

Coming of Age/Loss of Innocence

Stephanie Gray

LLED 7408

Conceptual Unit for Ninth Grade

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Rationale

Teaching a unit based around the theme of coming of age is important in an adolescent classroom. It has been taught in high school language arts time and time again. Coming of age works makes up a large part of the literary canon including works like *The Adventure of Huckleberry Finn*, *Catcher in the Rye*, *A Separate Peace*, etc. Additionally, this theme is important because the teenage students in the classroom are essentially going through their own coming of age. They are currently making the difficult transition out of childhood into adulthood. Students will be able to relate to literature that focuses on a coming of age story more easily than to other works of literature. This will encourage students to be more active participants in classroom discussions and responding to the texts. It also allows students to apply the things that they learn from literature to their own lives and struggles growing up. I would argue that this is one of the most important things that teachers of literature can hope for. In this unit on coming of age, the two primary texts will be *To Kill a Mockingbird* by Harper Lee and the graphic novel *Persepolis* by Marjane Satrapi.

To Kill a Mockingbird by Harper Lee has become one of the most widely taught books in the high school classroom. In some classrooms, teachers make use of only a partial interpretation of the novel that focuses on racial injustice. While this is a significant theme in the novel and is absolutely one that should be taught, it is not the main theme of the novel. *To Kill a Mockingbird* tells the story of this racial injustice through the perspective of a child. It is the story of the coming of age of the narrator, Scout. According to Theodore Hippel in “Will the Real Mockingbird Please Stand Up?”

(1969), the novel also tells the story of the growth of Jem as he loses his childhood innocence while he moves toward adulthood. By looking at the novel as a coming of age of two children, students will be better able to relate to the work than they would if they read it as a piece on racial injustice. However, students will still be able to learn about the historical social injustice that is portrayed in the novel. This is a good way for students to learn about how the society they live in was shaped. *To Kill a Mockingbird* is a coming of age story that holds a place in the literary canon and is a significant historical account of the society that we all live in.

The graphic novel *Persepolis* by Marjane Satrapi is another story of social injustice told from the perspective of a child. It is the coming of age story of Marji during a tumultuous time. *Persepolis* is a memoir about the author's childhood in Iran during the overthrow of the Shah's regime, the success of the Islamic Revolution, and the war against Iraq. By teaching this novel in my classroom, students will learn about a culture that is vastly different from our own. It is also a chance for them to learn a little about the history of a region in which our country is currently so involved with. The format of *Persepolis* also allows students to learn about a different form than they are likely familiar with in literature, the graphic novel.

The graphic novel is an emerging medium for literary expression. Early comics were adolescent stories of adventure, fantasy, and action. They were seen as childish; unfortunately, this stigma somewhat remains. However, according to James Sturm, "with the aid of new digital technologies, film, video and computer games are now much more adept at providing visceral adventures to our country's thrill seekers. Freed from being the primary medium of adolescent entertainment, comics have reinvented themselves."

Over the past two decades, great works of graphic novels have been created such as Art Spiegelman's *Maus* that tells the story of the holocaust entwined with the story of the author trying to connect with his Auschwitz survivor father, which makes great use of the visuals of the form by portraying the Jews as mice and the Nazis as cats. The graphic novel is an increasingly significant form of literary and artistic expression, which is reason enough for teaching it. However, there are other reasons for using graphic novels in classrooms. Graphic novels help students who are struggling readers by providing support through the visual representations of the story. The pictures can help them understand the actual text. Graphic novels also have less long portions of text that can become confusing for struggling readers. Graphic novels can be beneficial for teaching English language learners in the same way that it enables the struggling reader. Graphic novels can also motivate students who are apathetic about reading. They can also challenge high achieving learners by introducing them to a new form that has its own conventions and methods of conveying information. Hopefully, graphic novels can inspire a desire to read more graphic novels and conventional prose novels as well.

Works Cited

Hipple, T.W. (1969). Will the real mockingbird please stand up? *Missouri English Bulletin*, 26(4).

Sturm, James. A Case for Comics. *National Association of Comics Art Educators*. Retrieved from: http://www.teachingcomics.org/index.php?option=com_content&view=article&id=106:A%20Case%20for%20Comics&catid=45:Comics%20in%20Classrooms&Itemid=65

Materials

Novels

To Kill a Mockingbird by Harper Lee

Persepolis by Marjane Satrapi

Short Stories

“Red Dress” by Alice Munro

“The Scarlet Ibis” by James Hurst

“Araby” by James Joyce

Film

To Kill a Mockingbird 1962

Song

“Wake Up” by Arcade Fire

Goals/Rubrics

Formal Writing Assignment

Choose one of the short stories provided (Red Dress by Alice Munro, The Scarlet Ibis by Hurst, Araby by Joyce) to read and write an essay in which you analyze the main character's coming-of-age or loss of innocence. In your essay, make sure you:

- provide a general thesis that explains the character's transformation throughout the story.
- describe the character's initial behavior using specific examples from the text.
- describe the event that causes the loss of innocence or change and why this event was so significant to the character's development.
- describe the significant changes that result from this key event using specific examples from the text.
- draw a conclusion about how people change as a result of significant events and how these changes can be considered as a coming-of-age.
- follow rules of conventional grammar, spelling, punctuation, and usage throughout your essay.

Persuasive Essay : Coming-of-Age

Teacher Name: **Ms. Gray**

Student Name: _____

CATEGORY	4- Above Standards	3- Meets Standards	2- Approaching Standards	1- Below Standards	%
Focus or Thesis Statement	The thesis statement outlines the main points of the protagonist's transformation to be discussed.	The thesis statement outlines some or all of the main points of the protagonist's transformation to be discussed.	The thesis statement outlines a few generalizations about the protagonist's transformation.	The thesis statement does not preview what will be discussed.	Worth 20% of final grade.
Content	The essay includes thoroughly detailed descriptions about the character's initial behavior, changing event, and following behavior with specific textual evidence and thoughtful analysis.	The essay includes mostly detailed descriptions about the character's initial behavior, changing event, and following behavior with specific textual evidence and shows some analysis.	The essay includes descriptions about the character's behavior and changing event with some textual evidence.	The essay includes vague descriptions of the character and an event without little to no evidence.	Worth 30% of final grade.
Evidence and Examples	All of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	Most of the evidence and examples are specific, relevant and explanations are given that show how each piece of evidence supports the author's position.	At least one of the pieces of evidence and examples is relevant and has an explanation that shows how that piece of evidence supports the author's position.	Evidence and examples are NOT relevant AND/OR are not explained.	Worth 20% of final grade.
Grammar & Spelling	Author makes only a few errors in grammar or spelling.	Author makes some errors in grammar or spelling, but not enough to distract from content.	Author makes enough errors in grammar or spelling that it begins to distract the reader from the content.	Author makes significant errors in grammar or spelling that distract the reader from the content.	Worth 10% of final grade.
Closing paragraph	The conclusion is strong and shows that the writer solidly understands the changes from coming-of-age events.	The conclusion is good and shows an understanding of coming-of-age events and an attempt at analyzation.	There is a conclusion that does not address the potential changes of coming-of-age events.	There is no conclusion - the paper just ends.	Worth 20% of final grade.

Creative Assignment

Create your own chapter from a graphic novel that depicts a significant event that contributed to some sort of coming-of-age experience. You can draw a scene based on a significant event from your own childhood or you can visually represent a scene from one of our readings (except *Persepolis* because it is already graphically displayed). Your graphic novel chapter:

- should include at least 10 frames.
- should include some dialogue and captions that function as scene-setting, descriptions, etc.
- show an understanding of what makes a coming-of-age event and its significance.
- will not be graded on quality of artwork, but should be neat and easy to understand.

Keep in mind when writing about your own life that *I am required to share any thoughts or suggestions of violence, suicide, substance abuse, family abuse, or other harmful behavior with the school counselors.*

Create Your Own Graphic Novel

Teacher Name: **Ms. Gray**

Student Name: _____

CATEGORY	4- Above Standards	3- Meets Standards	2- Approaching Standards	1- Below Standards	%
Clarity and Neatness	Story is easy to read and all elements are so clearly written, labeled, or drawn that teacher or another student can easily understand it.	Story is easy to read and most elements are clearly written, labeled, or drawn. Another person should be able to read it after asking one or two questions.	Story is hard to read with rough drawings and labels. It would be hard for another person to understand without asking lots of questions	Story is hard to read and one cannot tell how to read it. It is almost impossible for another person read the story without asking lots of questions.	20%
Content	The graphic novel chapter tells the story of a coming-of-age event from the writer's own experience or readings. It shows a good understanding of coming-of-age events and describes one in detail and shows its significance.	The graphic novel chapter tells the story of a coming-of-age event from the writer's own experience or readings. It exhibits an understanding of coming-of-age events and describes one.	The graphic novel chapter tells the story of a coming-of-age event from the writer's own experience or readings. However, it does not exhibit an understanding of the event or its significance.	The graphic novel chapter does not tell the story of a coming-of-age event.	55%
Writing	The story includes relevant dialogue and captions that further explain what is drawn by describing character or scenes.	The story includes some dialogue and captions that further explain what is drawn.	The story includes only dialogue and a few captions.	The story does not include dialogue or captions.	25%
Frames	The story includes 10 or more frames.	The story includes 7-9 frames.	The story includes 5-6 frames.	The story includes less than 5 frames.	5%

Informal Writing

Keep a reading log in response to the literature we are studying during this unit. To keep your log,

-write informally in response to the literature read for class. Your writing may come in response to anything you find interesting, puzzling, compelling, challenging, or otherwise worthy of your consideration. Feel free to pose questions without answers; think through your ideas through the process of writing; rant, rave, or respond in whatever way best helps you think about what matters to you in the literature.

-write a minimum of four entries for each work of literature studied.

-remember that your journal does not need to follow the conventions of textbook English. Just use it to think about your reading in any form your thoughts take.

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

A student will receive full credit for the reading log assignment if it is turned in on time, has at least three entries for each work of literature, and includes any response to the literature we are reading. As long as they are trying to interact with the text, they are doing a good job.

Daily Lesson Plans

Week One:

Day One (Monday):

3 Minutes: Attendance, housekeeping, settling in.

7 Minutes: Pass out copies of “Wake Up” by Arcade Fire song lyrics and play song.

Somethin' filled up
my heart with nothin',
someone told me not to cry.

**But now that I'm older,
my heart's colder,
and I can see that it's a lie.**

**Children wake up,
hold your mistake up,
before they turn the summer into dust.**

If the children don't grow up,
our bodies get bigger but our hearts get torn up.
We're just a million little gods causin' rain storms turnin' every good thing to rust.

I guess we'll just have to adjust.

With my lightnin' bolts a glowin'
I can see where I am goin' to be
when the reaper he reaches and touches my hand.

With my lightnin' bolts a glowin'
I can see where I am goin'
With my lightnin' bolts a glowin'
I can see where I am, go-go, where I am

You'd better look out below

10 Minutes: Lead whole class discussion about the song focusing on a loss of innocence, learning that there are consequences to our actions, taking responsibility, etc. (bolded lyrics).

15 Minutes: Pass out prompt and have students write.

Write about a personal experience you've had that caused a loss of innocence or in which you had a coming of age experience—one that forced you to grow up in some way. Be specific and explain:

- what childish or immature behavior you exhibited prior to the experience
- the experience that caused some change through the gain of some significant new knowledge/maturity or caused you to question your beliefs and affected your innocence
- how you changed or matured after the experience

You can explain these events in this order, but you are not required to. You can write in whatever way you want. Be aware that you will have to share your experience with other students.

10 Minutes: Have students get in small groups (no more than 5) and share their narratives. Students should characterize and analyze the kinds of experiences that result in significant change.

10 Minutes: After the small groups have finished working, each group will tell the whole class what they came up with leading into a discussion about significant transforming experiences and the kinds of changes they encourage.

Day 2 (Tuesday):

3 Minutes: Attendance, housekeeping, settling in.

12 Minutes: Finish up and review discussion that ended yesterday's class.

5 Minutes: Hand out questionnaire and have students fill them out individually.

Questionnaire

Indicate whether you agree or disagree with each of the following statements. Remember, there is no right or wrong answer so just answer honestly.

1. People are either good or bad.
2. Everyone receives a fair trial.
3. You should always stand up for what you believe in, even if it puts you or others in danger.
4. Children should be sheltered from the negative aspects of society.
5. Economic and social inequalities can be overcome.
6. I never judge people based on their appearance.
7. Laws are designed to make society fair for all of its citizens.
8. If you know where people live, you can tell a lot about them.
9. Any set of beliefs is OK, as long as you believe in them sincerely.
10. School benefits everyone.

(Some of these are taken from Smagorinsky's *Teaching English by Design* page 178.)

20 Minutes: Discuss in small groups, and then come together as a big class group to take a poll on how the questions were answered. Discuss why they agreed or disagreed with each statement.

10 Minutes: Watch the movie trailer (<http://www.youtube.com/watch?v=Mi88P7KfaMA>) and discuss the language of the book and the use of the “n” word. It is used quite often throughout the book. Why do you think that the author would choose to include such derogatory language? Tell students that I expect that we will all behave like adults in this classroom and will be able to maturely deal with any discriminatory language when it comes up.

5 Minutes: Hand out the prompt for the reading journal and explain that students will be writing about their reading throughout the unit.

Reading Journal

Keep a reading log in response to the literature we are studying during this unit. To keep your log,

- write informally in response to the literature read for class. Your writing may come in response to anything you find interesting, puzzling, compelling, challenging, or otherwise worthy of your consideration. Feel free to pose questions without answers; think through your ideas through the process of writing; rant, rave, or respond in whatever way best helps you think about what matters to you in the literature.

- write a minimum of four entries for each work of literature studied.

- remember that your journal does not need to follow the conventions of textbook English. Just use it to think about your reading in any form your thoughts take.

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

Day 3 (Wednesday):

5 Minutes: Attendance, housekeeping, settling in, and hand out copies of *To Kill a Mockingbird* by Harper Lee to the students.

20 Minutes: Read the first chapter of *To Kill a Mockingbird* aloud to the students to model fluency of the dialect spoken in the book and discuss.

30 Minutes: Put students in small groups of 4-5. Then, have the students create a body biography of Boo Radley based on what they know from Scout's descriptions (They will compare this to a second body biography that they create after finishing the novel). Let them work until the end of class.

Body Biographies

A body biography is a visual and written portrait of a character from a story. It should communicate the full essence of the character by emphasizing his traits, promote discussion about the character, and include visual symbols, original text, and text from the novel. Think about colors, symbols, and objects that you associate with the character and where you would place certain objects on the body.

Homework: Students should read chapters 2-4 (pages 15-41).

Day 4 (Thursday):

3 Minutes: Attendance, housekeeping, settling in.

5 Minutes: Reading Quiz on homework chapters 2-4

What happens when her teacher learns that Scout already knows how to read?

Who is Calpurnia?

What game do Jem, Dill, and Scout get in trouble for playing?

12 Minutes: Have groups present their body biographies to the class.

15 Minutes: Quickly talk about the choices they made and why they made those choices.

20 Minutes: Have students create found poems in groups of their choosing based on the reading that they did for homework. Work until the end of class.

Day 5 (Friday):

3 Minutes: Attendance, housekeeping, settling in.

32 Minutes: Finish up working on the found poems. The groups will then present their poems to the class. Follow up with a discussion focusing on what phrases and quotes they chose to include. Why were these things significant in reading? Were there similarities and differences between each others choices?

20 Minutes: Lesson on thesis statements.

Hand out thesis worksheet and talk about thesis statements (**8 mins**).

Argument Activity (**12 mins**).

Thesis Statements

A thesis statement presents your opinions or thoughts on a subject or an issue. In an essay, it answers the topic question; it tells the reader exactly what the rest of your essay is going to be about.

When writing a thesis statement, you should be **clear and direct**. You are trying to **introduce your argument**. Don't get caught up in trying to make it sounds fancy or wordy; just **state it simply** so the reader understands.

Bad Example: This essay will address whether or not To Kill a Mockingbird is a coming of age story.

Good Example: To Kill a Mockingbird is the coming of age story of two children in the 1930s.

Don't be vague! Make sure to **state your points explicitly**.

Bad Example: Hemingway's war stories are very good.

Good Example: Hemingway writes good war stories because of his short, terse style, his ability to characterize soldiers in a realistic way, and his experiences in World War I and the Spanish Civil War.

Argument Activity: Get into pairs. Pick a topic that has two sides to it. It can be any topic that you want such as: "Is the Office a good TV show?" "Should boys wear skinny jeans?" "Should prayer be allowing in school?" "Should school require you to take a foreign language?"

Each student in a pair should pick a side and write a thesis statement for it. Remember to clearly state your position and your reasons for your argument. I will come around to each pair and decide who wins the argument based on your thesis.

Homework: Read chapters 5-8 (pages 41-74) over the weekend.

Week Two:

Day 6 (Monday):

3 Minutes: Attendance, housekeeping, settling in.

5 Minutes: Reading Quiz over chapters 5-8

Why does Scout spend so much time with Miss Maudie?

What do Jem and Dill plan to do with the fishing pole?

What was different about the pants when Jem retrieved them?

Who puts a blanket around Scouts shoulders during the fire?

30 Minutes: In groups of 3 or 4 students, discuss the following things:

-the character of Miss Maudie and what kind of role model she is for Scout.

-how the children's and the reader's perspective of Boo Radley has changed or is changing.

-how Jem is differing from Scout in his thoughts, opinions, and understandings.

What might this mean?

Students should come up with evidence to support their suppositions from the book and have one person be the writer for the group because work will be turned in for credit.

17 Minutes: Whole class discussion.

Homework: Read chapter 9 (p. 74-89). Instead of a reading quiz tomorrow, write a paragraph responding to Atticus' request of Scout; do you agree or disagree with his parenting style?

Day 7 (Tuesday):

5 Minutes: Attendance, housekeeping, settling in, turn in paragraph.

20 Minutes: Read chapters 10-11 (p. 89-112) aloud in class.

30 Minutes: Break the class up into two groups. One group will work with chapter 10 (Scouts growth) and the other with chapter 11 (Jems growth). They will analyze their chapter as an individual coming of age story and then present their argument for or against to the rest of the class.

Homework: Read chapters 12-14 (p. 115-144).

Day 8 (Wednesday):

3 Minutes: Attendance, housekeeping, settling in.

5 Minutes: Reading Quiz over chapters 12-14

Why does Dill not come for the summer?

How is Aunt Alexandra received by the rest of the town?

What does Scout find under her bed?

15 Minutes: Discuss the homework reading, focusing on these issues:

-Jem and Scout's experience at Calpurnia's church; her double life/language change.

-how the appearance of Aunt Alexandra affects the Finch household.

-compare her position as a female role model to Miss Maudie

-the shifting alignment of Dill from Jem to Scout.

15 Minutes: Read chapter 15 (p. 144-155) aloud in class.

17 Minutes: Discuss the idea of mob mentality, why good people would do bad things, why rational people act irrationally, how seemingly normal, nice people have violent

potential. Discuss Scout's role in this chapter as diffuser of tension through her innocence and Jem's actions.

Day 9 (Thursday):

3 Minutes: Attendance, housekeeping, settling in.

25 Minutes: Read chapters 16-17 (p. 155-178) aloud in class.

7 Minutes: Write predictions individually. What do you think will happen during the trial? Did Tom commit the crime? Will he be found guilty? How will the town react to the trial? These will be turned in.

10 Minutes: Discuss these predictions in small groups.

10 Minutes: Come together as a whole class to talk about their predictions.

Homework: Read chapters 18-21 (p. 178-211) over the weekend.

Day 10 (Friday):

3 Minutes: Attendance, housekeeping, settling in.

15 Minutes: Write the following statement on the board: "Boo Radley is a scary character." Have students find 5 pieces of evidence from the text that support this statement and discuss. Then, have them find 5 pieces of evidence that oppose this statement and discuss. Talk about the importance of having support for a claim that you are making because it is this support that convinces the reader of your claim.

20 Minutes: In groups, make a statement about a character in the novel and come up with points of support from the text. Then come together as a class to discuss.

17 Minutes: Silent reading of assigned chapters for the weekend.

Week Three

Day 11 (Monday):

3 Minutes: Attendance, housekeeping, settling in.

5 Minutes: Reading Quiz over chapters 18-21.

Why couldn't Tom hit Mayella with his left hand?

Why does Dill become upset?

What does Mr. Dolphus Raymond drink out of a paper bag?

What does everyone in the colored balcony do as Atticus leaves?

47 Minutes: The class breaks in half, then each half makes 3 groups (6 groups total). One group from each half will work with Mr. Ewell's testimony, one with Mayella Ewell's, and one with Tom Robinson's. They are to analyze it (what kinds of language do they use, what language describes them, how do they act, how does everyone react to them, etc.) and then share their findings with the other two groups in their half of the class.

Day 12 (Tuesday):

3 Minutes: Attendance, housekeeping, settling in.

32 Minutes: Watch the trial scenes from the 1962 movie. Talk about the choices the filmmakers made interpreting the book. Would you have made the same choices? What would you do differently?

20 Minutes: Pass back the predictions that the students turned in last week. Discuss. Were your predictions correct? Were you surprised by the verdict? Why did you predict what you did?

Day 13 (Wednesday):

3 Minutes: Attendance, housekeeping, settling in.

17 Minutes: Read chapters 22-23 (p. 212-227) aloud.

20 Minutes: Discuss Jem's attitudes and feelings after the trial. How does it differ from Scout's reaction? Atticus? Discuss the idea that Scout and Atticus are aligned in belief that people are good.

15 Minutes: Journal Prompt: Respond to what Jem says on page 226:

“You know something, Scout? I’ve got it figured out. There’s four kinds of folks in the world. There’s the ordinary kind like us and the neighbors, there’s the kind like the Cunninghams out in the woods, the kind like the Ewells down at the dump, and the Negroes...The thing about is, our kind of folks don’t like the Cunninghams, the Cunninghams don’t like the Ewells, and the Ewells hate and despise the colored folks.”

Do you think there is a link between racism and classism?

Homework: Read chapters 24-25 (p. 227-241). Everyone come up with one question or comment about the reading, focusing on ideas of hypocrisy, adulthood, and symbolism. Students will be running the discussion tomorrow and everyone must participate; so the questions are important! This is taking place of the reading quiz for tomorrow.

Day 14 (Thursday):

3 Minutes: Attendance, housekeeping, settling in.

47 Minutes: The Big Questions Discussion. Students will lead a whole class discussion using their questions. I will participate at times, but try not to lead discussion or offer the “right” answers.

5 Minutes: Silent reading time.

Homework: Read chapters 26-27 (p. 241-254).

Day 15 (Friday):

3 Minutes: Attendance, housekeeping, settling in.

32 Minutes: Evidence Activity: This week, we read about a trial. Evidence is obviously really important in a trial. In small groups, analyze the evidence from Tom Robinson's trial. Make an argument explaining whether Tom is guilty or innocent using proof from the text.

10 Minutes: Follow up with whole class discussion. Talk about the importance of evidence when making arguments. Apply this to writing essays.

10 Minutes: Silent reading time.

Week Four

Day 16 (Monday):

3 Minutes: Attendance, housekeeping, settling in.

5 Minutes: Reading quiz over chapters 26-27.

How does Jem react when Scout asks him about something that happened to her in school?

What food is Scout going to be for the pageant?

10 Minutes: Discuss the school chapter, comparing the conflicting statements that Miss Gates, Scout's teacher, said to Mrs. Merriweather's hypocrisy. Does this simply reinforce Scout's attitudes about school or is it indicative of something bigger?

27 Minutes: In small groups, discuss why Jem and Scout react very differently to what Miss Gates said and what this difference might mean. Also discuss the reappearance of Boo Radley in these chapters. What is different about the attitudes of Scout and Jem toward the subject of Boo? Why? In what ways does the old fear of Boo Radley differ from the danger that Bob Ewell presents?

10 Minutes: In their small group, students should make predictions about the end of the novel. If they have gone ahead and finished the book, then they should try to remember what they thought would happen before they read. Don't give it away!

Homework: Read chapters 28-31 (p. 254-281).

Day 17 (Tuesday):

3 Minutes: Attendance, housekeeping, settling in.

5 Minutes: Reading quiz over chapters 28-31.

How does Scout “ruin” the pageant?

How can Jem see Scout in the dark?

Who does Atticus think killed Bob Ewell?

42 Minutes: Who is the Mockingbird? Activity. The class breaks up into groups, and each group analyzes a character in terms of the mockingbird metaphor.

“Remember it’s a sin to kill a mockingbird.” That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it.

“Your father’s right,” she said. “Mockingbirds don’t do one thing but make music for us to enjoy . . . but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.”

I will model this by doing a quick analysis of Mayella Ewell. She was just a lonely, sad girl who suffered through a cruel upbringing. At a young age, she was forced to take care of her 6 siblings and take care of the household without the help of any of the rest of the family. She is beaten by her alcoholic father, and even possibly molested. When she tried to reach out to another person, Tom, she was rejected and then severely beaten.

The students can choose to work with one of any number of characters including Tom, Boo, Scout, Jem, or Dill.

Day 18 (Wednesday):

5 Minutes: Attendance, housekeeping, settling in, pass back the body biographies they made for Boo Radley after chapter 1.

30 Minutes: In the same groups as the original body biography, have students create a new one based on what they know after reading the whole book. Discuss: How do they differ? Why? What do you think it means?

20 Minutes: Groups present their second body biographies, and talk about some of the things that they discussed.

Day 19 (Thursday):

5 Minutes: Attendance, housekeeping, settling in, pass out copies of *Persepolis*.

35 Minutes: Final *To Kill a Mockingbird* discussion: the different trajectories of the coming of age paths of Scout and Jem.

15 Minutes: Ask students what they know about Iran. Read the introduction to *Persepolis*; this does a good job of introducing the book and the history of the region. Discuss.

Day 20 (Friday):

3 Minutes: Attendance, housekeeping, settling in.

30 Minutes: Mini-lesson on the mechanics of the graphic novel and how the art works with the words to forward the story and express meaning. Give students the following handout. (The lesson and handout are adapted from this lesson plan:

<http://www.readwritethink.org/classroom-resources/lesson-plans/pictures-tell-story-improving-1102.html?tab=4#tabs>)

Graphic Novel/Comics Terms and Concepts

Layout

Panel: A distinct segment of the comic, containing a combination of image and text in endless variety. Panels offer a different experience than simply reading text:

- The spatial arrangement allows an immediate juxtaposition of the present and the past.
- Unlike other visual media, transitions are instantaneous and direct but the exact timing of the reader's experience is determined by focus and reading speed.

Frame: The lines and borders that contain the panels.

Gutter: The space between framed panels.

Bleed: An image that extends to and/or beyond the edge of the page.

Foreground: The panel closest to the viewer.

Midground: Allows centering of image by using a natural resting place for vision. The artist deliberately decides to place the image where a viewer would be most likely to look first. Placing an image off-center or near the top or bottom can be used to create visual tension but using the midground permits the artist to create a more readily accepted image.

Background: Provides additional, subtential information for the reader.

Graphic weight: A term that describes the way some images draw the eye more than others, creating a definite focus using color and shading in various ways including:

- The use of light and dark shades; dark-toned images or high-contrast images draw the eye more than light or low-contrast images do
- A pattern or repeated series of marks
- Colors that are more brilliant or deeper than others on the page

Figures

Faces : Faces can be portrayed in different ways. Some depict an actual person, like a portrait, others are iconic, which means they are representative of an idea or a group of people. Other points to observe about faces include:

- They can be dramatic when placed against a detailed backdrop; a bright white face stands out
- They can be drawn without much expression or detail, this is called an "open blank" and it invites the audience to imagine what the character is feeling without telling them.

Hands/Feet: The positioning of hands and feet can be used to express what is happening in the story. For example, hands that are raised with palms out suggest surprise. The wringing of hands suggests obsequiousness or discomfort. Hands over the mouth depict fear, shame, or shyness. Turned in feet may denote embarrassment, while feet with motion strokes can create the sense of panic, urgency, or speed.

Text

Captions : These are boxes containing a variety of text elements, including scene-setting, description, etc.

Speech balloons : These enclosed dialogue and come from a specific speaker's mouth; they vary in size, shape, and layout and can alternate to depict a conversation. Types of speech balloons include those holding:

- External dialogue, which is speech between characters
- Internal dialogue, which is a thought enclosed by a balloon that has a series of dots or bubbles going up to it

Special-effects lettering : This is a method of drawing attention to text; it often highlights onomatopoeia and reinforces the impact of words such as **bang** or **wow**.

Lecture: During the last half of our unit on coming of age, we are going to be studying a graphic novel, *Persepolis* by Marjane Satrapi. You are going to be creating your own graphic novel, which I will explain at the end of class, and you will also be expected to comment on the artwork throughout our discussions. Because of this, we're going to go over some of the mechanics of the graphic elements in this work. On the first page of the story, the frames of each panel are made up of simple, straight lines. The gutters are consistent. At this point in the story, life is safe and predictable with a sense of order so this is conveyed visually. As you read the novel, pay attention to changes in the frames and gutters. At what point do they change? Why does the artist choose to alter them? What is it trying to convey? Similarly, watch out for the size of the panels and the number of panels on one page. Notice how page 3 differs from page 51 or page 71. Like poets use stanzas to organize poems and traditional novelists use paragraphs and chapters to organize their prose, graphic novelists use these panels and art as well as chapters to organize their work.

Point out these different layout elements:

- page 11, top panel: background providing information that is outside the text of the story
- page 12, middle row, right panel: placing figures in the center of the panel with nothing in the background allows the reader to focus on them with no distractions.
- page 15, larger panel: size and foregrounding of the suffering, flaming figures is powerful and commands attention.

Let's look at the third panel on the first page that shows a number of people protesting. What do you notice about this panel compared to the others on the page? Why do you think the author choose to make the background black? What do you think this might predict about the rest of the book?

Instead of reading quizzes over homework/individual reading, students are to mark with post-its or in a notebook several visual elements in their reading that add to comprehension and how. They can also mark something visual that interested or confused them. At the beginning of each class, students will pair up to discuss these notes. Students should try to actively listen to prepare to answer teacher questions about what their partner said. I will walk around checking on the pairs during this time.

7 Minutes: Read chapter 1: The Veil (p. 3-9) individually.

10 Minutes: Discuss Marjane's faith, her desire to be a prophet, and the rules she came up with for her religion as well as the reasons for them. "I wanted to be a prophet because our maid did not eat with us, because my father had a Cadillac, and above all, because my grandmother's knees always ached" (6). Focus on social reasons, which recur throughout. Discuss her childish thinking in that because "it will simply be forbidden," pain will no longer exist.

5 Minutes: Pass out the following prompt.

Creative Assignment

Create your own chapter from a graphic novel that depicts a significant event that contributed to some sort of coming-of-age experience. You can draw a scene based on a significant event from your own childhood or you can visually represent a scene from one of our readings (except Persepolis because it is already graphically displayed).

Your graphic novel chapter:

- should include at least 10 frames.
- should include some dialogue and captions that function as scene-setting, descriptions, etc.
- show an understanding of what makes a coming-of-age event and its significance.
- will not be graded on quality of artwork, but should be neat and easy to understand.

Keep in mind when writing about your own life that *I am required to share any thoughts or suggestions of violence, suicide, substance abuse, family abuse, or other harmful behavior with the school counselors.*

Due Date: Next Wednesday

Homework: Read chapters 2: The Bicycle-3: The Water Cell (p. 10-25).

Week Five

Day 21 (Monday):

3 Minutes: Attendance, housekeeping, settling in.

7 Minutes: Post-it Activity.

20 Minutes: In small groups, discuss how Marjane's relationship with God is strained by the revolution. Why do you think this is? Is it childish distraction or more indicative of revolution than that?

10 Minutes: Come together as whole group and discuss.

15 Minutes: Whole class discussion about the idea of childish beliefs. Marji steadfastly believes what she has been told about the Shah in school until her father tells her differently. Do you remember a time when you had a similar experience?

Homework: Read chapter 4: Persepolis-5: The Letter (p. 26-39).

Day 22 (Tuesday):

3 Minutes: Attendance, housekeeping, settling in.

7 Minutes: Post-it Activity.

25 Minutes: In groups, compare and contrast the social issues brought up in this chapter to those in *To Kill a Mockingbird*. Also talk about her reactions as Marji becomes aware of these issues. One student writes for the group.

20 Minutes: Whole class discussion based on what the small groups talked about.

Homework: Read chapter 6: The Party (p. 40-45).

Day 23 (Wednesday):

Due: Graphic Novel Chapter

3 Minutes: Attendance, housekeeping, settling in.

7 Minutes: Post-it Activity.

15 Minutes: There are a number of interesting graphic elements in this short chapter. In groups, analyze one piece. Try to think about why the author made the choices she did as well as the meaning behind it. One person writes, work will be turned in.

15 Minutes: Journal Prompt: This chapter shows several instances of hypocrisy, people turning back on past actions, or people lying about something to advantage themselves. What does this say about the people and their revolution? How does this compare to instances in *To Kill a Mockingbird*?

10 Minutes: Project presentations. Students are not required to share, but it is encouraged.

Homework: Read chapter 7: The Heroes, chapter 8: Moscow. and chapter 9: The Sheep (p. 47-71).

Day 24 (Thursday):

3 Minutes: Attendance, housekeeping, settling in.

7 Minutes: Post-it Activity.

20 Minutes: Chalk talk using the words “freedom,” “revolution,” and “justice.” Then, discuss.

25 Minutes: Whole class discussion focusing on these issues:

- Marji again realizing she doesn't know what she thought she did (bottom right p. 53 vs. p9, p32) and again reporting what she's been told as fact.
- her return to God; then, denial of God.
- the repeated phrase “everything will be alright” and accompanying artwork p. 65, 66, 70.

-significance of the chapter title “The Sheep.”

Homework: Read chapters 10: The Trip, 11: The F-14s, 12: The Jewels, and 13: The Key (p. 72-102).

Day 25 (Friday):

3 Minutes: Attendance, housekeeping, settling in.

5 Minutes: Hand out the following prompt and explain.

Choose one of the short stories provided (Red Dress by Alice Munro, The Scarlet Ibis by Hurst, Araby by Joyce) to read and write an essay in which you analyze the main character’s coming-of-age or loss of innocence. In your essay, make sure you:

- provide a general thesis that explains the character’s transformation throughout the story.
- describe the character’s initial behavior using specific examples from the text.
- describe the event that causes the loss of innocence or change and why this event was so significant to the character’s development.
- describe the significant changes that result from this key event using specific examples from the text.
- draw a conclusion about how people change as a result of significant events and how these changes can be considered as a coming-of-age.
- follow rules of conventional grammar, spelling, punctuation, and usage throughout your essay.

7 Minutes: Describe the three stories and allow students to choose which one they would like to work with.

40 Minutes: Class time for individual reading of short stories and essay preparation.

Week 6

Day 26 (Monday):

3 Minutes: Attendance, housekeeping, settling in.

7 Minutes: Post-it Activity.

30 Minutes: Discuss Marji's reaction to the war initially and the way it changed throughout these chapters. Also, her mother's hypocrisy at the grocery store.

15 Minutes: Get started on the homework reading.

Homework: Read chapters 14: The Wine, 15: The Cigarette, 16: The Passport, and 17: Kim Wile (p103-133).

Day 27 (Tuesday):

3 Minutes: Attendance, housekeeping, settling in.

7 Minutes: Post-it Activity.

30 Minutes: In-Role Writing based on this prompt: It can be difficult for students to understand the veil. Some Muslims want to wear it, but others struggle with the idea and can be frustrated like Marji. Write from the perspective of Marji if she didn't have to wear the veil. Would she be as outspoken? Would she still cause trouble? Is she rebelling against the veil?

25 Minutes: In small groups, share your in-role writing. Compare and contrast these with the novel's depiction of Marji wearing the veil. Turn in your work.

Homework: Read chapters 18: The Shabbat and 19: The Dowry (p. 135-153).

Day 28 (Wednesday):

3 Minutes: Attendance, housekeeping, settling in.

7 Minutes: Post-it Activity.

15 Minutes: Discuss Marji standing up to her teacher as proof of her coming of age and maturation. She is actually fighting against what she is being told.

15 Minutes: In groups, compare and contrast this to another incident in the book. Share with the rest of the class.

15 Minutes: Discuss the form. Do you think that the graphic novel works best to tell this story? Why or why not? What other mediums would work?

Day 29 (Thursday):

Due: Reading Journals

5 Minutes: Attendance, housekeeping, settling in, hand in journals.

50 Minutes: Writing Day: Work on paper, peer edit, or teacher conference.

Day 30 (Friday):

Due: Analytical Writing Assignment

5 Minutes: Attendance, housekeeping, settling in, hand in writing assignment.

35 Minutes: In small groups, discuss your experiences with coming of age stories.

Revisit your original opinion on sheltering students. Is some loss of innocence a good thing or a bad thing? Is it generally a negative experience? Does it have to be? Use your knowledge of both primary texts, your short story, personal experience, movies, etc. to formulate some answers.

15 Minutes: Follow up with whole class discussion.