually women with six children and varicose veins mapping their legs and nobody, including them, could care less. As I say, we're right in the middle of town, and if you stand at our front doors you can see two banks and the Congregational church and the newspaper store and three real-estate offices and about twenty-seven old free-loaders tearing up Central Street because the sewer broke again. It's not as if we're on the Cape; we're north of Boston and there's people in this town haven't seen the ocean for twenty years.

The girls had reached the meat counter and were asking McMahan something. He pointed, they pointed, and they shuffled out of sight behind a pyramid of Diet Delight peaches. All that was left for us to see was old McMahan patting his mouth and looking after them sizing up their joints. Poor kids, I began to feel sorry for them, they couldn't help it.

Now here comes the sad part of the story, at:least my family says it's sad but I don't think it's sad myself. The store's pretty empty, it being Thursday afternoon, so there was nothing much to do except lean on the register and wait for the girls to show up again. The whole store was like a pinball machine and I didn't know which tunnel they'd come out of. After a while they come around out of the far aisle, around the light bulbs, records at discount of the Caribbean Six or Tony Martin Sings or some such gunk you wonder they waste the wax on, sixpacks of candy bars, and plastic toys done up in cellophane that fall apart when a kid looks at them anyway. Around they come, Queenie still leading the way, and holding a little gray jar in her hand. Slots Three through Seven are unmanned and I could see her wondering between Stokes and me, but Stokesie with his usual luck draws an old party in baggy gray pants who stumbles up with four giant cans of pineapple juice (what do these

bums *do* with all that pineapple juice' I've often asked myself) so the girls come to me. Queenie puts down the jar and I take it into my fingers icy cold. Kingfish Fancy Herring Snacks in Pure Sour Cream: 49¢. Now her hands are empty, not a ring or a bracelet, bare as God made them, and I wonder where the money's coming from. Still with that prim look she lifts a folded dollar bill out of the hollow at the center of her nubbled pink top. The jar went heavy in my hand. Really, I thought that was so cute.

Then everybody's luck begins to run out. Lengel comes in from haggling with a truck full of cabbages on the lot and is about to scuttle into that door marked MANAGER behind which he hides all day when the girls touch his eye. Lengel's pretty dreary, teaches Sunday school and the rest, but he doesn't miss that much. He comes over and says, "Girls, this isn't the beach."

Queenie blushes, though maybe it's just a brush of sunburn I was noticing for the first time, now that she was so close. "My mother asked me to pick up a jar of herring snacks." Her voice kind of startled me, the way voices do when you see the people first, coming out so flat and dumb yet kind of tony, too, the way it ticked over "pick up" and "snacks." All of a sudden I slid right down her voice into her living room. Her father and the other men were standing around in ice-cream coats and bow ties and the women were in sandals picking up herring snacks on toothpicks off a big plate and they were all holding drinks the color of water with olives and sprigs of mint in them. When my parents have somebody over they get lemonade and if it's a real racy affair Schlitz in tall glasses with "They'll Do It Every Time" cartoons stencilled on.

"That's all right," Lengel said. "But this isn't the beach." His repeating this struck me as funny, as if it had just occurred to him, and he had been thinking all these years the A & P was a great big dune and he was the head lifeguard. He didn't like my smiling -- as I say he doesn't miss much -- but he concentrates on giving the girls that sad Sunday-school-superintendent stare.

Queenie's blush is no sunburn now, and the plump one in plaid, that I liked better from the back -- a really sweet can -- pipes up, "We weren't doing any shopping. We just came in for the one thing."

"That makes no difference," Lengel tells her, and I could see from the way his eyes went that he hadn't noticed she was wearing a two-piece before. "We want you decently dressed when you come in here."

"We are decent," Queenie says suddenly, her lower lip pushing, getting sore now that she remembers her place, a place from which the crowd that runs the A & P must look pretty crummy. Fancy Herring Snacks flashed in her very blue eyes.

"Girls, I don't want to argue with you. After this come in here with your shoulders covered. It's our policy." He turns his back. That's policy for you. Policy is what the kingpins want. What the others want is juvenile delinquency.

All this while, the customers had been showing up with their carts but, you know, sheep, seeing a scene, they had all bunched up on Stokesie, who shook open a paper bag as gently as peeling a peach, not wanting to miss a word. I could feel in the silence everybody getting nervous, most of all Lengel, who asks me, "Sammy, have you rung up this purchase?"

I thought and said "No" but it wasn't about that I was thinking. I go through the punches, 4, 9, GROC, TOT -- it's more complicated than you think, and after you do it often enough, it begins to make a little song, that you hear words to, in my case "Hello (*bing*) there, you (*gung*) hap-py pee-pul (*splat*)"-the splat being the drawer flying out. I uncrease the bill, tenderly as

you may imagine, it just having come from between the two smoothest scoops of vanilla I had ever known were there, and pass a half and a penny into her narrow pink palm, and nestle the herrings in a bag and twist its neck and hand it over, all the time thinking.

The girls, and who'd blame them, are in a hurry to get out, so I say "I quit" to Lengel quick enough for them to hear, hoping they'll stop and watch me, their unsuspected hero. They keep right on going, into the electric eye; the door flies open and they flicker across the lot to their car, Queenie and Plaid and Big Tall Goony-Goony (not that as raw material she was so bad), leaving me with Lengel and a kink in his eyebrow.

"Did you say something, Sammy?"

"I said I quit."

"I thought you did."

"You didn't have to embarrass them."

"It was they who were embarrassing us."

I started to say something that came out "Fiddle-de-doo." It's a saying of my grand- mother's, and I know she would have been pleased.

"I don't think you know what you're saying," Lengel said.

"I know you don't," I said. "But I do." I pull the bow at the back of my apron and start shrugging it off my shoulders. A couple customers that had been heading for my slot begin to knock against each other, like scared pigs in a chute.

Lengel sighs and begins to look very patient and old and gray. He's been a friend of my parents for years. "Sammy, you don't want to do this to your Mom and Dad," he tells me. It's true, I don't. But it seems to me that once you begin a gesture it's fatal not to go through with it. I fold the apron, "Sammy" stitched in red on the pocket, and put it on the counter, and drop the bow tie on top of it. The bow tie is theirs, if you've ever wondered. "You'll feel this for the rest of your life," Lengel says, and I know that's true, too, but remembering how he made that pretty girl blush makes me so scrunchy inside I punch the No Sale tab and the machine whirs "pee-pul" and the drawer splats out. One advantage to this scene taking place in summer, I can follow this up with a clean exit, there's no fumbling around getting your coat and galoshes, I just saunter into the electric eye in my white shirt that my mother ironed the night before, and the door heaves itself open, and outside the sunshine is skating around on the asphalt.

I look around for my girls, but they're gone, of course. There wasn't anybody but some young married screaming with her children about some candy they didn't get by the door of a powder-blue Falcon station wagon. Looking back in the big windows, over the bags of peat moss and aluminum lawn furniture stacked on the pavement, I could see Lengel in my place in the slot, checking the sheep through. His face was dark gray and his back stiff, as if he'd just had an injection of iron, and my stomach kind of fell as I felt how hard the world was going to be to me hereafter.

CHAPTER ONE : FIGHT CLUB

By: Chuck Palahniuk

Tyler gets me a job as a waiter, after that Tyler's pushing a gun in my mouth and saying, the first step to eternal life is you have to die. For a long time though, Tyler and I were best friends. People are always asking, did I know about Tyler Durden.

The barrel of the gun pressed against the back of my throat, Tyler says, "We really won't die."

With my tongue I can feel the silencer holes we drilled into the barrel of the gun. Most of the noise a gunshot makes is expanding gases, and there's the tiny sonic boom a bullet makes because it travels so fast. To make a silencer, you just drill holes in the barrel of the gun, a lot of holes. This lets the gas escape and slows the bullet to below the speed of sound.

You drill the holes wrong and the gun will blow off your hand. "This isn't really death," Tyler says. "We'll be legend. We won't grow old."

I tongue the barrel into my cheek and say, Tyler, you're thinking of vampires. The building we're standing on won't be here in ten minutes. You take a 98-percent concentration of fuming nitric acid and add the acid to three times that amount of sulfuric acid. Do this in an ice bath. Then add glycerin drop-by-drop with an eye dropper. You have nitroglycerin.

I know this because Tyler knows this.

Mix the nitro with sawdust, and you have a nice plastic explosive. A lot of folks mix their nitro with cotton and add Epsom salts as a sulfate. This works too. Some folks, they use paraffin mixed with nitro. Paraffin has never, ever worked for me.

So Tyler and I are on top of the Parker-Morris Building with the gun stuck in my mouth, and we hear glass breaking. Look over the edge. It's a cloudy day, even this high up. This is the world's tallest building, and this high up the wind is always cold. It's so quiet this high up, the feeling you get is that you're one of those space monkeys. You do the little job you're trained to do.

Pull a lever.

Push a button.

You don't understand any of it, and then you just die.

One hundred and ninety-one floors up, you look over the edge of the roof and the street below is mottled with a shag carpet of people, standing, looking up. The breaking glass is a window right below us. A window blows out the side of the building, and then comes a file cabinet big as a black refrigerator, right below us a six-drawer filing cabinet drops right out of the cliff face of the building, and drops turning slowly, and drops getting smaller, and drops disappearing into the packed crowd.

Somewhere in the one hundred and ninety-one floors under us, the space monkeys in the Mischief Committee of Project Mayhem are running wild, destroying every scrap of history.

That old saying, how you always kill the one you love, well, look, it works both ways.

With a gun stuck in your mouth and the barrel of the gun between your teeth, you can only talk in vowels.

We're down to our last ten minutes.

Another window blows out of the building, and glass sprays out, sparkling flock-of-pigeons style, and then a dark wooden desk pushed by the Mischief Committee emerges inch by inch from the side of the building until the desk tilts and slides and turns end-over-end into a magic flying thing lost in the crowd.

The Parker-Morris Building won't be here in nine minutes. You take enough blasting gelatin and wrap the foundation columns of anything, you can topple any building in the world. You have to tamp it good and tight with sandbags so the blast goes against the column and not out into the parking garage around the column.

This how-to stuff isn't in any history book.

The three ways to make napalm: One, you can mix equal parts of gasoline and frozen orange juice concentrate. Two, you can mix equal parts of gasoline and diet cola. Three, you can dissolve crumbled cat litter in gasoline until the mixture is thick.

Ask me how to make nerve gas. Oh, all those crazy car bombs. Nine minutes. The Parker-Morris Building will go over, all one hundred and ninety-one floors, slow as a tree falling in the forest. Timber. You can topple anything. It's weird to think the place where we're standing will only be a point in the sky. Tyler and me at the edge of the roof, the gun in my mouth, I'm wondering how clean this gun is.

We just totally forget about Tyler's whole murder-suicide thing while we watch another file cabinet slip out the side of the building and the drawers roll open midair, reams of white paper caught in the updraft and carried off on the wind.

Eight minutes.

Then the smoke, smoke starts out of the broken windows. The demolition team will hit the primary charge in maybe eight minutes. The primary charge will blow the base charge, the foundation columns will crumble, and the photo series of the Parker-Morris Building will go into all the history books.

The five-picture time-lapse series. Here, the building's standing. Second picture, the building will be at an eighty-degree angle. Then a seventy-degree angle. The building's at a forty-five-degree angle in the fourth picture when the skeleton starts to give and the tower gets a slight arch to it. The last shot, the tower, all one hundred and ninety-one floors, will slam down on the national museum which is Tyler's real target.

"This is our world, now, our world," Tyler says, "and those ancient people are dead."

If I knew how this would all turn out, I'd be more than happy to be dead and in Heaven right now.

Seven minutes.

Up on top of the Parker-Morris Building with Tyler's gun in my mouth. While desks and

filing cabinets and computers meteor down on the crowd around the building and smoke funnels up from the broken windows and three blocks down the street the demolition team watches the clock, I know all of this: the gun, the anarchy, the explosion is really about Marla Singer.

Six minutes.

We have sort of a triangle thing going here. I want Tyler. Tyler wants Marla. Marla wants me.

I don't want Marla, and Tyler doesn't want me around, not anymore. This isn't about love as in caring. This is about property as in ownership.

Without Marla, Tyler would have nothing.

Five minutes.

Maybe we would become a legend, maybe not. No, I say, but wait. Where would Jesus be if no one had written the gospels?

Four minutes.

I tongue the gun barrel into my cheek and say, you want to be a legend, Tyler, man, I'll make you a legend. I've been here from the beginning.

I remember everything.

Three minutes.

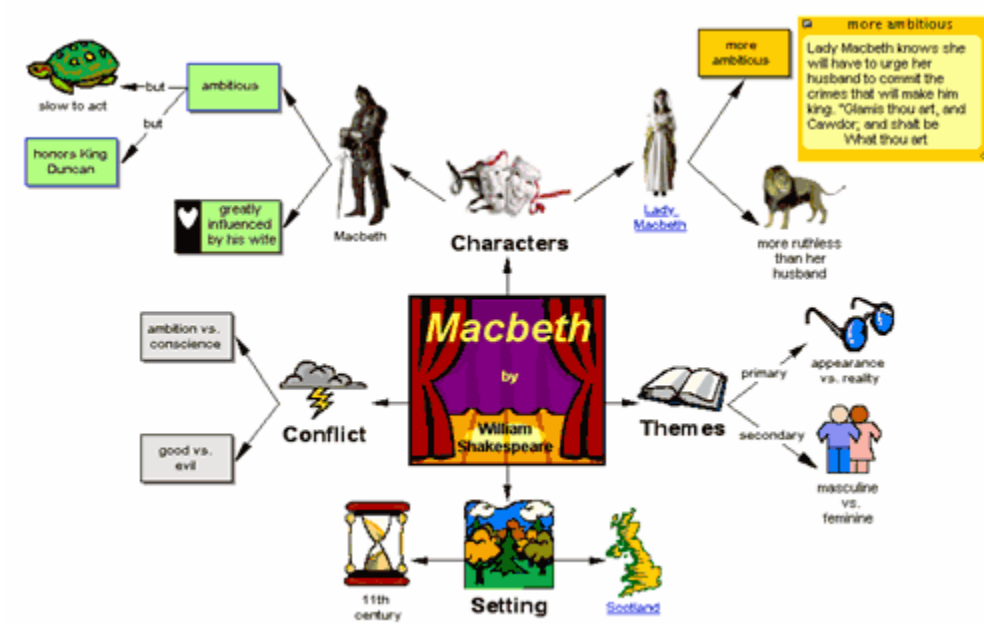
Copyright 1996 Chuck Palahniuk

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Appendix G

CHARACTER WEB

Macbeth Example :
Ambitious visual representation
of where a character web can take a student.



...borrowed from

http://www.inspiration.com/productinfo/inspiration/using_insp/index.cfm?fuseaction=langarts

Vocabulary for *To Kill a Mockingbird*
Chapters 1-8

Chapter 1

- p. 3: assuaged, apothecary
- p. 4: taciturn, chattel, unsullied, dictum, strictures, dispatched
- p. 5: ambled, detention, dispatched
- p. 6: detachment
- p. 8: repertoire, malevolent, vapid
- p. 9: morbid, nocturnal, stealthy, mutilated, predilection
- p. 10: domiciled, flivver
- p. 11: intimidation, nebulous, transition
- p. 14: concession

Chapter 2

- p. 15: condescended, foray, transaction
- p. 16: apprehensively, indigenous, seceded, organize, cunning
- p. 17: literate, illicitly, sentimentality, union suit
- p. 20: entailment, scrip stamps
- p. 21: vexations, hilt, subsequent, mortification, similar
- p. 22: uninitiated, sojourn

Chapter 3

- p. 23: onslaught, speculation, dispensation, irked, cordially
- p. 24: expounding, erratic, tranquility
- p. 25: retrieved, sprint, iniquities, flinty, persevere
- p. 26: furor
- p. 27: contentious, condescension, contemptuous, diminutive
- p. 28: dispersed, fraught, monosyllabic
- p. 29: fractious, amiable, crackling bread
- p. 30: compromise, disapprobation
- p. 31: compromise, disapprobation
- p. 32: gravely, aloft, auspicious

Chapter 4

- p. 32: auspicious, evolved, expended, fruitless
- p. 34: wrought, tyranny
- p. 35: unanimous, scuppernongs, ethical
- p. 37: arbitrated, palette, skeetered, reluctantly
- p. 38: mortifying, ritual
- p. 39: phenomena, immune, parceled, Gothic, melancholy
- p. 40: evasion
- p. 41: quelling

Chapter 5

- p. 42: tacit, magisterial
- p. 43: benevolence
- p. 44: communion
- p. 45: incomprehensible
- p. 49: inquisitive, asinine, edification, quibbling

Chapter 6

p. 51: kudzu, prowess

p. 52: ramshackle, eerily

p. 55: dismemberment, malignant

p. 57: lattice, pilgrimage, desolate

Chapter 7

p. 59: delete

p. 60: honed

p. 61: ascertaining, cleaved, rendered, meditative

Chapter 8

p. 63: unfathomable, Rosetta Stone, aberrations

p. 64: touchous

p. 65: Appomattox, meteorological

p. 66: torso

p. 67: perpetrated, libel, caricatures

p. 68: hermaphrodite, morphodite, direst

p. 73: shambles, perplexity

Appendix I

Electronic Collage Project Roles of Men and Women in the 1930's vs. 2005

This project is designed to make you aware of the roles that pictures play in helping you understand how gender is represented by the media in society today. For this project you will design a collage of pictures you find on the internet and create an electronic project that will be presented in class.

Requirements:

All submissions will be designed in Power Point, submitted in electronic form and emailed to me before 5 p.m. on the day you present. No late work will be accepted.

Select 7 pictures that depict specific gender roles and write a 150 word essay for each picture on how you think it represents these roles in society. This means that I will receive seven (7) individual 150 word essays. All essays will be double spaced and written in a 12 pt., Times New Roman font with 1" margins. Any deviations from this requirement will result in lowering your grade one full letter grade. You may wish to list all essays consecutively in one document. This can be accomplished by identifying each picture with a number that corresponds to the enumerated picture on your Power Point presentation.

Pictures can be chosen from any time period but all subjects MUST be FULLY clothed.

You will be given 5 minutes to present your project and explain your discoveries to the entire class.

DUE DATE: Friday, Day 10

No Late Work Accepted

Appendix J

Electronic Collage – Rubric

Student Name: _____

- | | |
|-----------------------------------|---------|
| 1. Essay | ____/25 |
| 2. Formatting | ____/20 |
| 3. Number of Pictures | ____/10 |
| 4. Original Text | ____/20 |
| 5. Overall creativity/originality | ____/10 |
| 6. Explanation of analysis | ____/15 |

Comments:

Electronic Collage – Rubric

Student Name: _____

- | | |
|-----------------------------------|---------|
| 1. Essay | ____/25 |
| 2. Formatting | ____/20 |
| 3. Number of Pictures | ____/10 |
| 4. Original Text | ____/20 |
| 5. Overall creativity/originality | ____/10 |
| 6. Explanation of analysis | ____/15 |

Comments:

Electronic Collage – Rubric

Student Name: _____

- | | |
|-----------------------------------|---------|
| 1. Essay | ____/25 |
| 2. Formatting | ____/20 |
| 3. Number of Pictures | ____/10 |
| 4. Original Text | ____/20 |
| 5. Overall creativity/originality | ____/10 |
| 6. Explanation of analysis | ____/15 |

Comments:

Process Letter Writing Description