

Fear, and Conquering Fear

Using writing to channel emotions productively

Fall 2011
LAE4630
Daniel Do

TABLE OF CONTENTS

TITLE	PAGE NUMBER
Rationale.....	3
Goals and Objectives.....	6
Grade Distribution.....	8
Materials.....	10
Common Core Standards.....	11
Unit Outline/Daily Lessons.....	14
Appendix.....	36
Week One.....	36
Week Two.....	45
Week Three.....	51
Week Four.....	65
Week Five.....	68
Bibliography.....	70

RATIONALE

It is a fairly safe assumption to say that emotions are driving forces. It is difficult to pinpoint a significant work of art or piece of literature that was not created with the goal of either provoking emotions or as a way to channel them. A romance novel could be either inspired by a yearning for love, or it could invoke that very same yearning for love. Anger and nationalism could stir up feelings of strength and unity, and sadness could lead to a sense of longing.

As students near the end of their high school careers, the realization of a “real world” after graduation suddenly looms on the horizon. Nervousness, uncertainty, and the sudden end of childhood becomes a threat to everything that these students (who have only been just students for the past 18 or so years) have known. The greatest emotion that would come into play here is fear.

Students will spend the unit focusing on several texts and novels that revolve or relate to fear.

These include:

- William Golding’s *The Lord of the Flies*
- Khaled Hosseini’s *The Kite Runner*
- Kurt Vonnegut’s *Harrison Bergeron*
- Excerpts from Niccolo Machiavelli’s *The Prince*
- Franklin D. Roosevelt’s *Only Thing We Have to Fear Is Fear Itself* speech
- Clips from the film *Hotel Rwanda*
- Clips from the film *The Diary of Anne Frank*

The Lord of the Flies and *The Kite Runner* are the two primary texts that will anchor the unit.

William Golding’s landmark novel was specifically chosen not just because of its place in the English literature canon, but also because of the fact that it was written at the height of the Cold War. The novel’s plot revolves around the results of an unspecified nuclear war, portraying the very real concerns and fearful

speculation of a world worried of a potential third world war between super powers. *The Kite Runner* is meant for the sake of showing students that many of the fears explored in *The Lord of the Flies* are not the bygone worries of yesteryear, but instead are still the ever-prevalent concerns that plague a contemporary world.

These two novels are meant to show students that very real fears that have plagued the world or continue to cause worrying today have been used by writers as a tool to channel their fears. William Golding wrote *The Lord of the Flies* as if to show what could possibly happen should the Cold War finally give way to World War III, while Khaled Hosseini's *The Kite Runner* served to be a reflection of the brutal conditions and alienation that citizens of Afghanistan must endure on a daily basis. Golding shows that fear can lead to the savage deconstruction of civilization and rationality, while Hosseini shows the other end of the spectrum, with fear giving way to bravery, honor, and self-fulfillment. Terror, normally a gripping and debilitating power, CAN be used as a means for productivity, emotional release, or an exposing commentary on the state of affairs.

Along with the auxiliary texts, the two novels will be used by students to understand and face their fears in a productive manner. Through the various anticipatory sets and the weekly journal exercises, students will reveal what they are most apprehensive about. Whether the students' fears revolve around bullies, grades, expectations, relationships, growing up, or "the real world", the unit is designed to help students admit what makes them nervous, find something within the texts that they can relate to, and ultimately find a solution to their fears through the unit's culminating project.

The unit is expected to stretch across the span of five weeks and is divided into two thematic segments. The first half uses *The Lord of the Flies* to establish what exactly fear is, and what can become of it should one let it consume them. The novel is supplemented by Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself* speech, as well as Kurt Vonnegut's short story, *Harrison Bergeron*. The intention of the first half of the unit is to show the extent of what fear may bring – or in the case of Roosevelt's

speech addressed during the Great Depression, just how low society has actually reached in the past. The second half of the unit is meant to analyze fear, using recent or contemporary world events in the news, the film *Hotel Rwanda*, and Niccolo Macchiavelli's *The Prince* to show that fear is largely rooted in power struggles. This rationalization of fear is further explored by the second novel in the unit, *The Kite Runner*, which conclusively shows that good things can come out of fear.

The students' comprehension of the texts will be assessed through orthodox means including discussion questions and responsive essays, but the true goal of the unit is to have the students relate to the texts and see the two core novels on a personal level. To accomplish this, the two novels were chosen due to both of them acting essentially as coming-of-age stories. The process of growing up and leaving childhood behind is a universal one, and all of journal exercises and the unit's projects are meant for students to start, understand, or plan out their own coming-of-age cycle. One of the two projects in the unit is a mock trial for *The Lord of the Flies* in which students take the role of the characters, trying each other in an island-themed courtroom in order to determine character motivations, and whether or not students could do the same things that the characters did. The culminating project that ends the unit is a much more intimate one, which intends to have students take their journal entries that confess their fears and devise a solution to their problems in an interactive manner. The culminating project is fairly open-ended, allowing students to work with media, art, or writing in order to show how they would conquer their fears. Students could produce a song, a collage, or even a trailer for a fake movie in order to convey what they have learned not only about the characters they have followed over the unit, but also themselves.

GOALS AND OBJECTIVES

GOALS:

This unit is intended for students to...

- Find texts relevant to their lives.
- Explore their fears.
- Work together in cohesive groups.
- Analyze and discuss texts.
- Write comprehensive analytical essays.
- Write cathartically.
- Convey thoughts through interactive means.
- Expand vocabulary knowledge.

OBJECTIVES:

The students will be able to...

- Engage in Socratic Seminars to productively discuss texts.
- Recognize and analyze symbolism.
- Understand parts of speech.
- Identify the use of complements.
- Identify verbal phrases.
- Distinguish between clause types.
- Use journals to convey, explore, and rationalize personal fears.
- Read *The Lord of the Flies* and grasp its literary elements.

- Read *The Kite Runner* and grasp its literary elements.
- Relate contemporary world events to the themes explored in the unit texts.
- Organize a mock trial that demonstrates knowledge of the motivations and conflicts shown in *The Lord of the Flies*.
- Write a comprehensive essay analyzing the power struggles in *The Kite Runner*.
- Compare and contrast motivations and outcomes in the different texts.
- Adapt thoughts from journal entries into interactive projects through visual or audio means.

GRADE DISTRIBUTION

ASSIGNMENT	POINTS POSSIBLE
JOURNALS	
Entry #1	10
Entry #2	10
Entry #3	10
Entry #4	10
Entry #5	10
VOCABULARY	
Quiz #1	10
Quiz #2	10
Quiz #3	10
Quiz #4	10
GRAMMAR	
Exercise #1	10
Exercise #2	10
Exercise #3	10
Exercise #4	10
PARTICIPATION	
Socratic Seminars	30
General Class Discussion	10
Homework	10

DISCUSSION QUESTIONS	
<i>Lord of the Flies</i> set	50
<i>Kite Runner</i> set	50
GRAMMAR EXERCISES	
Parts of Speech	20
Verbal Phrases	20
Clause Types	20
ESSAYS	
<i>Harrison Bergeron</i> Essay	75
Modern Power Struggle Report	75
<i>Kite Runner</i> Essay	75
Compare/contrast Essay	100
PROJECTS	
Mock Trial	100
Conquering Fears Project	150

Points possible: 915

MATERIALS

NOVELS:

- William Golding's *The Lord of the Flies*
- Khaled Hosseini's *The Kite Runner*

EXCERPTS/SHORT STORIES/SPEECHES:

- Kurt Vonnegut's *Harrison Bergeron*
- Niccolo Machiavelli's *The Prince*
- Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself*

FILMS:

- Terry George's *Hotel Rwanda*
- George Stevens' *The Diary of Anne Frank*

OTHER:

- Journals
- Pens
- Paper
- Computer lab/media center/library
- Computers
- Projector
- Television
- Chalk/dry erase board

COMMON CORE STANDARDS

READING: LITERATURE	
11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
11-12.2	Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.
11-12.3	Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).
11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
11-12.7	Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text.
READING: INFORMATIONAL TEXT	
11-12.7	Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.
WRITING	
11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
11-12.4	Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
11-12.6	Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.
11-12.7	Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
11-12.8	Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
11-12.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.
SPEAKING AND LISTENING	
11-12.1	Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
11-12.2	Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the

	credibility and accuracy of each source and noting any discrepancies among the data.
11-12.3	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.
11-12.4	Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.
11-12.5	Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
LANGUAGE	
11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
11-12.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
11-12.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , choosing flexibly from a range of strategies.
11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

UNIT OUTLINE/DAILY LESSONS

WEEK ONE

DAY 1 PROCEDURE

Anticipatory Set (15 minutes):

Students will be shown a five minute clip from the beginning of the film *The Diary of Anne Frank*. The clip depicts Anne Frank receiving the titular diary from her father, but more importantly, the scene quickly shows both characters coping with a crisis in their own ways. When the clip is finished, students will be asked to share their thoughts on what they saw. Structured questions to guide the class discussion include: *How much do you know about Anne Frank and her family? How would you spend your days in hiding if you were in that very same attic? What are your thoughts of using a diary?*

Journal Entry #1 (15 minutes):

Two simple questions will be written on the front board: *What do you fear the most? What worries you?* Students will use these questions as a prompt for their first journal entry. After five to ten minutes of writing, a few students will be asked to share their response.

Preview (10 minutes):

Explain to students that over the next five weeks, what they wrote in their journals will be highly integral to the unit theme: fear. Assign Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself* essay for students to read at home.

Vocabulary (10 minutes):

Students will be assigned a list of 24 vocabulary words from *The Lord of the Flies*. Students are expected to define them and memorize them for the weekly vocabulary quiz.

RESOURCES:

See **APPENDIX A: WEEK ONE** (Page 36)

- Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself*
- Weekly vocabulary list

HOMEWORK:

- Read Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself*
- Define vocabulary words

DAY 2 PROCEDURE

Upkeep (2 minutes):

Students will turn in defined vocabulary words.

Discussion (10 minutes):

Discuss Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself*. Explain context of the speech, and why it was necessary for the American people at the time. Ask students what they liked and didn't like about the speech, and ask if the students found the speech to be invigorating.

Lecture (30 minutes):

Transition from Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself* discussion to mini-history lesson the mid-20th century. Explain that World War II pulled the country out of the Great Depression, and that World War II eventually gave way to the Cold War. Explain worldwide fears and paranoia present during the Cold War, and how they affected writing.

Preview (8 minutes):

Transition from mini-history lesson to establishing background for William Golding's *The Lord of the Flies*. Tell students the themes and tone of the novel, and ask students to keep them in mind as they focus the novel over the next two weeks.

RESOURCES:

See **APPENDIX A: WEEK ONE** (Page 36)

- Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself*

HOMEWORK:

- None

DAY 3 PROCEDURE**Upkeep** (2 minutes):

Students will be given back their defined vocabulary words and reminded that they will have a vocabulary quiz at the end of the week.

Class Reading (35 minutes):

Together, the class will read out loud the first chapter of *The Lord of the Flies*.

Discussion (10 minutes):

The class will discuss their thoughts on the characters so far, as well as tone and setting.

Homework (3 minutes):

Students will be assigned to be read chapters 2 and 3 on their own before the next day.

RESOURCES:

See **APPENDIX A: WEEK ONE** (Page 36)

- William Golding's *The Lord of the Flies*

HOMEWORK:

- Students will read chapters 2 and 3 of *The Lord of the Flies*

DAY 4 PROCEDURE

Grammar lesson (25 minutes):

Students will be given a quick review of the different parts of speech (noun, verb, adjective, adverb, preposition, pronoun, interjection, and conjunction). Students will be given a worksheet that requires them to identify several tricky words as the correct part of speech. If the worksheet is not promptly finished, the rest will be done for homework.

Discussion (25 minutes):

The class will discuss chapters 2 and 3 of *The Lord of the Flies*. Students will be expected to know about what role each character seems to play so far, character dynamics and chemistry (especially that of Ralph and Jack), and the use of symbolism. One particular guiding question that will be used to prompt the students is *At this point in the novel, do the boys on the island waver more towards civilization or savagery?*

RESOURCES:

See **APPENDIX A: WEEK ONE** (Page 36)

- Parts of speech worksheet
- William Golding's *The Lord of the Flies*

HOMEWORK:

- Finish parts of speech worksheet if not yet finished
- Read chapters 4 and 5 of *The Lord of the Flies*

DAY 5 PROCEDURE**Upkeep** (3 minutes):

If any homework is brought it will be collected.

Vocabulary Assessment (15-25 minutes):

Weekly vocabulary quiz will be proctored. Students will be given a sheet with a word bank consisting of the 24 vocabulary words of the week, and will be expected to match the words with 20 given definitions.

Class Discussion (25 minutes):

The class will discuss chapters 4 and 5 in class. Students will be expected to have insight on the way the boys' island society is taking shape, and discussion will continue on the ideas of civilization versus savagery. Students will be asked how they think Piggy fits into the island politics.

Class Reading (10 minutes):

If any time is leftover, the class will begin reading chapter 6 together.

RESOURCES:

See **APPENDIX A: WEEK ONE** (Page 36)

- Vocabulary quiz #1
- William Golding's *The Lord of the Flies*
- *The Lord of the Flies* discussion question set

HOMEWORK:

- Read chapters 6-10 of *The Lord of the Flies*
- Students will be assigned a set of comprehensive questions relating to *The Lord of the Flies*

WEEK TWO

DAY 6 PROCEDURE

Journal Entry #2 (15 minutes):

To prompt the second journal entry, the following question will be written on the front board: *If you were one of the last human beings left on earth, what morals would you value most?* After five to ten minutes of writing, a few students will be asked to share their response.

Vocabulary (5 minutes):

Students will be assigned a second list of 24 vocabulary words from *The Lord of the Flies*. Students are expected to define them and memorize them for the weekly vocabulary quiz.

Socratic Seminar (27 minutes):

Students will rearrange their desks into a circle formation. Using the discussion questions that they were assigned for weekend homework as a guide, students will engage in a group discussion regarding the four chapters of *The Lord of the Flies* they have read. Elements of the plot that will be focused on during the Socratic Seminar include the beast, the inefficiency of Ralph's leadership and the role of Jack as an instigator, and what the parachutist's presence could imply for the world outside of the island. Another point of discussion will also be what students will expect out of the end of the novel.

Homework (3 minutes):

Students will be assigned the last two chapters of *The Lord of the Flies* to read at home. Students will also be reminded to do their vocabulary exercises.

RESOURCES:

See **APPENDIX B: WEEK TWO** (Page 45)

- William Golding's *The Lord of the Flies*
- *The Lord of the Flies* discussion question set
- Weekly vocabulary list

HOMEWORK:

- Read chapters 11 and 12 of *The Lord of the Flies*

- Define vocabulary words

DAY 7 PROCEDURE

Upkeep (2 minutes):

Students will turn in defined vocabulary words.

Socratic Seminar (38 minutes):

Students will rearrange their desks to form a circle. Discuss the end of *The Lord of the Flies*, as well as the novel as a whole. Topics to focus on include the similarities and differences between the main characters, as well as items or symbols of power used by the novel's characters. Students will also recall the previous day's Socratic Seminar discussion, expressing whether their opinions have changed since finishing the novel.

Mock Trial Assigned (10 minutes):

Rubric and instructions for mock trial will be distributed to students. Instructions will be explained, and students will be able to sign up for roles and characters.

RESOURCES:

See **APPENDIX B: WEEK TWO** (Page 45)

- William Golding's *The Lord of the Flies*
- Mock trial rubric
- Mock trial instructions

HOMEWORK:

- None

DAY 8 PROCEDURE

Grammar lesson (25-40 minutes):

Students will be given a lesson on complements. Different types of complements will be explained, including direct objects, indirect objects, and subject complements. Students will be given a worksheet that requires them to identify which form of complements is being utilized in example sentences. If the worksheet is not finished, students may take the exercise home as homework.

Mock Trial preparation (10-25 minutes):

The rest of the class time will be given to students to get into their respective groups and prepare for the mock trial.

RESOURCES:

See **APPENDIX B: WEEK TWO** (Page 45)

- Complements worksheet
- Mock trial rubric
- Mock trial instructions

HOMEWORK:

- Complements worksheet (if not yet finished)

DAY 9 PROCEDURE**Upkeep** (3 minutes):

If any homework is brought it will be collected.

Vocabulary Assessment (15-25 minutes):

Weekly vocabulary quiz will be proctored. Students will be given a sheet with a word bank consisting of the 24 vocabulary words of the week, and will be expected to match the words with 20 given definitions.

Mock Trial preparation (25-35 minutes):

The rest of the class time will be given to students to get into their respective groups and prepare for the mock trial.

RESOURCES:

See **APPENDIX B: WEEK TWO** (Page 45)

- Vocabulary quiz #2
- Mock trial rubric
- Mock trial instructions

HOMEWORK:

- None (prepare for mock trial)

DAY 10 PROCEDURE

Mock Trial preparation (5 minutes):

Students will be given a brief amount of time to do any last minute preparations for the mock trial presentations.

Mock Trial (45 minutes):

Students will divide into their roles (prosecutors, defendants, jury, and characters from the novel) while the teacher resides as the judge. Each main character from the novel will be brought to trial, with students acting in character. Assessment will be based on how familiar the students are with the characters, plot scenarios, and motivations.

RESOURCES:

See **APPENDIX B: WEEK TWO** (Page 45)

- Mock trial rubric
- Mock trial instructions

HOMEWORK:

- None

WEEK THREE**DAY 11 PROCEDURE****Journal Entry #3** (15 minutes):

To prompt the third journal entry, the following question will be written on the front board: *What do you desire more: love or respect?* After five to ten minutes of writing, a few students will be asked to share their response.

Vocabulary (5 minutes):

Students will be assigned a list of 24 vocabulary words from *The Kite Runner*. Students are expected to define them and memorize them for the weekly vocabulary quiz.

Class reading (27 minutes):

The class will read together Kurt Vonnegut's short story, *Harrison Bergeron*. If any time remains afterwards, students will be asked what they thought of the story.

Homework (3 minutes):

Students will be required to write a responsive short essay to *Harrison Bergeron*. The main questions that they will focus their essay on relates back to their journal entry: *What factors could have possibly led to the society seen in Harrison Bergeron? Do the citizens of this future America seem to live comfortably?*

RESOURCES:

See **APPENDIX C: WEEK THREE** (Page 51)

- Kurt Vonnegut's *Harrison Bergeron*

- Weekly vocabulary list

HOMEWORK:

- *Harrison Bergeron* responsive essay
- Define vocabulary words

DAY 12 PROCEDURE**Upkeep** (4 minutes):

Students will turn in defined vocabulary words and their essays written in response to *Harrison Bergeron*.

Class reading and Socratic Seminar (30 minutes):

Students will rearrange their desks to form a circle. Together, students will read excerpts from Niccolo Machiavelli's *The Prince*. Class discussion will ensue afterwards, focusing specifically on the idea of all fear stemming from a power struggle of some sort.

Film Clip (10 minutes):

Students will be shown the first 10 minutes of the film *Hotel Rwanda*, which depicts a very recent power struggle that eventually led to a devastating genocide.

Homework (6 minutes):

With the film *Hotel Rwanda* fresh on their minds, students will be instructed to search on the internet for any modern power struggle. This can range from political protests to war to religious conflicts. Students will only be instructed to find a topic – this topic will be researched in the media center the following day. Students will also be given the rubric and instructions for the *Conquering Fear* culminating project. They will be instructed to pay special attention to what they have been writing and will write in their journal entries, as they will be integral to completing the project.

RESOURCES:

See **APPENDIX C: WEEK THREE** (Page 51)

- Excerpts from Niccolo Machiavelli's *The Prince*
- Clip from *Hotel Rwanda*
- *Conquering Fear* rubric
- *Conquering Fear* instructions

HOMEWORK:

- Find a modern power struggle

DAY 13 PROCEDURE

Research (50 minutes):

Students will be taken to the campus media center and/or library. There, they will be given a rubric that will state what they are going to look for. Going off of the topics that they should have picked for homework, students will spend the hour finding news articles and other sources regarding their chosen power struggle. Specific items they will focus on include: *Who is in power? Who is being oppressed? Who does the article seem to support? Who does this affect?*

RESOURCES:

See **APPENDIX C: WEEK THREE** (Page 51)

- Media center with internet

HOMEWORK:

- Students are to take their findings and write a brief informal essay reporting on what they have found

DAY 14 PROCEDURE

Presentations (45 minutes):

Students will present the articles that they have researched and reported on to the class. Each student will be given about 3 minutes to present their findings and summarize their reports. At the end of each presentation, the student giving the report will turn in their printed essay.

Preview (5 minutes):

Using the presentations as a transition, students will be introduced to the novel *The Kite Runner*. If any of the student presentations were based on events in the Middle East, then those reports will be referenced. Otherwise, the events and premise of *The Kite Runner* will be described as very modern and very real. Students will be asked to pay special attention to the age of the characters, and how universal their coming-of-age stories WOULD be if they grew up outside of a war torn environment.

RESOURCES:

See **APPENDIX C: WEEK THREE** (Page 51)

- None

HOMEWORK:

- Read chapters 1 and 2 of Khaled Hosseini's *The Kite Runner*.

DAY 15 PROCEDURE

Vocabulary Assessment (15-25 minutes):

Weekly vocabulary quiz will be proctored. Students will be given a sheet with a word bank consisting of the 24 vocabulary words of the week, and will be expected to match the words with 20 given definitions.

Discussion (10-15 minutes):

Students will share the thoughts that they have so far of *The Kite Runner*. Points of discussion that will be brought up include any parallels the students see with the novel and the power struggles that they reported

on the previous day. More specifically, students will be asked to compare and contrast the characters of Amir and Hassan.

Class Reading/Homework (10-25 minutes):

Any remaining class time will be spent reading chapter 3 of *The Kite Runner* together. Near the end of the period, students will be instructed to read the rest of chapter 3 over the weekend, along with chapters 4 through 7.

RESOURCES:

See **APPENDIX C: WEEK THREE** (Page 51)

- Vocabulary quiz #3

HOMEWORK:

- Read chapters 3 through 7 of Khaled Hosseini's *The Kite Runner*.

WEEK 4

DAY 16 PROCEDURE

Journal Entry #4 (15 minutes):

To prompt the fourth journal entry, the following question will be written on the front board: *What do you plan to do with your future? What obstacles do you see in your way?* After five to ten minutes of writing, a few students will be asked to share their response.

Vocabulary (5 minutes):

Students will be assigned a second list of 24 vocabulary words from *The Kite Runner*. Students are expected to define them and memorize them for the weekly vocabulary quiz.

Class discussion (30 minutes):

A liberal amount of time will be given to the class for discussion of chapters 3 through 7 of *The Kite Runner*. Important points of discussion include how fear and a desire for respect is a driving force for Amir, the use of Amir's story-telling as a metaphor for the events of the story, and the idea of honor and loyalty in the face of reality and self-preservation.

RESOURCES:

See **APPENDIX D: WEEK FOUR** (Page 65)

- Khaled Hosseini's *The Kite Runner*
- Weekly vocabulary list

HOMEWORK:

- Define vocabulary words
- Read chapters 8 and 9 of *The Kite Runner*

DAY 17 PROCEDURE

Upkeep (4 minutes):

Students will turn in defined vocabulary words.

Grammar lesson (25-40 minutes):

Students will be given a lesson on verbal phrases. To go into depth with this lesson, students will be taught about participles, infinitives, and gerunds. Students will be given a worksheet that requires them to identify which form of verbal phrases is being utilized in example sentences. If the worksheet is not finished, students may take the exercise home as homework.

Discussion (6-21 minutes):

If any time remains in the class period, students will be asked about their thoughts on what they have read in *The Kite Runner*.

RESOURCES:

See **APPENDIX D: WEEK FOUR** (Page 65)

- Verbal phrases worksheet

HOMEWORK:

- Finish verbal phrases worksheet if not yet finished
- Read chapters 10 through 12 of *The Kite Runner*

DAY 18 PROCEDURE**Upkeep** (3 minutes):

If any homework is brought it will be collected.

Class reading (17 minutes):

The class will read through chapter 13 of *The Kite Runner* together.

Class discussion (25 minutes):

Chapters 10 through 13 of *The Kite Runner* will be discussed for the remainder of the period. A major point of discussion will be the political context of the novel, with the focus largely being on the Russian occupation of Afghanistan. It is here that previously covered texts, especially Niccolo Machiavelli's *The Prince*, will come back to the unit. Themes of fear and power will be applied to the context of *The Kite Runner*, with students being prompted to discuss anything from the political background of the novel to the motives of Amir and Baba.

Homework assigned (5 minutes):

Students will be instructed to write a brief informal essay in response to the day's discussion. Students will write about the power struggles present in *The Kite Runner*, and elaborate on how their motives or goals would change under the pressures that obstruct Amir and Baba.

RESOURCES:

See **APPENDIX D: WEEK FOUR** (Page 65)

- Khaled Hosseini's *The Kite Runner*

HOMEWORK:

- Write a brief essay in response to *The Kite Runner* so far
- Read chapters 14 through 16 of *The Kite Runner*

DAY 19 PROCEDURE**Upkeep** (3 minutes):

Homework will be collected.

Class reading (27 minutes):

The class will read through chapter 17 and 18 of *The Kite Runner* together.

Class discussion (20 minutes):

Discussion of *The Kite Runner* will continue. The chapters read will be the topic of conversation, as well as anything new that the students may have covered in their homework essays. Focus will be spent on Amir's marriage, his return to Afghanistan, and the effects that his youthful fear has had on his adult life. The presence of the Taliban in the latter half of the novel will also be covered, with the idea of past actions leading to modern day events. Students will be prompted to think about how their past actions or reservations have affected them at the present moment.

RESOURCES:

See **APPENDIX D: WEEK FOUR** (Page 65)

- Khaled Hosseini's *The Kite Runner*

HOMEWORK:

- Read chapters 19 through 23 of *The Kite Runner*

DAY 20 PROCEDURE

Vocabulary Assessment (15-25 minutes):

Weekly vocabulary quiz will be proctored. Students will be given a sheet with a word bank consisting of the 24 vocabulary words of the week, and will be expected to match the words with 20 given definitions.

Class reading (20-30 minutes):

The class will finish the remainder of *The Kite Runner* together.

Homework assigned (5 minutes):

For the weekend, students will write an essay comparing and contrasting the themes, characters, and motivations found in both *The Lord of the Flies* and *The Kite Runner*. Students will be allowed to reference any of the previously mentioned texts from the unit in order to prove any points.

RESOURCES:

See **APPENDIX D: WEEK FOUR** (Page 65)

- Khaled Hosseini's *The Kite Runner*

HOMEWORK:

- Complete essay comparing/contrasting *The Lord of the Flies* and *The Kite Runner*

WEEK FIVE

DAY 21 PROCEDURE

Socratic Seminar (50 minutes):

Students will rearrange their desks to form a circle. Using the essays they have written over the weekend as a guide, students will discuss the parallels they have seen among the texts covered over the unit. Topics to focus on include the similarities and differences between the main characters, especially regarding how each character reacts to fear.

RESOURCES:

See **APPENDIX E: WEEK FIVE** (Page 68)

- William Golding's *The Lord of the Flies*
- Khaled Hosseini's *The Kite Runner*
- Kurt Vonnegut's *Harrison Bergeron*
- Niccolo Machiavelli's *The Prince*
- Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself*
- Terry George's *Hotel Rwanda*
- George Stevens' *The Diary of Anne Frank*

HOMEWORK:

- None, work on *Conquering Fear* project

DAY 22 PROCEDURE

Journal Entry #5 (15 minutes):

To prompt the fifth journal entry, the following question will be written on the front board: *Building off of the previous journal entries, how would you ultimately conquer your fears in order to obtain your ideal future?*

After five to ten minutes of writing, students will rearrange their desks into a circle for the day's Socratic Seminar.

Socratic Seminar (35 minutes):

The focus of this Socratic Seminar is to relate the five journal entries to both the unit's texts as well as the *Conquering Fear* culminating project. Students will discuss what they have written about in their journals, what they have learned from the novels on a personal level, and how they will show everything they have learned in the culminating project. Essentially, this Socratic Seminar will prove to be a brainstorming session for the project.

RESOURCES:

See **APPENDIX E: WEEK FIVE** (Page 68)

- *Conquering Fear* rubric
- *Conquering Fear* instructions

HOMEWORK:

- None, work on *Conquering Fear* project

DAY 23 PROCEDURE

Grammar lesson (25-40 minutes):

Students will be given a lesson on clause types, with much elaboration given to the four different types (independent, dependent, relative, and noun). Students will be given a worksheet that requires them to identify which clause type is being utilized in example sentences. If the worksheet is not finished, students may take the exercise home as homework.

Project (10-25 minutes):

Any remaining time will be given to students to work on their *Conquering Fear* project. Students will be told to bring any materials they need for their project the next day in order to work on them.

RESOURCES:

See **APPENDIX E: WEEK FIVE** (Page 68)

- Clause type worksheet

HOMEWORK:

- Finish clause type worksheet if not yet finished
- Work on *Conquering Fear* project

DAY 24 PROCEDURE**Upkeep** (4 minutes):

If any homework is brought, students will turn it in at the beginning of the period.

Project (46 minutes):

Students will have the remainder of the period to do any last minute work on their *Conquering Fear* projects. If needed, students may go to the media center.

RESOURCES:

See **APPENDIX E: WEEK FIVE** (Page 68)

- Any materials needed to work on *Conquering Fear* culminating project (variable)

HOMEWORK:

- Finish *Conquering Fear* project

DAY 25 PROCEDURE**Project** (50 minutes):

Students will take turns presenting their *Conquering Fear* culminating project to the rest of the class. They will be graded according to the rubric. If not students are able to present that day, then the rest of the presentations will continue on Day 26 the following week.

RESOURCES:

See **APPENDIX E: WEEK FIVE** (Page 68)

- *Conquering Fear* project

HOMEWORK:

- None

APPENDIX A: WEEK ONE

The Diary of Anne Frank (1959)

The clip of the film that will be shown to the class depicts Anne Frank's father giving to her the titular diary as a gift while comforting her over the prospect of hiding in an attic from the Nazi regime. Anne then narrates her thoughts as she writes her first journal entry, calmly making the best of her family's forced hiding.

Journal Entry #1 Prompt

What do you fear? What worries you?

Vocabulary Words (set #1, derived from *The Lord of the Flies* chapters 1 through 6)

Chapter 1	Chapter 2
efflorescence – state of flowering	ebullience – spirited enthusiasm
enmity – deep seated hatred	recrimination – act of accusing in return
chorister – singer or leader of a choir	tumult – commotion of a great crowd
bastion – stronghold or fortification	tirade – long angry or violent speech
Chapter 3	Chapter 4
oppressive – using power unjustly	blatant – totally or offensively obtrusive
inscrutable – difficult to understand	taboo – excluded or forbidden from use or mention
vicissitudes – change or variation	sinewy – lean and muscular
declivities – downward slopes	malevolently – having an ill will or wishing harm to
Chapter 5	Chapter 6
ludicrous – laughably and obviously absurd	leviathan – something very large
ineffectual – insufficient to produce an effect	clamor – loud outcry
jeer – to abuse vocally	mutinously – unruly
inarticulate - unable to speak with clarity	relentless – unyieldingly severe, strict, or harsh

Franklin D. Roosevelt's *Only Thing We Have to Fear Is Fear Itself*

I am certain that my fellow Americans expect that on my induction into the Presidency I will address them with a candor and a decision which the present situation of our people impel. This is preeminently the time to speak the truth, the whole truth, frankly and boldly. Nor need we shrink from honestly facing conditions in our country today. This great Nation will endure as it has endured, will revive and will prosper. So, first of all, let me assert my firm belief that the only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance. In every dark hour of our national life a leadership of frankness and vigor has met with that understanding and support of the people themselves which is essential to victory. I am convinced that you will again give that support to leadership in these critical days.

In such a spirit on my part and on yours we face our common difficulties. They concern, thank God, only material things. Values have shrunken to fantastic levels; taxes have risen; our ability to pay has fallen; government of all kinds is faced by serious curtailment of income; the means of exchange are frozen in the currents of trade; the withered leaves of industrial enterprise lie on every side; farmers find no markets for their produce; the savings of many years in thousands of families are gone. More important, a host of unemployed citizens face the grim problem of existence, and an equally great number toil with little return. Only a foolish optimist can deny the dark realities of the moment.

Yet our distress comes from no failure of substance. We are stricken by no plague of locusts. Compared with the perils which our forefathers conquered because they believed and were not afraid, we have still much to be thankful for. Nature still offers her bounty and human efforts have multiplied it. Plenty is at our doorstep, but a generous use of it languishes in the very sight of the supply. Primarily this is because the rulers of the exchange of mankind's goods have failed, through their own stubbornness and

their own incompetence, have admitted their failure, and abdicated. Practices of the unscrupulous money changers stand indicted in the court of public opinion, rejected by the hearts and minds of men.

True they have tried, but their efforts have been cast in the pattern of an outworn tradition. Faced by failure of credit they have proposed only the lending of more money. Stripped of the lure of profit by which to induce our people to follow their false leadership, they have resorted to exhortations, pleading tearfully for restored confidence. They know only the rules of a generation of self-seekers. They have no vision, and when there is no vision the people perish.

The money changers have fled from their high seats in the temple of our civilization. We may now restore that temple to the ancient truths. The measure of the restoration lies in the extent to which we apply social values more noble than mere monetary profit.

Happiness lies not in the mere possession of money; it lies in the joy of achievement, in the thrill of creative effort. The joy and moral stimulation of work no longer must be forgotten in the mad chase of evanescent profits. These dark days will be worth all they cost us if they teach us that our true destiny is not to be ministered unto but to minister to ourselves and to our fellow men.

Recognition of the falsity of material wealth as the standard of success goes hand in hand with the abandonment of the false belief that public office and high political position are to be valued only by the standards of pride of place and personal profit; and there must be an end to a conduct in banking and in business which too often has given to a sacred trust the likeness of callous and selfish wrongdoing. Small wonder that confidence languishes, for it thrives only on honesty, on honor, on the sacredness of obligations, on faithful protection, on unselfish performance; without them it cannot live.

Restoration calls, however, not for changes in ethics alone. This Nation asks for action, and action now.

Our greatest primary task is to put people to work. This is no unsolvable problem if we face it wisely and courageously. It can be accomplished in part by direct recruiting by the Government itself,

treating the task as we would treat the emergency of a war, but at the same time, through this employment, accomplishing greatly needed projects to stimulate and reorganize the use of our natural resources.

Hand in hand with this we must frankly recognize the overbalance of population in our industrial centers and, by engaging on a national scale in a redistribution, endeavor to provide a better use of the land for those best fitted for the land. The task can be helped by definite efforts to raise the values of agricultural products and with this the power to purchase the output of our cities. It can be helped by preventing realistically the tragedy of the growing loss through foreclosure of our small homes and our farms. It can be helped by insistence that the Federal, State, and local governments act forthwith on the demand that their cost be drastically reduced. It can be helped by the unifying of relief activities which today are often scattered, uneconomical, and unequal. It can be helped by national planning for and supervision of all forms of transportation and of communications and other utilities which have a definitely public character. There are many ways in which it can be helped, but it can never be helped merely by talking about it. We must act and act quickly.

Finally, in our progress toward a resumption of work we require two safeguards against a return of the evils of the old order; there must be a strict supervision of all banking and credits and investments; there must be an end to speculation with other people's money, and there must be provision for an adequate but sound currency.

There are the lines of attack. I shall presently urge upon a new Congress in special session detailed measures for their fulfillment, and I shall seek the immediate assistance of the several States. Through this program of action we address ourselves to putting our own national house in order and making income balance outgo. Our international trade relations, though vastly important, are in point of time and necessity secondary to the establishment of a sound national economy. I favor as a practical policy the putting of first things first. I shall spare no effort to restore world trade by international economic readjustment, but the emergency at home cannot wait on that accomplishment.

The basic thought that guides these specific means of national recovery is not narrowly nationalistic. It is the insistence, as a first consideration, upon the interdependence of the various elements in all parts of the United States—a recognition of the old and permanently important manifestation of the American spirit of the pioneer. It is the way to recovery. It is the immediate way. It is the strongest assurance that the recovery will endure.

In the field of world policy I would dedicate this Nation to the policy of the good neighbor—the neighbor who resolutely respects himself and, because he does so, respects the rights of others—the neighbor who respects his obligations and respects the sanctity of his agreements in and with a world of neighbors.

If I read the temper of our people correctly, we now realize as we have never realized before our interdependence on each other; that we can not merely take but we must give as well; that if we are to go forward, we must move as a trained and loyal army willing to sacrifice for the good of a common discipline, because without such discipline no progress is made, no leadership becomes effective. We are, I know, ready and willing to submit our lives and property to such discipline, because it makes possible a leadership which aims at a larger good. This I propose to offer, pledging that the larger purposes will bind upon us all as a sacred obligation with a unity of duty hitherto evoked only in time of armed strife.

With this pledge taken, I assume unhesitatingly the leadership of this great army of our people dedicated to a disciplined attack upon our common problems.

Action in this image and to this end is feasible under the form of government which we have inherited from our ancestors. Our Constitution is so simple and practical that it is possible always to meet extraordinary needs by changes in emphasis and arrangement without loss of essential form. That is why our constitutional system has proved itself the most superbly enduring political mechanism the modern world has produced. It has met every stress of vast expansion of territory, of foreign wars, of bitter internal strife, of world relations.

It is to be hoped that the normal balance of executive and legislative authority may be wholly adequate to meet the unprecedented task before us. But it may be that an unprecedented demand and need for undelayed action may call for temporary departure from that normal balance of public procedure.

I am prepared under my constitutional duty to recommend the measures that a stricken nation in the midst of a stricken world may require. These measures, or such other measures as the Congress may build out of its experience and wisdom, I shall seek, within my constitutional authority, to bring to speedy adoption.

But in the event that the Congress shall fail to take one of these two courses, and in the event that the national emergency is still critical, I shall not evade the clear course of duty that will then confront me. I shall ask the Congress for the one remaining instrument to meet the crisis—broad Executive power to wage a war against the emergency, as great as the power that would be given to me if we were in fact invaded by a foreign foe.

For the trust reposed in me I will return the courage and the devotion that befit the time. I can do no less. We face the arduous days that lie before us in the warm courage of the national unity; with the clear consciousness of seeking old and precious moral values; with the clean satisfaction that comes from the stern performance of duty by old and young alike. We aim at the assurance of a rounded and permanent national life.

We do not distrust the future of essential democracy. The people of the United States have not failed. In their need they have registered a mandate that they want direct, vigorous action. They have asked for discipline and direction under leadership. They have made me the present instrument of their wishes. In the spirit of the gift I take it.

In this dedication of a Nation we humbly ask the blessing of God. May He protect each and every one of us. May He guide me in the days to come.

Parts of Speech Worksheet

Name: _____

Period: _____

Date: _____

Parts of Speech

Instructions: Identify the underlined word in each sentence as a noun, verb, adjective, adverb, preposition, pronoun, interjection, or conjunction.

_____ 1. Splendid, we'll have enough food for leftovers tomorrow.

_____ 2. She threw the ball across the field.

_____ 3. Melissa planned on taking the train and commuting from there.

_____ 4. Richard filmed his first movie at the age of 10.

_____ 5. You'll prepare for your test by studying.

_____ 6. I readily skipped school but paid the price.

_____ 7. Wait! They're not ready for the race yet!

_____ 8. Sylvia tried to make it to the movie on time, but was 10 minutes late anyways.

_____ 9. We caught up after being separated over the summer.

_____ 10. The cloudy weather dampened our spirits.

_____ 11. I don't believe you and your stories.

_____ 12. Dad tried to make it to work by driving rapidly.

_____ 13. Mistletoe hung over our heads.

_____ 14. The elderly man needed help up the stairs.

_____ 15. Charles planned to see a film that afternoon.

Vocabulary Assessment (Set #1)

Name: _____

Period: _____

Date: _____

Vocabulary Quiz #1

Instructions: Match each word with the correct definition. Each word may only be used once.

- | | |
|--|---|
| _____ 1. difficult to understand | _____ 2. deep seated hatred |
| _____ 3. lean and muscular | _____ 4. to abuse vocally |
| _____ 5. state of flowering | _____ 6. excluded from use or mention |
| _____ 7. something very large | _____ 8. laughably and obviously absurd |
| _____ 9. singer or leader of a choir | _____ 10. unruly |
| _____ 11. totally or offensively obtrusive | _____ 12. insufficient to produce an effect |
| _____ 13. long angry or violent speech | _____ 14. change or variation |
| _____ 15. having an ill will to | _____ 16. unable to speak with clarity |
| _____ 17. spirited enthusiasm | _____ 18. downward slopes |
| _____ 19. act of accusing in return | _____ 20. stronghold or fortification |

Word Bank

efflorescence	enmity	chorister	bastion
ebullience	recrimination	tumult	tirade
oppressive	inscrutable	vicissitudes	declivities
blatant	taboo	sinewy	malevolently
ludicrous	ineffectual	jeer	inarticulate
leviathan	clamor	mutinously	relentless

***The Lord of the Flies* discussion questions**

Name: _____

Period: _____

Date: _____

Lord of the Flies discussion questions

Instructions: Answer each question with 3 or 4 well thought-out sentences. Cite specific examples to support your responses.

1. Compare and contrast Ralph and Jack as leader figures.
2. How are symbols used in the novel? How are they used by the characters?
3. What does the presence of the parachutist bring to the island?
4. What role does Piggy play amongst the boys?

APPENDIX B: WEEK TWO

Journal Entry #2 Prompt

If you were one of the last human beings left on earth, what morals would you value most?

Vocabulary Words (set #2, derived from *The Lord of the Flies* chapters 7 through 12)

Chapter 7	Chapter 8
crestfallen – dispirited and depressed	glowered – looked at or stared angrily
impervious – incapable of being penetrated	rebuke – to criticize sharply
enterprise – undertaking or business organization	demure – modest and reserved in manner
dun – to make repeated and insistent demands upon	fervor – great intensity of emotion
Chapter 9	Chapter 10
corpulent – excessively fat	compelled – to force or drive
sauntered – to walk at a leisurely pace	gesticulate – to express by gesturing
tremulous – timid or fearful	phosphorescence – a luminous appearance resulting from this
steadfast – firm in purpose, resolution, faith, etc.	befoul – to make dirty or filthy
Chapter 11	Chapter 12
luminous – emitting light	acrid – unpleasantly sharp or bitter taste or smell
myopia – nearsightedness	cordon – a line of people or ships stationed to guard
sniveling – to snifle	elephantine – the size of an elephant
quavered – trembled	epaulettes – fringed strap worn on military uniforms

Socratic Seminar Rubric

Name: _____

Period: _____

Date: _____

Socratic Seminar Rubric

5	<ul style="list-style-type: none"> • Introduces new thoughts or ideas • Cite specific examples from text • Pays attention • Builds on other students' comments • Contributes in meaningful ways • Clear and concise • Interacts with other students frequently
4	<ul style="list-style-type: none"> • Mentions new thoughts or ideas • Cite general examples from text • Pays attention • Builds on other students' comments • Contributes in meaningful ways • Somewhat clear and concise • Interacts with other students occasionally
3	<ul style="list-style-type: none"> • Mentions new thoughts or ideas • Cite general examples from text • Pays attention • Builds on other students' comments • Contributes in meaningful ways • Not very clear or concise • Interacts with other students sometimes
2	<ul style="list-style-type: none"> • Repeats other students' reply • Does not cite any examples from text • Does not pay attention • Unaware of other students' comments • Contributes very little • Not very clear or concise • Does not interact with other students
1	<ul style="list-style-type: none"> • Does not add anything to Socratic Seminar

Mock Trial Instructions

Mock Trial Instructions

On the island featured in William Golding's *The Lord of the Flies*, the stranded boys form their own sort of society. Whether or not the society is functional is debatable, but in order to better grasp the characters and their motives, our class will simulate bringing these boys to court. Ralph, Simon, Jack, and Piggy will each be placed on trial, and it is up to you to either defend your client or prosecute the defendant.

Each of you will sign up for a different role in the courtroom. Roles that can allow multiple actors are labeled by the appropriate number.

- Judge
- Prosecution attorney (2)
- Defense attorney (2)
- Ralph
- Simon
- Jack
- Piggy
- Witnesses (sign up as any character outside of those named above)
- Jurors (12)

The rigid format of the court system and the strength of your arguments are not the focus of this mock trial. Instead, you will be graded on how well you understand (a) the character you are portraying, (b) the characters you are interacting with, and (c) the supporting evidence that you bring up during the mock trial. Research all the characters and their motivations/actions ("crimes"), and form arguments that show you understand the events of the novel.

The following format will be applied to all four court cases:

- 1) Direct examination #1 – the prosecuting attorney calls a witness to the stand for questioning
- 2) Cross examination #1 – the defense attorney asks the same witness questions
- 3) Direct examination #2 – the defense attorney calls another witness to the stand for questioning
- 4) Cross examination #2 – the prosecuting attorney asks the same witness questions
- 5) Closing argument – each side summarizes the testimonials in a way that would sway the jury to their side

Mock Trial Rubric

Name: _____

Period: _____

Date: _____

Mock Trial Rubric

PREPARATION

Student demonstrated research and knowledge of the character/role they portrayed

SCORE

_____/60

PERFORMANCE

Student spoke clearly and maintained eye contact with their target audience.

_____/20

AUTHENTICITY

Student stayed in character.

_____/20

TOTAL SCORE (out of 100)

_____/100

Complements Worksheet

Name: _____

Period: _____

Date: _____

Complements

Instructions: Identify the underlined word in each sentence as a direct object, indirect object, or a subject complement.

_____ 1. We'll get you a new coat to replace your torn one.

_____ 2. Don't throw that ball at me!

_____ 3. Melissa is my friend.

_____ 4. Give the ticket to the usher.

_____ 5. Hand me that hammer.

_____ 6. Go wait on the corner.

_____ 7. Jacob turned on his computer.

_____ 8. The man's new car was red.

_____ 9. You ought to buy her some dinner.

_____ 10. Zachary boiled a batch of corn.

Vocabulary Assessment (Set #2)

Name: _____

Period: _____

Date: _____

Vocabulary Quiz #2

Instructions: Match each word with the correct definition. Each word may only be used once.

- | | |
|---|---|
| _____ 1. to make dirty or filthy | _____ 2. trembled |
| _____ 3. the size of an elephant | _____ 4. firm in purpose, resolution |
| _____ 5. great intensity of emotion | _____ 6. excessively fat |
| _____ 7. nearsightedness | _____ 8. to criticize sharply |
| _____ 9. to force or drive | _____ 10. looked at or stared angrily |
| _____ 11. modest and reserved in manner | _____ 12. incapable of being penetrated |
| _____ 13. timid or fearful | _____ 14. business organization |
| _____ 15. to walk at a leisurely pace | _____ 16. emitting light |
| _____ 17. to sniffle | _____ 18. bitter taste or smell |
| _____ 19. to express by gesturing | _____ 20. dispirited and depressed |

Word Bank

crestfallen	impervious	enterprise	dun
glowered	rebuke	demure	fervor
corpulent	sauntered	tremulous	steadfast
compelled	gesticulate	phosphorescence	befoul
luminous	myopia	sniveling	quavered
acrid	cordons	elephantine	epaulettes

APPENDIX C: WEEK THREE

Journal Entry #3 Prompt

What do you desire more: love or respect?

Vocabulary Words (set #3, derived from *The Kite Runner*)

absolve – to set free from an obligation or the consequence of guilt	ambivalent – a state of having thoughts or actions in contradiction with each other
adversary – a person, group, or force that opposes or attacks	bazaar – marketplace or shopping quarter
benevolence – serving a charitable rather than a profit-making purpose	bisecting – to cut or divide into two equal parts
catharsis – purifying of the emotions or relieving of emotional tensions	chocks – block or wheel placed under something else to keep it from moving
collateral – to refer to inadvertent casualties among civilians	contemptuous – showing the feeling that a person or a thing is beneath consideration
contrite – feeling or expressing remorse or penitence	daunting – seeming difficult to deal with in anticipation
de facto – in reality or fact	entourage – a person's attendants or associates
façade – deceptive outward appearance	faltered – start to lose strength or momentum
gurney – flat padded table or stretcher with legs and wheels for transporting patients or bodies	harried – annoyed as if by repeated attacks
impunity – exception from punishment or freedom from the injurious consequences of an action	incessant - continuing or following without interruption
intravenous – existing or taking place within	lacerations – jagged wound or cut

Kurt Vonnegut's *Harrison Bergeron*

THE YEAR WAS 2081, and everybody was finally equal. They weren't only equal before God and the law.

They were equal every which way. Nobody was smarter than anybody else. Nobody was better looking

than anybody else. Nobody was stronger or quicker than anybody else. All this equality was due to the

211th, 212th, and 213th Amendments to the Constitution, and to the unceasing vigilance of agents of the United States Handicapper General.

Some things about living still weren't quite right, though. April for instance, still drove people crazy by not being springtime. And it was in that clammy month that the H-G men took George and Hazel Bergeron's fourteen-year-old son, Harrison, away.

It was tragic, all right, but George and Hazel couldn't think about it very hard. Hazel had a perfectly average intelligence, which meant she couldn't think about anything except in short bursts. And George, while his intelligence was way above normal, had a little mental handicap radio in his ear. He was required by law to wear it at all times. It was tuned to a government transmitter. Every twenty seconds or so, the transmitter would send out some sharp noise to keep people like George from taking unfair advantage of their brains. George and Hazel were watching television. There were tears on Hazel's cheeks, but she'd forgotten for the moment what they were about.

On the television screen were ballerinas.

A buzzer sounded in George's head. His thoughts fled in panic, like bandits from a burglar alarm.

"That was a real pretty dance, that dance they just did," said Hazel.

"Huh" said George.

"That dance-it was nice," said Hazel.

"Yup," said George. He tried to think a little about the ballerinas. They weren't really very good-no better than anybody else would have been, anyway. They were burdened with sashweights and bags of birdshot, and their faces were masked, so that no one, seeing a free and graceful gesture or a pretty face, would feel like something the cat drug in. George was toying with the vague notion that maybe dancers shouldn't be handicapped. But he didn't get very far with it before another noise in his ear radio scattered his thoughts. George winced. So did two out of the eight ballerinas.

Hazel saw him wince. Having no mental handicap herself, she had to ask George what the latest sound had been.

"Sounded like somebody hitting a milk bottle with a ball peen hammer," said George.

"I'd think it would be real interesting, hearing all the different sounds," said Hazel a little envious. "All the things they think up."

"Um," said George.

"Only, if I was Handicapper General, you know what I would do?" said Hazel. Hazel, as a matter of fact, bore a strong resemblance to the Handicapper General, a woman named Diana Moon Glampers. "If I was Diana Moon Glampers," said Hazel, "I'd have chimes on Sunday-just chimes. Kind of in honor of religion."

"I could think, if it was just chimes," said George.

"Well-maybe make 'em real loud," said Hazel. "I think I'd make a good Handicapper General."

"Good as anybody else," said George.

"Who knows better than I do what normal is?" said Hazel.

"Right," said George. He began to think glimmeringly about his abnormal son who was now in jail, about Harrison, but a twenty-one-gun salute in his head stopped that.

"Boy!" said Hazel, "that was a doozy, wasn't it?"

It was such a doozy that George was white and trembling, and tears stood on the rims of his red eyes. Two of the eight ballerinas had collapsed to the studio floor, were holding their temples.

"All of a sudden you look so tired," said Hazel. "Why don't you stretch out on the sofa, so's you can rest your handicap bag on the pillows, honeybunch." She was referring to the forty-seven pounds of birdshot in a canvas bag, which was padlocked around George's neck. "Go on and rest the bag for a little while," she said. "I don't care if you're not equal to me for a while."

George weighed the bag with his hands. "I don't mind it," he said. "I don't notice it any more. It's just a part of me."

"You been so tired lately-kind of wore out," said Hazel. "If there was just some way we could make a little hole in the bottom of the bag, and just take out a few of them lead balls. Just a few."

"Two years in prison and two thousand dollars fine for every ball I took out," said George. "I don't call that a bargain."

"If you could just take a few out when you came home from work," said Hazel. "I mean-you don't compete with anybody around here. You just set around."

"If I tried to get away with it," said George, "then other people'd get away with it-and pretty soon we'd be right back to the dark ages again, with everybody competing against everybody else. You wouldn't like that, would you?"

"I'd hate it," said Hazel.

"There you are," said George. The minute people start cheating on laws, what do you think happens to society?"

If Hazel hadn't been able to come up with an answer to this question, George couldn't have supplied one. A siren was going off in his head.

"Reckon it'd fall all apart," said Hazel.

"What would?" said George blankly.

"Society," said Hazel uncertainly. "Wasn't that what you just said?"

"Who knows?" said George.

The television program was suddenly interrupted for a news bulletin. It wasn't clear at first as to what the bulletin was about, since the announcer, like all announcers, had a serious speech impediment. For about half a minute, and in a state of high excitement, the announcer tried to say, "Ladies and Gentlemen."

He finally gave up, handed the bulletin to a ballerina to read.

"That's all right-" Hazel said of the announcer, "he tried. That's the big thing. He tried to do the best he could with what God gave him. He should get a nice raise for trying so hard."

"Ladies and Gentlemen," said the ballerina, reading the bulletin. She must have been extraordinarily beautiful, because the mask she wore was hideous. And it was easy to see that she was the strongest and most graceful of all the dancers, for her handicap bags were as big as those worn by two-hundred pound men.

And she had to apologize at once for her voice, which was a very unfair voice for a woman to use. Her voice was a warm, luminous, timeless melody. "Excuse me-" she said, and she began again, making her voice absolutely uncompetitive.

"Harrison Bergeron, age fourteen," she said in a grackle squawk, "has just escaped from jail, where he was held on suspicion of plotting to overthrow the government. He is a genius and an athlete, is under-handicapped, and should be regarded as extremely dangerous."

A police photograph of Harrison Bergeron was flashed on the screen-upside down, then sideways, upside down again, then right side up. The picture showed the full length of Harrison against a background calibrated in feet and inches. He was exactly seven feet tall.

The rest of Harrison's appearance was Halloween and hardware. Nobody had ever born heavier handicaps. He had outgrown hindrances faster than the H-G men could think them up. Instead of a little ear radio for a mental handicap, he wore a tremendous pair of earphones, and spectacles with thick wavy lenses. The spectacles were intended to make him not only half blind, but to give him whanging headaches besides.

Scrap metal was hung all over him. Ordinarily, there was a certain symmetry, a military neatness to the handicaps issued to strong people, but Harrison looked like a walking junkyard. In the race of life, Harrison carried three hundred pounds.

And to offset his good looks, the H-G men required that he wear at all times a red rubber ball for a nose, keep his eyebrows shaved off, and cover his even white teeth with black caps at snaggle-tooth random.

"If you see this boy," said the ballerina, "do not - I repeat, do not - try to reason with him."

There was the shriek of a door being torn from its hinges.

Screams and barking cries of consternation came from the television set. The photograph of Harrison Bergeron on the screen jumped again and again, as though dancing to the tune of an earthquake.

George Bergeron correctly identified the earthquake, and well he might have - for many was the time his own home had danced to the same crashing tune. "My God-" said George, "that must be Harrison!"

The realization was blasted from his mind instantly by the sound of an automobile collision in his head.

When George could open his eyes again, the photograph of Harrison was gone. A living, breathing Harrison filled the screen.

Clanking, clownish, and huge, Harrison stood - in the center of the studio. The knob of the uprooted studio door was still in his hand. Ballerinas, technicians, musicians, and announcers cowered on their knees before him, expecting to die.

"I am the Emperor!" cried Harrison. "Do you hear? I am the Emperor! Everybody must do what I say at once!" He stamped his foot and the studio shook.

"Even as I stand here" he bellowed, "crippled, hobbled, sickened - I am a greater ruler than any man who ever lived! Now watch me become what I can become!"

Harrison tore the straps of his handicap harness like wet tissue paper, tore straps guaranteed to support five thousand pounds.

Harrison's scrap-iron handicaps crashed to the floor.

Harrison thrust his thumbs under the bar of the padlock that secured his head harness. The bar snapped like celery. Harrison smashed his headphones and spectacles against the wall.

He flung away his rubber-ball nose, revealed a man that would have awed Thor, the god of thunder.

"I shall now select my Empress!" he said, looking down on the cowering people. "Let the first woman who dares rise to her feet claim her mate and her throne!"

A moment passed, and then a ballerina arose, swaying like a willow.

Harrison plucked the mental handicap from her ear, snapped off her physical handicaps with marvelous delicacy. Last of all he removed her mask.

She was blindingly beautiful.

"Now-" said Harrison, taking her hand, "shall we show the people the meaning of the word dance? Music!" he commanded.

The musicians scrambled back into their chairs, and Harrison stripped them of their handicaps, too. "Play your best," he told them, "and I'll make you barons and dukes and earls."

The music began. It was normal at first-cheap, silly, false. But Harrison snatched two musicians from their chairs, waved them like batons as he sang the music as he wanted it played. He slammed them back into their chairs.

The music began again and was much improved.

Harrison and his Empress merely listened to the music for a while-listened gravely, as though synchronizing their heartbeats with it.

They shifted their weights to their toes.

Harrison placed his big hands on the girls tiny waist, letting her sense the weightlessness that would soon be hers.

And then, in an explosion of joy and grace, into the air they sprang!

Not only were the laws of the land abandoned, but the law of gravity and the laws of motion as well.

They reeled, whirled, swiveled, flounced, capered, gamboled, and spun.

They leaped like deer on the moon.

The studio ceiling was thirty feet high, but each leap brought the dancers nearer to it.

It became their obvious intention to kiss the ceiling. They kissed it.

And then, neutralizing gravity with love and pure will, they remained suspended in air inches below the ceiling, and they kissed each other for a long, long time.

It was then that Diana Moon Glampers, the Handicapper General, came into the studio with a double-barreled ten-gauge shotgun. She fired twice, and the Emperor and the Empress were dead before they hit the floor.

Diana Moon Glampers loaded the gun again. She aimed it at the musicians and told them they had ten seconds to get their handicaps back on.

It was then that the Bergerons' television tube burned out.

Hazel turned to comment about the blackout to George. But George had gone out into the kitchen for a can of beer.

George came back in with the beer, paused while a handicap signal shook him up. And then he sat down again. "You been crying" he said to Hazel.

"Yup," she said.

"What about?" he said.

"I forget," she said. "Something real sad on television."

"What was it?" he said.

"It's all kind of mixed up in my mind," said Hazel.

"Forget sad things," said George.

"I always do," said Hazel.

"That's my girl," said George. He winced. There was the sound of a rivetting gun in his head.

"Gee - I could tell that one was a doozy," said Hazel.

"You can say that again," said George.

"Gee-" said Hazel, "I could tell that one was a doozy."

Excerpt from Niccolo Machiavelli's *The Prince*

That Which Concerns a Prince on the Subject of the Art of War

The Prince ought to have no other aim or thought, nor select anything else for his study, than war and its rules and discipline; for this is the sole art that belongs to him who rules, and it is of such force that it not only upholds those who are born princes, but it often enables men to rise from a private station to that rank. And, on the contrary, it is seen that when princes have thought more of ease than of arms they have lost their states. And the first cause of your losing it is to neglect this art; and what enables you to acquire a state is to be master of the art. Francesco Sforza, though being martial, from a private person became Duke of Milan; and the sons, through avoiding the hardships and troubles of arms, from dukes became private persons. For among other evils which being unarmed brings you, it causes you to be despised, and this is one of those ignominies against which a prince ought to guard himself, as is shown later on.

Concerning Things for Which Men, and Especially Princes, are Blamed

It remains now to see what ought to be the rules of conduct for a prince toward subject and friends. And as I know that many have written on this point, I expect I shall be considered presumptuous in mentioning it again, especially as in discussing it I shall depart from the methods of other people. But it being my intention to write a thing which shall be useful to him to apprehends it, it appears to me more appropriate to follow up the real truth of a matter than the imagination of it; for many have pictured republics and principalities which in fact have never been known or seen, because how one lives is so far distant from how one ought to live, that he who neglects what is done for what ought to be done, sooner effects his ruin than his preservation; for a man who wishes to act entirely up to his professions of virtue soon meets with what destroys him among so much that is evil. Hence, it is necessary for a prince wishing to hold his own to know how to do wrong, and to make use of it or not according to necessity. Therefore, putting on one side

imaginary things concerning a prince, and discussing those which are real, I say that all men when they are spoken of, and chiefly princes for being more highly placed, are remarkable for some of those qualities which bring them either blame or praise; and thus it is that one is reputed liberal, another miserly...; one is reputed generous, one rapacious; one cruel, one compassionate; one faithless, another faithful.... And I know that every one will confess that it would be most praiseworthy in a prince to exhibit all the above qualities that are considered good; but because they can neither be entirely possessed nor observed, for human conditions do not permit it, it is necessary for him to be sufficiently prudent that he may know how to avoid the reproach of those vices which would lose him his state...

Concerning Cruelty and Clemency, and Whether it is Better to be Loved than Feared

Upon this a question arises: whether it is better to be loved than feared or feared than loved? It may be answered that one should wish to be both, but, because it is difficult to unite them in one person, it is much safer to be feared than loved, when, of the two, either must be dispensed with. Because this is to be asserted in general of men, that they are ungrateful, fickle, false, cowardly, covetous, and as long as you successes they are yours entirely; they will offer you their blood, property, life, and children, as is said above, when the need is far distant; but when it approaches they turn against you. And that prince who, relying entirely on their promises, has neglected other precautions, is ruined; because friendships that are obtained by payments, and not by nobility or greatness of mind, may indeed be earned, but they are not secured, and in time of need cannot be relied upon; and men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligation which, owing to the baseness of men, is broken at every opportunity for their advantage; but fear preserved you by a dread of punishment which never fails.

Nevertheless a prince ought to inspire fear in such a way that, if he does not win love, he avoids hatred; because he can endure very well being feared whilst he is not hated, which will always be as long as he abstains from the property of his citizens and subjects and from their women.

Hotel Rwanda (2004)

The clip shown to the class depicts Paul Rusesabagina, the manager of the titular hotel, as he witnesses the beginning of hostility of the Hutu people towards the Tutsi. Paul himself is of Hutu blood, but refuses to share the violent viewpoints towards the Tutsi and begins to bribe people of influence in order to protect his Tutsi wife and children.

Conquering Fear Instructions

Conquering Fear - Instructions

As this unit goes on, you will start to notice that fear makes the characters we read about do some very out-of-the-ordinary feats. In *The Lord of the Flies*, fear causes the entire world to be engulfed in war and turns a group of simple school boys into murderous savages. In *The Kite Runner*, fear gives way to cowardice and shame, but eventually leads to redemption and honor.

Fear is hardly a fictional concept, and as we've been exploring in our journal entries, each of us is afraid of something. Whether it is a traumatizing incident from your past or a nerve-wracking concern of the future, fear shapes the decisions we make, for better or for worse. However, as Amir from *The Kite Runner* will show us, fear is hardly an unstoppable force, and once we overcome our fears, we can become stronger than ever before.

For this project, you will somehow find a solution to the fears that you have brought up in your journal entries. You can do this by any means necessary. This includes:

- Recording a song
- Writing a short story
- Filming a trailer for a fake movie
- Constructing a collage
- Sculpting a statue or diorama

The possibilities are endless. What you have to do is prove to your classmates and me that you are able to rationalize your fear and find a way to conquer it.

Good luck!

Conquering Fear rubric

Name: _____

Period: _____

Date: _____

Conquering Fear Rubric

CREATIVITY/INTERACTIVITY

SCORE

Overall quality of work is imaginative and conveys the student's purpose. Project expresses student and their goals.

_____/60

RELEVANCE TO TEXT

Shows that student learned from the unit's texts and was able to derive personal significance from literature.

_____/30

PERSONAL GROWTH

Reflects progress made in journal entries – shows a solution of some sort that conquers fears.

_____/60

TOTAL SCORE (out of 150)

_____/150

Vocabulary Assessment (Set #3)

Name: _____

Period: _____

Date: _____

Vocabulary Quiz #3

Instructions: Match each word with the correct definition. Each word may only be used once.

- | | |
|---|--|
| _____ 1. difficult to deal with in anticipation | _____ 2. in reality or fact |
| _____ 3. expressing remorse | _____ 4. casualties among civilians |
| _____ 5. deceptive outward appearance | _____ 6. thoughts in conflict |
| _____ 7. exception from punishment | _____ 8. to cut or divide into two equal parts |
| _____ 9. a person's attendants | _____ 10. force that opposes or attacks |
| _____ 11. start to lose strength | _____ 12. serving a charitable purpose |
| _____ 13. continuing or following without | _____ 14. marketplace or shopping quarter |
| _____ 15. interruption | _____ 16. relieving of emotional tensions |
| _____ 17. annoyed as if by repeated attacks | _____ 18. block that prevents movement |
| _____ 19. consequences of an action | _____ 20. to set free from an obligation |

Word Bank

efflorescence	enmity	ambivalent	absolve
bazaar	adversary	bisecting	benevolence
catharsis	chocks	collateral	contemptuous
contrite	daunting	de facto	entourage
façade	faltered	harried	gurney
impunity	incessant	intravenous	lacerations

APPENDIX D: WEEK FOUR

Journal Entry #4 Prompt

What do you plan to do with your future? What obstacles do you see in your way?

Vocabulary Words (set #4, derived from *The Kite Runner*)

leered – desirous, sly, or knowing look	lorry – large truck designed to carry heavy loads
malady – disease or ailment	milieu – environment, social or cultural setting
mullah – Muslim learned in Islamic theology and sacred law	nimbus – an aura of splendor about any person or thing
oscillating – to swing backward and forward like a pendulum	palliative – relieving or lessening a disease or disorder without actually curing the illness
paunchy – suggesting a large or protruding abdomen or stomach	pirouettes – act of spinning on one foot
presumptuous – unwarrantedly or impertinently bold	prognosis – prediction of a disease in an individual and the chances of recovery
ramshackle – in a state of severe disrepair	replete – abundantly supplied or provided
reticence – not revealing one’s thoughts or feelings readily	sallow – unhealthy looking
sloughing – outer layer or covering that is shed	squalid – filthy as a result of neglect or the lack of money
squalled – to scream or cry loudly and harshly	staccato – shortened and detached when played or sung
tarpaulin – heavy-duty waterproof cloth	thoroughfare – road or path forming a route between two places

Verbal Phrases Worksheet

Name: _____

Period: _____

Date: _____

Verbal Phrases

Instructions: Identify the underlined word or phrase in each sentence as a gerund, participle, or infinitive.

_____ 1. I'd rather go swimming!

_____ 2. The marathon had us all come running towards the finish line.

_____ 3. Dad, frightened of the tiger, didn't want to go into the tent.

_____ 4. The country needs funding to reach the moon.

_____ 5. The crushed pecans will be used for pie.

_____ 6. Melissa's decision was a difficult one to swallow.

_____ 7. Autumn is an ideal time to go hunting.

_____ 8. Driving can be a relaxing way to pass the time.

_____ 9. You can try buying a can of food to save for hard times.

_____ 10. Steven just sat there watching us get ready.

Vocabulary Assessment (Set #4)

Name: _____

Period: _____

Date: _____

Vocabulary Quiz #4

Instructions: Match each word with the correct definition. Each word may only be used once.

- | | |
|--|---|
| _____ 1. truck designed to carry heavy loads | _____ 2. detached when played or sung |
| _____ 3. social or cultural setting | _____ 4. filthy as a result of neglect |
| _____ 5. Muslim learned in Islamic theology | _____ 6. unhealthy looking |
| _____ 7. to swing backward and forward | _____ 8. abundantly supplied or provided |
| _____ 9. protruding abdomen or stomach | _____ 10. prediction of a disease |
| _____ 11. impertinently bold | _____ 12. spinning on one foot |
| _____ 13. not revealing one's thoughts | _____ 14. without actually curing the illness |
| _____ 15. covering that is shed | _____ 16. an aura of splendor |
| _____ 17. heavy-duty waterproof cloth | _____ 18. disease or ailment |
| _____ 19. path forming a route | _____ 20. desirous, sly, or knowing look |

Word Bank

thoroughfare	tarpaulin	staccato	squalled
squalid	sloughing	sallow	reticence
replete	ramshackle	prognosis	presumptuous
contrite	daunting	pirouettes	paunchy
palliative	oscillating	nimbus	mullah
milieu	malady	lorry	leered

APPENDIX E: WEEK FIVE

Journal Entry #5 Prompt

Building off of the previous journal entries, how would you ultimately conquer your fears in order to obtain your ideal future?

Clauses Worksheet

Name: _____

Period: _____

Date: _____

Clauses

Instructions: Add independent clauses to each of the following subordinate clauses in order to create complete sentences.

1. Until the next Monday _____.
2. After the football game _____.
3. Jumping up and down _____.
4. Since I saw it yesterday _____.
5. Because of your cat _____.
6. Before the hurricane _____.
7. Whose tickets _____.
8. Because you owe me dinner _____.
9. When you arrive _____.
10. Which do you prefer _____.

Bibliography

Golding, W. (1962). *Lord of the flies*. New York: Coward-McCann.

Hosseini, K. (2003). *The kite runner*. New York: Riverhead Books.

George, T. (Director). (2004). *Hotel Rwanda* [Motion picture]. United States: United Artists.

Machiavelli, N., Marriott, W. K., Fuller, N., & Hobbes, T. (1955/1952). *The prince*. Chicago: Encyclopædia Britannica.

Roosevelt, F. D. (Director) (1933, March 4). Only Thing We Have to Fear Is Fear Itself. *Inaugural address*.
Lecture conducted from US government, Washington DC.

Stevens, G. (Director). (1959). *The Diary of Anne Frank* [Motion picture]. United States: Twentieth Century Fox.

Vonnegut, K. (2009). Harrison Bergeron. *The very best of fantasy & science fiction: 60th anniversary anthology* (pp. 101-108). San Francisco, CA: Tachyon Publications.