

Friendship: Understanding and Cultivating It

“I think this is the beginning of a beautiful friendship.”

Amy Bradick

December 3, 2009

LAE 4360

Table of Contents

Rationale.....	3
Goals and Objectives.....	11
Standards.....	12
Materials.....	15
Unit Outline.....	16
<i>Week 1.....</i>	<i>16</i>
<i>Week 2.....</i>	<i>18</i>
<i>Week 3.....</i>	<i>21</i>
<i>Week 4.....</i>	<i>24</i>
<i>Week 5.....</i>	<i>27</i>
References.....	28
Appendix.....	31
<i>Appendix A.....</i>	<i>31</i>
<i>Appendix B.....</i>	<i>32</i>
<i>Appendix C.....</i>	<i>33</i>
<i>Appendix D.....</i>	<i>34</i>
<i>Appendix E.....</i>	<i>35</i>
<i>Appendix F.....</i>	<i>36</i>
<i>Appendix G.....</i>	<i>37</i>
<i>Appendix H.....</i>	<i>39</i>
<i>Appendix I.....</i>	<i>40</i>
<i>Appendix J.....</i>	<i>41</i>
<i>Appendix K.....</i>	<i>42</i>
<i>Appendix L.....</i>	<i>43</i>
<i>Appendix M.....</i>	<i>45</i>
<i>Appendix N.....</i>	<i>46</i>
<i>Appendix O.....</i>	<i>48</i>

Rationale

This is a five-week unit designed for an eleventh grade class made up of twenty-four students with each class period being fifty minutes. Revolving around the concept of the importance of relativity in teaching students, this unit will focus on an important issue that is an aspect of everyday life for a teenager. This unit is built around the theme of friendship, how to understand it better and how to cultivate better friendships. Ideally, this unit would come towards the end of the year, as the students are about to embark upon their senior year in order to provide students with better tools for friendship making and keeping before their final year together. This is a subject pertinent to every student, and it is the perfect focus for a unit that will enable the students to establish connections to multiple forms of text and ultimately to each other.

According to Smagorinsky, “people learn by making, and reflecting on, things that they find useful and important” (Smagorinsky, xi). This is an important concept that drives the conception of this unit: connecting real life to students so that they can grow and learn. The theme of friendship is everywhere you look, in pop culture and in our own lives. Our friends are driving influences on our personal development, they have an effect on the people we become, and are therefore important members of our lives. Friendship is an especially relevant theme to a high school student, and it is with this idea in mind that this unit began to take shape and grow.

According to Smith and Doyle, “There is some empirical evidence that people who are able, and have the opportunity, to develop significant friendships are happier. If we follow the developmental models of friendship suggested by many social psychologists then there is also a case for the cultivation of friendship by educators as an important dynamic in the fostering of adulthood” (Doyle, Friendship and informal education). This unit is meant to focus on this concept and provide examples to the students that examine the concept of friendship so that they

can come up with their own definitions of friendship, examine the friendships they have, and use what they have learned to further their friend-making capabilities in the future.

Multiple texts on friendship will be used in this unit, the central text being the novel: *A Prayer for Owen Meany* by John Irving. This book presents the perfect example of what a long-lasting meaningful friendship is, as well as providing multiple discussion points for friendship and its true meaning. Although it is a long novel (over six hundred pages) it is an easy read that will inspire students with the story of a hero small in stature but large in spirit. The friendship that lies at the heart of this novel is complex and a truly inspirational read for anyone who has ever had a friend. Hopefully this novel will reach the students and give them more insight into the goal of this unit: defining friendship.

According to Donna Alvermann, “the youth of the so-called Net generation are engaging, often simultaneously, with multiple sign systems (image, print, sound, gesture, digital) and finding their own reasons for becoming literate” (Adolescent Literacy, 19). In keeping with the definition of twenty-first century literacy, it is our responsibility to provide students with a variety of texts, including art and film, in order to broaden their minds and increase their overall literacy that they need to be successful in this society. Not only will students be examining multiple texts, but through projects and in-class assignments they will also be creating original works of their own that will further connect them to the unit and the idea of exploring different texts. This thought is the catalyst for the use of multiple texts in order to better engage the students throughout the unit.

Fables, poems, paintings, songs, movies, and video clips from TV shows on friendship will be used throughout the unit in order to bring our examination of the theme of friendship full circle for the students. Contemporary movies and television shows as well as some older films

will be used in order to provide students with a visual connection to the theme as well as with a different kind of text to “read” and critique as literature. The use of contemporary items is meant to show students that it doesn’t have to be “old” to be considered literature, this will open up the concept that literature is all around us, and we read and critique it in even the most unlikely areas. Aesop’s “The Hare With Many Friends,” and “The Lion and the Mouse” along with an unknown author’s tale of Socrates, “A True Friend” will be the fables used in this unit to give students a moralistic viewpoint to friendship. These short stories will be used to give students a simpler look at friendship, one that is reminiscent of how they learned to share in kindergarten. It is the hopes that by connecting something as simple as a fable to an experience with a novel some of the more struggling readers can find a different approach to the lengthy novel. W.H. Auden’s, “For Friends Only” will be the poem used to analyze the common traits of a good friend in conjunction with the character traits of Owen and Johnny in the novel. Clips from *The Hills*, *Grey’s Anatomy*, and *Gossip Girl* along with the opening credits of *Friends* will be viewed. The clips from *The Hills* and *Gossip Girl* depict what happens when friends fight with one another, and sometimes end their friendship. The clips from *Friends* and *Grey’s Anatomy* depict the typical ideal friendship, and show the types of things friends do for each other. The lyrics to the song from the *Friends* opening credits, “I’ll Be There For You” by the Rembrandts will be closely read and examined as to how they define friendship; looking at what the words are really saying and why this song was picked by the producers of the show.

Clips from the movies *Simon Birch* and *Casablanca* (both rated PG), and the trailer from *Mean Girls* will also be viewed. *Simon Birch* will be used in conjunction with the reading because it is the film version of the novel. Key scenes will be played in order to help the students visualize the setting and characters. The final scene in *Casablanca* that includes the famous line

about friendship will be played and the importance of that line and how it relates to the meaning of friendship will be discussed. Picasso's painting, "Friendship" as well as Jiuari Rahman's painting of the same title will also be viewed to provide students with a work of art to analyze and literature and "read" for a common theme. These texts will be read and analyzed in order to better help students come up with their own definition and understanding of the meaning of friendship.

In regards to *A Prayer for Owen Meany*, there is some sensitive content that can be found in its pages. The reading level and maturity level is appropriate for the eleventh grade, but in any case, there are some issues that will detract from the main focus on the theme of friendship. Religion is a heavy focus of the novel, particularly concerning Owen's virgin birth. There is some controversy over how this will be portrayed to the readers, but it is important to the story and the relationship between the two main characters, Owen and Johnny, and it is an important aspect of their friendship. A general disclaimer about the religious content will be given when the novel is introduced, and it will be said that the main focus while reading should be on the main characters' friendship, not on any of the auxiliary themes. This also applies to the political aspects of the novel, mainly in regards to the Vietnam War. Both sides are presented, and will be great discussion tools; but they should not be thought of as gospel, they are merely aspects of the novel important to the author's development of his characters. For those students who are uncomfortable with the religious, spiritual, or political aspects of the novel, they will be allowed to discuss their grievances openly in their literature circles, and it will be another tool for establishing some connection to the text.

The novel also contains some foul language as well as references to drugs, alcohol, and sex. The foul language is not a focal point, nor is it recurring; it does not distract the reader, it is

merely said in dialogue. Students have already been exposed to foul language through various aspects of our culture, and being exposed to it while reading should not give it any more weight than necessary. Some people curse, and this is something that students should be exposed to in reading, but it will never be read aloud in class nor will it be used in discussion because in the few instances that cursing is used, it is not important to the main focus of the novel. When drugs and alcohol are mentioned, they are either examples of horror stories, or they are mere mentions of legal adult activities. These instances are not rampant throughout the novel, and they do not encourage the reader to model the activity in any way, shape, or form. Drugs and alcohol are issues students are faced with each and everyday, and the discussion the novel will provide on this will discourage the use of these substances. The sexual references are adolescent and are the basic insinuations that a sexual education class will have already covered. Students are already exposed to this in our culture, and the mentions of it in the novel are simple and highlight things that many of the students have experienced or will have experienced during their adolescence (wet dreams, etc). If any student is uncomfortable with any of these references, it will be yet another adding point to the discussion for the literature circles.

The video clips used from *The Hills* and *Grey's Anatomy*, are set at a bar, and alcohol is in the clips. All of the actors or people in the clips are of legal age and are not actually drinking in the clips. These are just the background and will not even figure into the discussion of what is being portrayed in each clip. The clip from *Gossip Girl* depicts minimal violence that does not result in any bloodshed, nor does it advocate the use of violence in any way. The "Friendship" painting by Picasso is abstract, and does feature two naked individuals, but there is no real definition to the shapes or body parts, nor is there any inappropriate body part being showed at all; the nudity will not detract from the true meaning of the painting.

Instruction will be student centered, using discussion (whole and small group) as the main focus to study and make connections to each text. A friendship survey will be taken at the beginning of the unit as a means to introduce the theme as well as provide the students with questions to ask when evaluating their own friendships. The unit will end in a culminating project that focuses on the main text, as well as each individual student's overall definition of friendship they have developed as a result of the unit. The culminating project will focus on Howard Gardner's theory of multiple intelligences (Gardner, 1983). The students will therefore be able to pick from options according to their own individual preferences (among a soundtrack, poem, or illustration) and what they would benefit the most from doing. This project will give the more creative students an outlet, and give the less creative students a chance to expand upon their creativity. This project will further enable the students to establish their own connections to the unit, making their work and progress that much more memorable and potentially permanent.

Literature circles will be used in conjunction with reading journals in order to provide students peer assisted learning in order to better connect to the texts examined in class and to make their reading of them more memorable. In *Bridging English*, literature circles are defined as providing: "a social and community context for reading, which involves continuous, recurring and recursive transactions among readers and the writer...As a result, literature circles can promote literacy, reasoning, civility, and broadmindedness" (Milner, 41). The idea is that through a collaborative exploration of the text, the students will learn and discover more with each other. This expands upon the ultimate goal of fostering better friendships by encouraging students to connect to each other as classmates through discussion and learning, and it provides an added bonus of fostering a better classroom environment.

Using Smagorinsky's model of literature circles, there will be a discussion director, a passage master, a connector, and an illustrator in each group (Smagorinsky, 44). This makes for a total of six groups of four. The discussion director will lead and control the discussion each day, having questions prepared before each session based on the reading. The passage master will find memorable parts in the reading and will select and read them for the rest of the group. The connector will make, "associations between the world of the text and the world of human affairs" (Smagorinsky, 44). The illustrator will draw a picture that is a symbol of the reading or shows some of the action that was read. Each reading assignment the members of the group will have different roles so that they all share the same experience and aren't doing the same thing for every group meeting. The groups will be responsible for taking their own notes and sharing some of their discussion with the rest of the class. The reading journals will be used in conjunction with the literature circles as a record keeper as well as a place for the students to store all of their thoughts on the texts throughout the unit. Each student will be required to prepare for their role in the literature circle in their journal, as well as discussing their own connections made to the text for each reading assignment. These journals will be checked and graded weekly for a total of ten points per entry and five points per literature circle discussion.

This unit focuses on an important aspect in every high school student's life: friends. Knowing how to build good and lasting friendships through examining the multiple texts in their literature circles is the aim of this unit. It is the hopes that the students will be able to take what they have learned in their connections to various types of text that deal with friendship and implement it in their lives so that they will make better decisions in regards to friendship. Coming up with their own definition that they can use to evaluate the relationships in their lives and whether they are meaningful or not as well as providing students with the tools to cultivate

better friendships is what this unit is all about, and its design is meant to ensure that this will be achieved by unit's end.

Goals and Objectives

Students will be able to...

Objectives:

- Examine and evaluate their own friendships
- List the criterion of a good friend
- List the criterion of a bad friend
- Discuss examples of friendship in their own lives
- Discuss examples of friendship in each other's lives
- Analyze examples of friendship in movies, books, television, songs, poems, and paintings
- Read assigned texts
- Participate in literature circles
- Respond in their reading journals to texts
- Create their own response (soundtrack, poem, or illustration) to *A Prayer for Owen Meany*

Owen Meany

Goals:

- Understand how to be a good friend
- Discover the meaning of friendship
- Understand how to resolve friendship conflicts
- Understand how to cultivate good friendships
- Define friendship
- Cultivate better friendships

Standards

Standard: The student demonstrates the ability to read grade level text orally with accuracy, appropriate rate, and expression.

- LA.1112.1.5.1 The student will adjust reading rate based on purpose, text difficulty, form, and style.

Standard: The student uses a variety of strategies to comprehend grade level text.

- LA.1112.1.7.1 The student will use background knowledge of subject and related content areas, prereading strategies (e.g., previewing, discussing, generating questions), text features, and text structure to make and confirm complex predictions of content, purpose, and organization of a reading selection
- LA.1112.1.7.2 The student will analyze the author's purpose and/or perspective in a variety of text and understand how they affect meaning
- LA.1112.1.7.3 The student will determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details and facts
- LA.1112.1.7.4 The student will identify cause-and-effect relationships in text
- LA.1112.1.7.5 The student will analyze a variety of text structures (e.g., comparison/contrast, cause/effect, chronological order, argument/support, lists) and text features (main headings with subheadings) and explain their impact on meaning in text
- LA.1112.1.7.6 –The student will analyze and evaluate similar themes or topics by different authors across a variety of fiction and nonfiction selections
- LA.1112.1.7.7 The student will compare and contrast elements in multiple texts

Standard: The student identifies analyzes, and applies knowledge of the elements of a variety of fiction and literary texts to develop a thoughtful response to a literary selection.

- LA.1112.2.1.1 The student will analyze and compare historically and culturally significant works of literature, identifying the relationships among the major genres (e.g., poetry, fiction, nonfiction, short story, dramatic literature, essay) and the literary devices unique to each, and analyze how they support and enhance the theme and main ideas of the text
- LA.1112.2.1.2 The student will analyze and compare a variety of traditional, classical, and contemporary literary works, and identify the literary elements of each (e.g., setting, plot, characterization, conflict)
- LA.1112.2.1.3 The student will analyze, compare, evaluate, and interpret poetry for the effects of various literary devices, graphics, structure, and theme to convey mood, meaning, and aesthetic qualities
- LA.1112.2.1.4 The student will analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme
- LA.1112.2.1.7 The student will analyze, interpret, and evaluate an author's use of descriptive language (e.g., tone, irony, mood, imagery, pun, alliteration, onomatopoeia, allusion), figurative language (e.g., symbolism, metaphor, personification, hyperbole), common idioms, and mythological and literary allusions, and explain how they impact

meaning in a variety of texts with an emphasis on how they evoke reader's emotions

Standard: The student will use prewriting strategies to generate ideas and formulate a plan.

- LA.1112.3.1.1 The student will prewrite by generating ideas from multiple sources (e.g., brainstorming, notes, journals, discussion, research materials or other reliable sources) based upon teacher-directed topics and personal interests;

Standard: The student will write a draft appropriate to the topic, audience, and purpose.

- LA.1112.3.2.2 The student will draft writing by establishing a logical organizational pattern with supporting details that are substantial, specific, and relevant

Standard: The student will edit and correct the draft for standard language conventions.

- LA.1112.3.4.3 The student will edit for correct use of punctuation, including commas, colons, semicolons, apostrophes, dashes, quotation marks, parentheses, ellipses, brackets, and underlining or italics
- LA.1112.3.4.4 The student will edit for correct use of grammar and usage, including but not limited to parts of speech, verb tense, noun/ pronoun agreement, subject/verb agreement, pronoun/antecedent agreement, parallel structure, modifier placement, comparative and superlative adjectives and adverbs, and unintended shift in person or tense
- LA.1112.3.4.5 The student will edit for correct use of varied sentence structure, including the elimination of dangling or misplaced modifiers, run-on or fused sentences, and unintended sentence fragments.

Standard: The student will write a final product for the intended audience.

- LA.1112.3.5.1 The student will prepare writing using technology in a format appropriate to the purpose (e.g., for display, multimedia);
- LA.1112.3.5.2 The student will include such techniques as principle of design (e.g., margins, tabs, spacing, and columns) and graphics (e.g., drawings, charts, graphs)
- LA.1112.3.5.3 The student will sharing with others, or submitting for publication.

Standard: The student develops and demonstrates creative writing.

- LA.1112.4.1.1 The student will write in a variety of expressive and reflective forms that uses a range of appropriate strategies and specific narrative techniques, employs literary devices, and sensory description
- LA.1112.4.1.2 The student will incorporate figurative language, emotions, gestures, rhythm, dialogue, characterization, plot, and appropriate format.

Standard: The student engages in the writing process and writes to communicate ideas and experiences.

- LA.1112.5.1.1 The student will use fluent and legible handwriting skills.

Standard: The student effectively applies listening and speaking strategies.

- LA.1112.5.2.1 The student will demonstrate effective listening skills and

behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations

- LA.1112.5.2.4 –The student will use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations
- LA.1112.5.2.5 - research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes

Materials

Novels:

A Prayer for Owen Meany by John Irving

Fables:

“A True Friend” by Unknown

“The Hare with Many Friends” by Aesop

“The Lion and the Mouse” by Aesop

Poems:

“For Friends Only” by W.H. Auden

Songs:

“I’ll Be There For You” by Rembrandts

Movies:

Casablanca

Mean Girls

Simon Birch

Television Shows:

Friends

Gossip Girl

Grey’s Anatomy

The Hills

Unit Outline

Week 1

Day 1 (Monday)

2 minutes: Daily attendance, housekeeping.

10 minutes: Pass out “Friendship Survey” (see Appendix A) and allow time for students to answer questions.

10 minutes: Go over results by marking on the board the number of students that answered each question. Discuss each question and the similarities among student answers.

10 minutes: Give students writing prompt: “Write about your best friend.” Instruct them to write as much as possible in five minutes. For the remaining five minutes, have them share what they wrote with a partner. Collect these writings and give participation points.

6 minutes: Play clip from *Casablanca*. Pause right after the line, “Louis, I think this is the beginning of a beautiful friendship.”

9 minutes: Say: “Everyone has experienced the goods and bads of friendship, and we are all different people because of it.” Explain to students that this is the theme of the next few weeks, discovering new things about our current friendships and how to make new ones. Ask them to write a one-word reaction to the unit and collect it.

Rest of class (about 3 minutes): Can be used towards any discussion that needs more time. Make sure to end class by telling students to get the book *A Prayer for Owen Meany* and a reading journal for the next day.

Day 2 (Tuesday)

2 minutes: Daily attendance, housekeeping.

10 minutes: Introduce novel *A Prayer for Owen Meany* (including sensitive elements of religion and politics, giving disclaimer that this is only a book and not fact) and put students into their literature circle groups (six groups of four). Have them introduce themselves and talk about what they think the book is about based on the title.

8 minutes: Pass out “Literature Circles” (see Appendix B) handout and the “Reading Journals” (see Appendix C) handout and explain the roles of each person. Explain that the reading journals are meant to be tools for students to use to complete their roles as well as to make their own connections to text.

10 minutes: Put Picasso's painting, "Friendship" (see Appendix D) on the doc cam and give students five minutes to just look at it write down what they think. Do not tell the students the title of the painting until they are done looking at it. Spend the rest of the five minutes asking for volunteers to talk about what they saw in the painting. Ask if knowing the title made them think any differently about the painting or not.

5 minutes: Give students background on Picasso, his friendship with Gertrude Stein and other ex-patriates. Now ask if the students think there is anything else behind the meaning of the painting. Do you think Picasso had anyone in mind? Or, is this a general view of friendship?

10 minutes: Pass out markers and construction paper. Have each literature circle group create their own artistic representation with the title "Friendship". Walk around and monitor groups, answering any questions and offering any help if necessary. Give eight minutes for creation and use the last two minutes to go around the room and have each group display their representation to the rest of the class.

Rest of class (about 5 minutes): Assign Chapter 1, "The Foul Ball" for reading and give students time in their literature circles to assign their first roles. Tell the students to begin picturing the character of Owen in their mind, and make this a not so subtle hint for the illustrators to think about illustrating him.

Day 3 (Wednesday)

2 minutes: Daily attendance, housekeeping.

8 minutes: Play clip from the movie *Simon Birch* that shows the scene where Johnny's mother is hit by the foul ball Owen hit.

10 minutes: Discuss the clip and the visualization of it compared to reading it on your own. Ask students if this movie gives them a good idea of how to visualize as they read (what Owen looks like and sounds like as well as the rest of the characters).

20 minutes: Give literature circles time to meet and discuss (about five minutes per role). During this time, walk around and monitor each group's progress. Taking notes on what is going on, paying particular attention to the dynamics of each group.

5 minutes: Give students time to make notes in their journal and reflect on their discussion.

Rest of class (about 5 minutes): Collect journals and give extra time to finish reflecting to any students who need it.

Day 4 (Thursday)

2 minutes: Daily attendance, housekeeping, pass back journals.

10 minutes: Ask students: “What is a good friend?” Write down their responses by creating a list on the board. Do this for about eight minutes, and then play the clip from *Grey’s Anatomy* (see Appendix E for links). Introduce the clip by saying that this is an example of a good friendship.

10 minutes: Ask students: “What is a bad friend?” Write down their responses by creating a list on the board next to the good friend list. Do this for about eight minutes, and then play the clip from *The Hills*. Introduce the clip by saying that this is an example of a bad friendship.

15 minutes: Spend time analyzing both lists as well as discussing both clips and how this reflects upon our definition of friendship. Ask if seeing a similar situation on TV or in a movie when you are going through the same thing changes your perspective at all; do you get more emotional or involved because you can relate to it?

10 minutes: Have students (in their literature circle groups) create a list of the five best qualities in a good friend, and the five worst qualities in bad friend. Have them put these lists in their reading journals. Walk around and monitor groups, answering any questions and offering any help if necessary.

Rest of class (about 3 minutes): Assign Chapter 2, “The Armadillo” for reading. Give groups time to pick their next roles.

Day 5 (Friday)

2 minutes: Daily attendance, housekeeping.

8 minutes: Play clip from the movie *Simon Birch* that shows the armadillo being introduced and becoming a favorite toy of Owen and Johnny’s.

10 minutes: Have literature circles get together and give them time to discuss how the clip altered their visualization while reading. Have them answer the question: “Is Owen in the movie how you pictured him in the novel?”

20 minutes: Give literature circles time to meet and discuss (about five minutes per role). During this time, walk around and monitor each group’s progress. Taking notes on what is going on, paying particular attention to the dynamics of each group.

5 minutes: Give students time to make notes in their journal and reflect on their discussion.

Rest of class (about 5 minutes): Collect journals and give extra time to finish reflecting to any students who need it.

Week 2

Day 6 (Monday)

2 minutes: Daily attendance, housekeeping, pass back journals.

5 minutes: Ask students: “What is a clique?” Give time for volunteers to answer.

10 minutes: Play trailer from *Mean Girls* (see Appendix E for link). Ask students to talk about similarities they see in school. Write down key words from discussion on the board.

15 minutes: Have students get into their literature circle groups and give them time to create a poem about high school cliques using the words on the board. Tell them it must be at least ten lines and that they all need to copy the poem into their reading journals. Walk around and monitor groups, answering any questions and offering any help if necessary.

12 minutes: Have groups read their poems aloud. Take time to discuss how each poem relates to the clip. Make sure to ask students if they want to share specific examples of how they have experienced cliques in high school.

Rest of class (about 6 minutes): Give any extra time needed to the discussions or poem sharing. Assign Chapter 3, “The Angel” for reading. Give groups time to pick roles for next meeting.

Day 7 (Tuesday)

2 minutes: Daily attendance, housekeeping.

5 minutes: Ask for a show of hands of how many people have lost someone close to them. Ask for those who have their hands up if a friend comforted them in their time of need to put their hands down.

5 minutes: Have students get in their literature circle groups and discuss the meaning of friendship when it comes to times of great need (death in the family, a problem you need help with, etc). Ask them to make a list of the words that come up in their reading journals.

20 minutes: Give literature circles time to meet and discuss (about five minutes per role). During this time, walk around and monitor each group’s progress. Taking notes on what is going on, paying particular attention to the dynamics of each group.

5 minutes: Have groups compare their notes on their own discussions about friendship during times of need to their discussion on the chapter. Ask them to find any similarities or differences between the discussions.

8 minutes: Give students time to make notes in their journal and reflect. Require a two to three sentence comparison of the two discussions and their similarities and/ore differences.

Rest of class (about 5 minutes): Give more time for reflection to students who need it. Collect journals at the end of class.

Day 8 (Wednesday)

2 minutes: Daily attendance, housekeeping, pass back journals.

10 minutes: Put the Rahman's painting titled, "Friendship" (see Appendix F) on the doc cam. Tell the students the title this time, and have them write down their feelings towards the painting. Ask students to think about Picasso's painting that was viewed last week and see if this painting of the same title evokes the same emotion.

5 minutes: Ask students to share what they thought about the painting. Make sure to ask about its connection to Picasso's painting.

10 minutes: Have students get into their literature circle groups and put both paintings side by side. Ask them to create a list (in their journals) of at least five similarities and five differences in the emotion felt from each painting.

8 minutes: Pass back the illustrations about friendship the groups made after looking at Picasso's poem. Ask students to compare their previous drawings to Rahman's painting. Have them write down the differences and similarities and tell them to be prepared to share with the class. Give students six minutes to analyze and spend the remaining two sharing their findings with the class.

Rest of class (about 5 minutes): Give extra time where needed for discussion. Assign Chapter 4, "The Little Lord Jesus" for reading.

Day 9 (Thursday)

2 minutes: Daily attendance, housekeeping.

5 minutes: Ask students: "What is the meaning of holidays?" Give time for volunteers to answer.

5 minutes: Have students get into their groups and discuss with each other what they do to celebrate for the holidays, or if they even celebrate them at all.

5 minutes: Now have students discuss what they do with their friends for the holidays. Do you celebrate together, or do you strictly spend time with family. Have students write down their answers to this.

20 minutes: Give literature circles time to meet and discuss (about five minutes per role). During this time, walk around and monitor each group's progress. Taking notes on what is going on, paying particular attention to the dynamics of each group.

8 minutes: Give students time to make notes in their journal and reflect. Require that they write two to three sentences on what the meaning of holidays in relation to friendship is in the novel.

Rest of class (about 5 minutes): Give extra time to reflect for students who need it. Collect journals at the end of class.

Day 10 (Friday)

2 minutes: Daily attendance, housekeeping, pass back journals.

5 minutes: Ask students: “What happens when you fight with a friend?” Give time for volunteers to answer.

10 minutes: Ask students what type of situations cause fights between friends. Write answers students give on the board.

5 minutes: Introduce the clip from *Gossip Girl* (see Appendix E for link) by saying this is an example of friends fighting. Play the clip.

10 minutes: Ask students to get into their literature circle groups and discuss any fights they have had with friends. Give students five minutes to do so. Then for the next five minutes, have students talk about what remedies were made after the fight.

10 minutes: Instruct the groups to take this time to prepare a skit (at least one minute) of a fight and resolution between friends. Tell them they can use the example situations and resolution lists on the board to help them. Walk around and monitor groups, answering any questions and offering any help if necessary.

7 minutes: Have groups present their skits. At the end of each skit, ask for a volunteer to say what was done to remedy the situation.

Rest of class (about 1 minute): Assign Chapter 5, “The Ghost of the Future” for reading. Have groups select roles for next discussion.

Week 3

Day 11 (Monday)

2 minutes: Daily attendance, housekeeping.

5 minutes: Ask students for a show of hands to the question: “Have you ever had an eerie feeling that something was about to happen, and it came true?” Ask students what this means in relation to Owen’s vision in the chapter.

10 minutes: Have students discuss Owen’s vision, and how it foreshadows the novel. Ask them to make predictions about whether or not they think that Owen’s vision is real. Write their predictions on the board.

20 minutes: Give literature circles time to meet and discuss (about five minutes per role). During this time, walk around and monitor each group’s progress. Taking notes on what is going on, paying particular attention to the dynamics of each group.

8 minutes: Ask groups to write a haiku (in their reading journals) about Owen's vision and what they think it means for the novel. If they finish early, have them start reflecting in their journals.

Rest of class (about 5 minutes): Give students time to make notes in their journals and reflect. Collect journals at the end of class.

Day 12 (Tuesday)

2 minutes: Daily attendance, housekeeping, pass back journals.

5 minutes: Play opening credits of *Friends*, asking students to watch the clips used and write down anything that depicts what a friendship is like. Give time when the clip is finished for students to think and make notes.

10 minutes: Pass out lyrics to "I'll Be There For You" (see Appendix G) and read them with the students. Ask for volunteers to pick out what lyrics stick out about the meaning of friendship.

5 minutes: Play the opening credits again, telling the students to read along as they listen to the music. Have students underline words that stick out differently when you read the lyrics as you listen to the song. Make sure no one is watching and everyone is reading. Give time when the clip is finished for students to think and make notes.

10 minutes: Have students get into their literature circle groups and discuss why the producers of the show picked this song as their theme song. What about the title *Friends* connects the song to the show? What does the song say about friendship and the types of things friends do for each other? Have students write notes on their discussion in their journals.

8 minutes: Have a whole group discussion about what each groups' reasoning was for the producers to pick the song. Ask if the opening credits are more effective because they use a song instead of just music.

5 minutes: Have groups discuss the effectiveness of songs on our perceptions of things. Do things become more true because they are sung or become catchy and repeatable?

Rest of class (about 5 minutes): Give extra time to discussion where needed. Assign Chapter 6, "The Voice" for reading. Give groups time to select roles.

Day 13 (Wednesday)

2 minutes: Daily attendance, housekeeping.

5 minutes: Ask for a show of hands of how many know who Liberace was? Put picture of Liberace (see Appendix H) up for students to see.

5 minutes: Ask students to think about why Owen and Mrs. Wheelwright loved Liberace so much. Ask if Owen's size could have anything to do with his obsession with Liberace. Have them write their answers in their journals.

5 minutes: Have students get into their literature circle groups and compare what their answers were as to why Liberace has such an effect on Owen and Mrs. Wheelwright.

20 minutes: Give literature circles time to meet and discuss (about five minutes per role). During this time, walk around and monitor each group's progress. Taking notes on what is going on, paying particular attention to the dynamics of each group.

8 minutes: Give students time to make notes in their journals and reflect. Require that each student write about the relationship between Owen and Mrs. Wheelwright, focusing on whether or not they would classify the two as friends after reading this chapter.

Rest of class (about 5 minutes): Give extra time for reflection to students who need it. Collect journals at the end of class.

Day 14 (Thursday)

2 minutes: Daily attendance, housekeeping, pass back journals.

5 minutes: Have students get into their groups. Pass out Fables (see Appendixes I-K). Each group will have one fable for a total of two groups per fable. Instruct groups to read through the fables on their own and then write a group reflection (five to seven sentences in each of their journals) on how the moral of their fable connects to the novel.

20 minutes: Give groups time to read and write their reflection. Walk around and monitor groups, answering any questions and offering any help if necessary.

12 minutes: Have each group share their reflections. After each group, conduct a whole class discussion on whether everyone agrees or disagrees with the connections they made between the text and the fable.

5 minutes: Write the moral of each story on the board and ask for a vote of which one connects to the story the most (knowing they will select the moral to "The Lion and the Mouse"). Discuss why they think this moral is the most relevant.

5 minutes: Have groups come up with a moral (writing it in their journals) to what they have read thus far in *A Prayer for Owen Meany*.

Rest of class (about 1 minute): Assign Chapter 7, "The Dream" for reading. Give groups time to select roles.

Day 15 (Friday)

2 minutes: Daily attendance, housekeeping, pass back journals.

5 minutes: Ask for a show of hands of how many students changed their perception of Tabitha Wheelwright (Johnny's mother) after finding out her secret. Ask for a show of hands of how many students didn't alter their perception at all.

10 minutes: Create a class list of the characteristics of Johnny and Owen's friendship before his mother's death and a list for their friendship after her death. Ask student's to find example quotes in the text and write the page numbers on the board next to it's item in the list. Make sure to ask students if the notice any strain, or if they notice the opposite?

20 minutes: Give literature circles time to meet and discuss (about five minutes per role). During this time, walk around and monitor each group's progress. Taking notes on what is going on, paying particular attention to the dynamics of each group.

8 minutes: Give students time to make notes in their journals and reflect. Require that each student write two to three sentences on how Johnny and Owen's relationship has evolved thus far, and have them make a note of any differences they noticed in the relationship after Johnny's mother's death.

Rest of class (about 5 minutes): Give extra time for reflection to students who need it. Collect journals at the end of class. Do not assign chapters, but alert students that they may want to read ahead because the next two chapters are lengthy so they may want to use the weekend to get ahead.

Week 4

Day 16 (Monday)

2 minutes: Daily attendance, housekeeping.

10 minutes: Pass out poem, "For Friends Only" by W.H. Auden (see Appendix L). Give students time to read and digest the text. Ask students to underline any words about friendship that stick out to them in the poem.

10 minutes: Lead a whole group discussion on what the students picked out from the poem. Make sure to ask students how they think this reflects on friendship. Ask them if these traits are exclusive to an older friendship, or if they are traits of any friendship.

3 minutes: Have students get into their literature circle groups and instruct them to write a description (at least two paragraphs) about the people this poem is dedicated to based on what is said of their friendship abilities in the poem. Instruct them that they will be sharing these with the class.

15 minutes: Give groups time to work on their descriptions. Walk around and monitor groups, answering any questions and offering any help if necessary.

Rest of class (about 10 minutes): Have groups share their descriptions with the class. Discuss similarities in each groups' description. Assign Chapter 8, "The Finger" for reading. Give groups time to select roles.

Day 17 (Tuesday)

2 minutes: Daily attendance, housekeeping.

5 minutes: Ask students: "What would you do if you were drafted?" Give time for volunteers to answer. Write key words on the board.

5 minutes: Ask students: "What would you do if your friend were drafted?" Give time for volunteers to answer. Write key words on the board.

20 minutes: Give literature circles time to meet and discuss (about five minutes per role). During this time, walk around and monitor each group's progress. Taking notes on what is going on, paying particular attention to the dynamics of each group.

5 minutes: Tell groups to think about what would happen if you were in John's situation. Give them time to discuss.

8 minutes: Give students time to make notes in their journals and reflect. Require that each student write at least two sentences on how they would handle John's situation of avoiding the draft. Would they do it? Or, would you accept it and go into service?

Rest of class (about 5 minutes): Give extra time for reflection to students who need it. Assign Chapter 9, "The Shot" for reading. Instruct groups to break the chapter into two parts for reading. Give groups time to select roles. Tell the discussion directors to prepare at least five questions for each day. Tell students that the next two days are under their control, they will be using class time how they wish in order to finish the novel.

Day 18 (Wednesday)

2 minutes: Daily attendance, housekeeping.

5 minutes: Instruct students to use the rest of the time to discuss what happens in the first part of the last chapter they selected to read. Make sure they understand that they need to use this class time effectively. Tell them that their discussion reflections will be turned in at the end of the day, and that you will give them a ten-minute warning before class ends so that they know when to start their reflections.

33 minutes: Give literature circles time to meet and discuss.

Rest of class (about 10 minutes): Give students time to write reflection, requiring at least two paragraphs. Collect reflections at end of class. Remind students to keep up with their journals because you are not collecting them until the end.

Day 19 (Thursday)

2 minutes: Daily attendance, housekeeping.

5 minutes: Instruct students to do the same thing as they did the day before for the last half of the final chapter they selected to read. Make sure they understand that they need to use this class time effectively. Tell them that their discussion reflections will be turned in at the end of the day, and that you will give them a ten-minute warning before class ends so that they know when to start their reflections.

33 minutes: Give literature circles time to meet and discuss.

Rest of class (about 10 minutes): Give students time to write reflection, requiring at least two paragraphs. Collect reflections and journals at end of class.

Day 20 (Friday)

2 minutes: Daily attendance, housekeeping, pass back journals.

10 minutes: Ask students what friendship is. Give time for volunteers to answer. Write key words from answers on the board.

15 minutes: Break students into pairs and give them construction paper, scissors, and glue. Let the pairs go through a slew of magazines and create a friendship collage, using the words on the board as a reference.

10 minutes: Ask pairs to look at their collages and see what relates to *A Prayer for Owen Meany*. Ask pairs to write at least two sentences on the back of their collages on how their perceptions of friendship relate to the relationship between John and Owen in the novel. Collect collages at the end of time.

10 minutes: Ask students to write individual reactions to the end of the novel. Were they sad for Owen, or happy because he died a hero? Require that the reactions be at least one paragraph. Collect reactions at the end of time.

Rest of class (about 3 minutes): Pass out project sheets (see Appendixes M and L) and instruct students that they will have Monday and Tuesday of the following week to work on their projects in class, so make sure they know to bring any necessary materials with them. Instruct them to choose wisely and to really get into the option they choose.

Week 5

Day 21 (Monday)

2 minutes: Daily attendance, housekeeping.

8 minutes: Have students go around and tell which option they selected and if they want to do anything differently for the third option. Make note of who is doing what.

Rest of class (about 40 minutes): Give students time to work on their projects. Walk around and monitor students' progress, answering any questions and offering any help if necessary.

Day 22 (Tuesday)

2 minutes: Daily attendance, housekeeping.

45 minutes: Give students time to work on their projects. Walk around and monitor students' progress, answering any questions and offering any help if necessary.

Rest of class (about 3 minutes): Assign presentation dates to each student so that there will nine students on the first two days, and six students on the last. Instruct students to give a brief explanation (no more than five minutes) of their project for their presentation.

Day 23 (Wednesday)

2 minutes: Daily attendance, housekeeping.

Rest of class (about 48 minutes): Project presentations. Collect each project at the conclusion of the presentation.

Day 24 (Thursday):

2 minutes: Daily attendance, housekeeping.

Rest of class (about 48 minutes): Project presentations. Collect each project at the conclusion of the presentation.

Day 25 (Friday):

2 minutes: Daily attendance, housekeeping

38 minutes: Project presentations. Collect each project at the conclusion of the presentation.

Rest of class (about 10 minutes): Pass out "Group Evaluations" sheet (see Appendix O) and give students time to complete it. Collect sheets at the end of class.

References

- A true friend. *The best jokes, poems, quotes and stories*. Retrieved November 2, 2009, from http://www.dizzyboy.com/stories/friendship-stories/friendship_story_two.html
- Aesop. The hare with many friends. *Bartleby.com: Great books online*. Retrieved November 2, 2009, from <http://www.bartleby.com/17/1/70.html>
- Aesop. The lion and the mouse. *Bartleby.com: Great books online*. Retrieved November 2, 2009, from <http://www.bartleby.com/17/1/11.html>
- Appleman, D. (2000). *Critical encounters in high school english: Teaching literary theory to adolescents*. New York: Teachers College Press.
- Are you a true friend?. *Friendship quiz*. Retrieved November 29, 2009, from <http://www.friendship-quiz.com/are-you-a-true-friend/>
- Auden, W. H. For friends only. *Famous poets and poems*. Retrieved November 2, 2009, from http://famouspoetsandpoems.com/poets/w__h__auden/poems/10092.html
- Beers, K., Probst, R. E., & Rief, L. (2007). *Adolescent literacy: Turning promise into practice*. Chicago: Heinemann.
- Can you count on your friends?. *Friendship quiz*. Retrieved November 29, 2009, from <http://www.friendship-quiz.com/can-you-count-on-your-friends/>
- Divello, A. (2007). The hills- Lauren and heidi fight it out. *Veoh free video clips*. Retrieved November 2, 2009, from <http://www.veoh.com/browse/videos/category/educational/watch/v966877DBPy8FmK>
- Do you value friendships?. *Friendship quiz*. Retrieved November 29, 2009, from <http://www.friendship-quiz.com/do-you-value-friendships/>
- Doyle, M. E., & Smith, M. K. (2006). Friendship and education theory and practice. *The*

- informal education homepage*. Retrieved November 29, 2009, from http://www.infed.org/biblio/friendship_and_education.htm#process
- Fey, T. (2004). Mean girls. *The internet movie database* . Retrieved November 2, 2009, from <http://www.imdb.com/video/screenplay/vi1827930905/>
- Gardner, H. (1983). *Frames of mind: The theory of multiple intelligences*. New York: Basic Books.
- Irving, J. (1990). *A prayer for owen meany*. Chicago: Ballantine Books.
- Milner, J. O., & Milner, L. F. (2007). *Bridging english*. Alexandria, VA: Prentice Hall.
- Picasso. (1908). Friendship. *Famous painters famous paintings*. Retrieved November 2, 2009, from <http://www.famous-painters.org/Pablo-Picasso-paintings/Friendship.shtm>
- Rahman, J. Friendship. *Art Exhibitions in Delhi*. Retrieved November 2, 2009, from http://bp1.blogger.com/_NqXbUAeJIhI/SHtQzeSfCVI/AAAAAAAAAHY/8pg2YURARU4/s1600-h/friendship+2+iac.jpg
- Rhimes, S. (2005). Grey's anatomy - Cristina declares her love for meredith. *Yahoo! Video*. Retrieved November 2, 2009, from <http://espanol.video.yahoo.com/watch/3529338/9778434>
- Schwartz, J. (2008). Gossip girl: The boys fight. *YouTube* . Retrieved November 2, 2009, from <http://www.youtube.com/watch?v=JdBia8GOfnI>
- Smagorinsky, P. (2007). *Teaching english by design: How to create and carry out instructional units*. Chicago: Heinemann.
- Wilde, D. (1994). The rembrandts- I'll be there for you lyrics. *Lyrics*. Retrieved November 2, 2009, from <http://www.metrolyrics.com/ill-be-there-for-you-lyrics-the-rembrandts.html>
- Curtiz, M. (Director). (1942). *Casablanca* [Motion picture]. United States: Warner Home Video.

Kauffman, M. (Director). (1994). *Friends - The complete series collection* [Television show].

United States: Warner Home Video.

Appendix

Appendix A

Friendship Survey

1. How many friends do you have?
 - a. 0-5
 - b. 5-10
 - c. 10-15
 - d. 15-20
 - e. More than twenty
2. How many close friends do you have?
 - a. 0-5
 - b. 5-10
 - c. 10-15
 - d. 15-20
 - e. More than twenty
3. If you find out that a friend needs help, will you reach him/her without any request?
 - a. Of course
 - b. If my friend needs my help, he/she can ask for it
4. Your friend asks you to accompany him/her to some place which you find really very boring, for one whole day. Would you go?
 - a. Yes
 - b. No
5. Do your friends always participate in your happy moments - birthdays, anniversaries, parties, etc?
 - a. Mostly
 - b. Not always
6. Do you remember the last time you really helped a friend in need?
 - a. Yes
 - b. No
7. Are you there for your friends, when they really need you?
 - a. Mostly
 - b. Not always
8. Are your friends there for you, when you really need them?
 - a. Mostly
 - b. Not always

Appendix B

Literature Circles

For every reading assignment, you will meet the following day with your literature circles. For each meeting time you will be given a different role to fulfill. Each member must have done each job **at least twice**. You are to keep track of what goes on in each meeting, as well as what your role is (and the work you have done to fulfill it) in your reading journals. The roles are:

Discussion Director

Your job is to come up with at least three questions based on your reading for your group to discuss. This could be based on a theme, literary element, or plot development.

Passage Master

Your job is to find a quote or passage from your reading that you think is important. You will read this quote or passage to your group and then you will all discuss your feelings on that particular item.

Connector

Your job is to relate your reading to a current situation in the news, your community, or your school. You must be prepared to educate your group members on the situation if they are not familiar with it.

Illustrator

Your job is to draw either a symbol or the action that takes place in your reading. You will present this illustration to your group and you will then discuss how it relates to your reading.

Appendix C

Reading Journals

Your reading journals are where you keep your thoughts as you are reading. For each reading journal entry, you are to do your literature circle role, as well as explain how you connected to the reading and why. You will also be asked to pick a favorite quote from the reading and explain why you chose it. **If you are absent, you are still required to do the role you were assigned and complete a journal entry.** Please follow the format below for each entry.

Name

Date

Reading Assignment

Literature Circle

Your literature circle role and the work you prepared for it.

Connection

How you were personally affected by the reading. Talk about the title or any part of the chapter that spoke to you.

Quote

This could be something you liked or didn't. In two sentences, explain why you chose it.

After each entry, you will take notes on what you discussed in your literature circles as well as anything you found interesting during your discussion. These journals will be collected and graded **weekly** for ten points per journal entry and five points per literature circle discussion entry.

Appendix D

“Friendship” by Pablo Picasso

<http://www.famous-painters.org/Pablo-Picasso-paintings/Friendship.shtm>



Appendix E

Grey's Anatomy Link:

<http://espanol.video.yahoo.com/watch/3529338/9778434>

The Hills Link:

<http://www.veoh.com/browse/videos/category/educational/watch/v966877DBPy8FmK>

Mean Girls Link:

<http://www.imdb.com/video/screenplay/vi1827930905/>

Gossip Girl Link:

<http://www.youtube.com/watch?v=JdBia8GOfnI>

Appendix F

“Friendship” by Jiaur Rahman

http://bp1.blogger.com/_NqXbUAeJIhI/SHtQzeSfCVI/AAAAAAAAAHY/8pg2YURARU4/s1600-h/friendship+2+iac.jpg



Appendix G

“I’ll Be There For You” by Rembrandts

<http://www.metrolyrics.com/ill-be-there-for-you-lyrics-the-rembrandts.html>

So no one told you life was gonna be this way
Your jobs a joke, you're broke, your love life's D.O.A.

It's like you're always stuck in second gear
And it hasn't been your day, your week, your month,
or even your year
but..

I'll be there for you
When the rain starts to pour
I'll be there for you
Like I've been there before
I'll be there for you
'Cuz you're there for me too...

You're still in bed at ten
And work began at eight
You've burned your breakfast
So far... things are goin' great

Your mother warned you there'd be days like these
Oh but she didn't tell you when the world has brought
You down to your knees that...

I'll be there for you
When the rain starts to pour
I'll be there for you
Like I've been there before
I'll be there for you
'Cuz you're there for me too...

No one could ever know me
No one could ever see me
Seems you're the only one who knows
What it's like to be me
Someone to face the day with
Make it through all the rest with
Someone I'll always laugh with
Even at my worst I'm best with you, yeah

It's like you're always stuck in second gear
And it hasn't been your day, your week, your month,
or even your year...

I'll be there for you
When the rain starts to pour
I'll be there for you
Like I've been there before
I'll be there for you
'Cuz you're there for me too...

I'll be there for you
I'll be there for you
I'll be there for you
'Cuz you're there for me too...

Appendix H

<http://www.520.tw/blog/?tag=%E9%9F%B3%E6%A8%82%E5%AE%B6>

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.

Appendix I

“A True Friend” by Unknown

http://www.dizzyboy.com/stories/friendship-stories/friendship_story_two.html

In ancient Greece, Socrates was reputed to hold knowledge in high esteem. One day one fellow met the great philosopher and said, "Do you know what I just heard about your friend?". "Hold on a minute," Socrates replied. "Before telling me anything I'd like you to pass a little test. It's called the Triple Filter Test." "Triple filter?". "That's right," Socrates continued. "Before you talk to me about my friend, it might be a good idea to take a moment and filter what you're going to say. That's why I call it the triple filter test. The first filter is Truth. Have you made absolutely sure that what you are about to tell me is true?" "No," the man said, "actually I just heard about it and...". "All right," said Socrates. "So you don't know if it's true or not. Now let's try the second filter, the filter of Goodness. Is what you are about to tell me about my friend something good?" . "No, on the contrary...". "So," Socrates continued, "you want to tell me something bad about him, but you're not certain it's true. You may still pass the test though, because there's one filter left: the filter of Usefulness. Is what you want to tell me about my friend going to be useful to me?" "No, not really." "Well," concluded Socrates, "if what you want to tell me is neither true nor good nor even useful, why tell it to me at all?"

Lesson:

Well we can always participate in loose talks to curb our boredom. But when it comes to you friends its not worth it. Always avoid talking behind the back about your near and dear friends.

Appendix J

“The Hare With Many Friends” by Aesop
<http://www.bartleby.com/17/1/70.html>

A HARE was very popular with the other beasts who all claimed to be her friends. But one day she heard the hounds approaching and hoped to escape them by the aid of her many Friends. So she went to the horse, and asked him to carry her away from the hounds on his back. But he declined, stating that he had important work to do for his master. “He felt sure,” he said, “that all her other friends would come to her assistance.” She then applied to the bull, and hoped that he would repel the hounds with his horns. The bull replied: “I am very sorry, but I have an appointment with a lady; but I feel sure that our friend the goat will do what you want.” The goat, however, feared that his back might do her some harm if he took her upon it. The ram, he felt sure, was the proper friend to apply to. So she went to the ram and told him the case. The ram replied: “Another time, my dear friend. I do not like to interfere on the present occasion, as hounds have been known to eat sheep as well as hares.” The Hare then applied, as a last hope, to the calf, who regretted that he was unable to help her, as he did not like to take the responsibility upon himself, as so many older persons than himself had declined the task. By this time the hounds were quite near, and the Hare took to her heels and luckily escaped.

“HE THAT HAS MANY FRIENDS, HAS NO FRIENDS.”

Appendix K

“The Lion and the Mouse” by Aesop

<http://www.bartleby.com/17/1/11.html>

ONCE when a Lion was asleep a little Mouse began running up and down upon him; this soon wakened the Lion, who placed his huge paw upon him, and opened his big jaws to swallow him. “Pardon, O King,” cried the little Mouse: “forgive me this time, I shall never forget it: who knows but what I may be able to do you a turn some of these days?” The Lion was so tickled at the idea of the Mouse being able to help him, that he lifted up his paw and let him go. Some time after the Lion was caught in a trap, and the hunters, who desired to carry him alive to the King, tied him to a tree while they went in search of a waggon to carry him on. Just then the little Mouse happened to pass by, and seeing the sad plight in which the Lion was, sent up to him and soon gnawed away the ropes that bound the King of the Beasts. “Was I not right?” said the little Mouse.

“LITTLE FRIENDS MAY PROVE GREAT FRIENDS.”

Appendix L

“For Friends Only” by W.H. Auden

http://famouspoetsandpoems.com/poets/w__h__auden/poems/10092.html

(for John and Teckla Clark)

Ours yet not ours, being set apart
As a shrine to friendship,
Empty and silent most of the year,
This room awaits from you
What you alone, as visitor, can bring,
A weekend of personal life.

In a house backed by orderly woods,
Facing a tractored sugar-beet country,
Your working hosts engaged to their stint,
You are unlike to encounter
Dragons or romance: were drama a craving,
You would not have come.

Books we do have for almost any
Literate mood, and notepaper, envelopes,
For a writing one (to "borrow" stamps
Is the mark of ill-breeding):
Between lunch and tea, perhaps a drive;
After dinner, music or gossip.

Should you have troubles (pets will die
Lovers are always behaving badly)
And confession helps, we will hear it,
Examine and give our counsel:
If to mention them hurts too much,
We shall not be nosey.

Easy at first, the language of friendship

Is, as we soon discover,
Very difficult to speak well, a tongue
With no cognates, no resemblance
To the galimatias of nursery and bedroom,
Court rhyme or shepherd's prose,

And, unless spoken often, soon goes rusty.
Distance and duties divide us,
But absence will not seem an evil
If it make our re-meeting
A real occasion. Come when you can:

Your room will be ready.

In Tum-Tum's reign a tin of biscuits
On the bedside table provided
For nocturnal munching. Now weapons have changed,
And the fashion of appetites:
There, for sunbathers who count their calories,
A bottle of mineral water.

Felicissima notte! May you fall at once
Into a cordial dream, assured
That whoever slept in this bed before
Was also someone we like,
That within the circle of our affection
Also you have no double.

Appendix M

Project Time!

Now that you have read and discussed *A Prayer for Owen Meany* as well as having seen multiple example texts on the subject of friendship, you are ready to show what you've learned. Use your reading journals as a resource for completing this project. Below are three options for the project, as well as one mandatory component to every project. The total project is worth **forty points**. As always, your **grammar and usage** will be part of your grade. Be prepared to present your project to the class. Choose wisely and have fun!

Option 1: Soundtrack

You will create a soundtrack for the book, using **ten to twelve** songs. For each song you are to write a paragraph that says: a) using page numbers as references, what part of the novel the song is referring to b) why you felt this song was appropriate. **You are not to use songs with inappropriate language**, radio edit only please. You do not have to create a CD with the songs, but you are welcome to if you want. **Worth 20 points.**

Option 2: Poem

You will write a poem for the book, using at least **twenty-five lines**. In a **one and a half to two-page** double spaced explanation paper, you will explain why you wrote this poem and connect your poem to the book using page numbers as references. **Worth 20 points.**

Option 3: Illustration

You will create an artistic depiction for the book, using a **standard poster board**. In a **one and a half to two-page** double space explanation paper, you will explain what your illustration is and connect your illustration to the book using page numbers as references. If you want to do something other than an illustration, like a sculpture, then ask me for approval. **Worth 20 points.**

Mandatory Component:

In at least **1,000 words double spaced**, you will give your definition of friendship and what you have learned from our various texts, discussions, and assignments on how to be a better friend and make good friendships. Use quotes/examples (from the texts or discussions) to support your definition. **Worth 20 points.**

Appendix N**Rubric for Option 1:**

_____ out of 5 points	Used ten to twelve appropriate songs
_____ out of 5 points	Connected each song to a part of the text
_____ out of 5 points	Explained why each song was appropriate
_____ out of 5 points	Used proper grammar and punctuation

_____ Student Total

Rubric for Option 2:

_____ out of 5 points	Wrote at least twenty-five lines
_____ out of 5 points	Connected poem to text
_____ out of 5 points	Explained why poem was written
_____ out of 5 points	Used proper grammar and punctuation

_____ Student Total

Rubric for Option 3:

_____ out of 5 points	Used a standard poster board or other approved method
_____ out of 5 points	Connected illustration to the text
_____ out of 5 points	Explained illustration
_____ out of 5 points	Used proper grammar and punctuation

_____ Student Total

Rubric for Mandatory Component:

_____ out of 5 points	Used at least 1,000 words
_____ out of 5 points	Defined friendship

_____ out of 5 points	Connected their definition to texts or discussions
_____ out of 5 points	Used proper grammar and punctuation

_____ Student Total

_____ Total of Part 1 and Part 2

