

Relationships: Authority, Family and Peer

Ninth Grade Unit of Study

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Relationships: Family, Peers, and Authority

Relationships are the most vital parts of our lives for various reasons, but most obviously because our entire existence results from some kind of a relationship between others- no matter how we exactly define that interaction. As we grow older, we may choose to discontinue some relationships, but we can never fully reestablish our lives the way they were before a relationship started. In fact, the experiences with others have invariably become a part of our own existence, whether the relationship is ephemeral or enduring. Since relationships with others are an intrinsic part of our lives, and we can never completely separate ourselves from them, we must learn how to evaluate our needs and wants as well as those of others, in order to have more productive and meaningful relationships.

During adolescence, teenagers must negotiate between the relationships they had with others as children, and re-situate themselves in those same relationships as adults. As students grow older, they must learn to distinguish between the values and perspectives of others toward them, and what they see in themselves. Rather than relying on their parents' beliefs, they must develop their own ideas and beliefs that will reflect their personal standards in their own adult lives. Reevaluation of self and others through the invisible arena of relationships is the first step to negotiating how students will evolve into their new lifestyles as adults. Of course, such realizations occur at different times for everyone; however, all students can share a common thread of how relationships affect their lives on an everyday basis.

Woolfolk shares that students tend to experiment with "many different selves" as they are trying to form their new identity that floats somewhere between child and adult (74). Undoubtedly, there are innumerable opportunities to experience new situations and people through literature- all with very little personal risk to the reader. During this unit, students will have the opportunity to gain new insight from others through reading into the characters' lives and situations. In actuality, the students can safely investigate their own ideas and hypotheses through the actions of the characters in the selection of short stories, experts, poems, and song lyrics, as well as through a play.

Adolescents' peer relationships clearly change dramatically during this period. They start dating and spending more time with their peers, rather than their families. The change is not necessarily bad; however, students should be well equipped with decision-making skills before they mindlessly agree with the ideas that their peers offer them. Bandura states that, we learn from others "through observation in social settings." Since the majority of teenagers spend much of their time hanging out with friends, talking on the phone, and comparing themselves to others their age, adults see the need for teenagers to be empowered with a way of making their own decisions, as a prerequisite to agreeing with their friends.

While students are more familiar with their families than any other social groups; however, they are probably not as involved with them as they were as younger children. Part of the reason is because adolescents have a different perspective of the role of their families in their lives. They may view parents as a holding too much authority and limiting power. Instead of feeling unified with their families, youth may feel disconnected and resentful of the rules of their households. Instead of instantly reacting in unprofitable ways, students will learn how to deal with those in authority in more industrious and productive ways. Through learning about the role of authority in our personal lives, in the importance of authority in community settings, and the rational behind having positive authorities, students can become more open-minded toward authoritarian relationships in their lives. Students will learn about the benefits of having some kinds of authority and as a result understand the role of authority in their own lives. Students will also gain insight into the lives and responsibilities of authority figures. Class members can begin to think about how they will treat others in authority positions, as well as those who are under their authority.

The genre will vary, as will the author, the characterization, and the culture of the different texts. Though an student's individual, specific question about relationships may not be directly answered, the student will gain a sense of how to reason and justify one's actions, contemplate hidden motivations of others, and accept and/or question outcomes of situations. The students will have a general schema for dealing with situations in personal relationships in the future, as well as be knowledgeable of ways to remedy misunderstands and decode new interactions between themselves and others.

Not only will students gain better access to the world through the situations of others through literature (by studying characters' relationships with the peers, family, and authorities in their lives), they will have a model by which to "test their own normality" (Carlsen, 328). Notably, Carlsen goes to say that while youth are "experiencing new emotions, changing bod[ies], and new kinds of relations, [they] ... find themselves confused." Literature becomes a way of knowing that readers are not alone in their times of change and situational uncertainty. Reading literature offers students a non-threatening way of recognizing themselves through characters with similar situations. Again, although every specific situation cannot be depicted within a short unit, the students still gain understanding through modes of negotiation between their peers, family, and authorities. Students will gain access to the world around them through the types of relationships they maintain with others.

During this unit, time for discussion will be allotted into the class in hopes that students will want to talk about these ideas amongst themselves. Particularly at this point during the students' lives, as they are gaining a voice amongst adults, peers, and those younger than them, they will need practice communicating and hashing things out. The discussion time will provide a somewhat safe place for students to talk about these issues with their classmates.

Some might argue that relationships are such an integral part of our lives, that there is no reason to further discuss such ideas in class. However, relationships are such a vital part of students lives, that they seem to focus a majority of their time on the kinds of relationships in which they are involved. Many students will be interested in the topic of relationships in the classroom because they have a personal vested interest in the subject. In an attempt to help students find the answers they are looking for, there is no better opportunity to not only meet this need than with the wealth of knowledge that comes from learning from others (authors) that have gone through similar experiences before them. Various texts can offer advantages to students who have questions about their relationships with others, but do not know how to begin to find the answers.

Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory*. Englewood Cliffs, NJ: Prentice Hall.

Carsen, R. (1979). What beginning english teachers need to know about adolescent literature. *English Education, 10*, 198-202.

Woolfolk, A. (1998). *Educational psychology*. Needham Heights, MA: A Viacom Company

Classroom Policies and Procedures:

*Unexcused late work will be accepted; however, each late day will result in a one letter grade deduction after the initial grading. Students with excused absences will have five full days for making up any work that they missed.

*Cheating is inexcusable, and students found cheating will receive a grade of 0.

*This unit will take place in the middle of the year, and it is assumed that a large majority of the students are familiar with the concepts that we will ask them to do. For example, students will already be familiar with the expectation of quizzes (that are based on their questions about the readings). The students know that they are expected to bring in questions from their readings, as well as participate in class readings and discussions.

*The first three minutes of everyday are devoted to taking attendance and light introduction about the goal of the day.

Materials

Plays:

William Shakespeare's *Romeo and Juliet*

Movies:

Baz Luhrman's *Romeo and Juliet*

Novels:

Zora Neale Hurston's Their Eyes Were Watching God

John Okada's No-No Boy

Sherman Alexie's The Lone Ranger and Tonto Fistfighting in Heaven

Poems:

Alfred Lord Tennyson's "Marianna"

Sylvia Plath's "Daddy"

Television Clips:

"Leave It to Beaver"

"Friends"

"My So Called Life"

Background: Each class period lasts 50 minutes. This four-week plan is situated in the middle of the school year. At this point, the ninth-grade average level class is aware of the customs and practices of the class. The students are already familiar with the routine of taking attendance at the beginning of class and settling down for the activities. Secondly, the students have Writing Workshop Wednesdays every week. They are accustomed to reviews of writing skills. Through past activities, the students are familiar with the role of a scribe and the roles in "fish bowl," each of which is used as a forum for discussion and review. The class consistently used student-generated questions to spark class discussion. They are aware of how to generate and share questions. At the beginning of the year, students volunteered to do presentations for certain lessons for extra credit. We have prompted what information they should research and present to the class as an opening for that lesson.

In the event of a substitute teacher: The substitute may refer to the Substitute Notebook, which is located in the top drawer of the file cabinet. This cabinet contains plans but no tests or quizzes, so it is not locked. Located in the same area as the Substitute Notebook is the Writing Craft Lessons Folder. Between these two resources, the substitute should be able to guide the class through anticipated activities of the day.

Goals:

The students will identify relationship roles within texts and life through progressive class discussions and activities about drama, poems, excerpts from short stories, films, and songs. Evidence of participation through vocal contribution in class activities, student-generated questions, presentations, and in-class group activities will be collected to achieve participation points. Each activity is worth a small number of points and represents active learning about relationship roles in and outside of our texts.
(50 points)

The students will display knowledge of the plot and characters of *Romeo and Juliet* through a small group activity that asks them to look at the text according to when events occur (like a time-line). This activity will be evaluated as a culminating effort to learn about relationships through the text.
(15points)

The students will show an understanding of certain poetic devices through a small group out-of-class activity. They will be required to create a poster containing song lyrics about a relationship. Within the song, they must identify instances of poetic devices. The groups will have class time to share the poster and present one of their favorite lines from the song. The points for this project will be awarded for having the poster, correctly choosing a song about relationships, correctly identifying the assigned number of poetic devices, and for presenting to the class.
(15 points)

The students will exhibit practice in interviewing through physical evidence (video recording, tape recording, note-taking, or email records) of 3 interviews—1 with an authority figure, 1 with a peer, and 1 with a family member. After completing all 3 interviews, the students will discuss a suggested or original topic relating to 1 of their interviews. This short essay-format evaluation will show that the students have successfully used the interviewing process to learn about their own relationships.
(20 points)

*200 points total

(****Bold items in the following are included in the Appendix****)

Day 1: Monday

- 3 minutes- Attendance/Settle
- 10 minutes- Student Presentation: A History of William Shakespeare and Romeo and Juliet (extra credit presentation)

Introductory Activity (modified)

- 7 minutes- Hand out hard copy of Introductory Activity. Fourteen of the copies are for “players.” During this time, each “player” needs to get into a pair with another “player” and prepare for the skit. “Scribes” should be reading about the function of a “scribe” and prepare for taking notes.
- 25 minutes- Execute skits (each should last 2-3 minutes)
- 5 minutes- Hand out books; assign reading of act I; dismiss class

Day 2: Tuesday

- 3 minutes- Attendance/Settle; review and discussion
- 10 minutes- Review skits from Monday. Scribes should refer to notes they took Monday to remind the class about the skits:

- 10 minutes- Class discussion about the implications of the skit. If the students do not generate discussion of the skits without prompt, the teacher shall provide prompts.

Prompts:

1. Refer to Intro Activity 1: What might be the outcome of the fight between the father and daughter? Why?
 2. Refer to 2: Who has the advantage in the meeting? Why?
 3. Refer to 3: What obstacles might their relationship face?
 4. Refer to 4: Who are some authority figures? How do they earn authority?
- 22 minutes- Read act I in class with assigned parts. Whatever we do not finish in class read for homework.
 - 5 minutes- Assign home reading of act II for Wednesday and dismiss class.

Day 3: Wednesday

- 3 minutes- Attendance/Settle
- 5 minutes- Hand out **Question Quiz** over acts I and II. Take quiz.
- 2 minutes- Take up quiz

Writing Workshop:

- 8 minutes- Writing Craft over punctuation (learning commas through textual excerpts), during a writing workshop the teacher will provide sentences from the text. We will discuss the significance of the punctuation in the sentences. Students can participate by putting sentences or making corrections on the board. Student should keep their Writing Craft lessons in a designated part of their notebooks.
- 29 minutes- Teacher/Student collaboration in paraphrasing act III
- 3 minutes- Assigning skimming of act III and reading of act IV for homework, dismiss class.

Day 4: Thursday

- 3 minutes- Attendance/Settle
- 25 minutes- Read act IV in class with assigned parts (as much as we can)

- 3 minutes- Hand back Question Quizzes from Wednesday. The teacher should tell the students to pose a question to the class for discussion
- 17 minutes- Class discussion based on student-generated questions (from quiz) about the text.
- 2 minutes- Assign reading of act V, dismiss class

Day 5: Friday

- 3 minutes- Attendance/Settle
- 29 minutes- Read act V in class
- 15 minutes- Teacher leads class in Character Relationship webbing activity. The teacher will ask students to name characters from the play and write them circled on the board. Then the teacher will ask students to collaborate to decide which way the relationship arrows will go. (For example, R J).
- 3 minutes- Assign “facilitator” roles of fishbowl discussion; dismiss class

Day 6: Monday

- 3 minutes- Attendance/Settle
- 45 minutes- Begin watching Lührman’s Romeo and Juliet
- 2 minutes- Remind students of upcoming fishbowl activity; dismiss class

Day 7: Tuesday

- 3 minutes- Attendance/Settle
- 45 minutes- Finish watching Romeo and Juliet
- 2 minutes- Dismiss Class

Day 8: Wednesday

- 3 minutes- Attendance/Settle
- 45 minutes- Fishbowl as form of discussion and review
- 2 minutes- Dismiss class

Day 9: Thursday

- 3 minutes- Attendance/Settle
- 45 minutes- Students get into small groups, hand out **Romeo and Juliet evaluation**
- 2 minutes- Take up evaluation; dismiss class

Day 10: Friday

- 3 minutes- Attendance/Settle
- 8 minutes- Writing Craft over documentation (learning documentation with textual excerpts)
- 8 minutes- Play teacher’s choice of song about authority (The Cranberries “Free to Decide”). After song, short discussion.

Prompts:

1. Why is this song about authority?
 2. Who has authority?
 3. Who does not have authority?
 4. What are the events of the song?
- 29 minutes- Read excerpts from Zora Nele Hurston’s Their Eyes Were Watching God and John Okada’s No-No Boy. After reading each text class discussion.

Prompts:

1. What was different between the people who had authority and those who did not?
 2. Who seemed to be stronger characters?
- 2 minutes- Handout about questions. Advise students to be prepared to talk about on Thursday:
 1. What happens when someone challenges authority
 2. What happens when someone does not challenge authority?

Day 11: Monday

- 3 minutes- Attendance/Settle
- 12 minutes- Wrap up authority relationships through discussion about handout (student-generated questions and reactions).
- 33 minutes- Interviewing Workshop. Discuss what are good interviewing questions. Give examples and guidelines. Teacher should make jot list on board of class generated interview questions and people to interview.
- 2 minutes- Hand out **Interview Project Guidelines**. Dismiss class.

Day 12: Tuesday

- 3 minutes- Attendance/Settle
- 5 minutes- Introductory Activity on Peer Relationship. Watch video excerpt of “Friends” (a scene containing argument).
- 10 minutes- Class discussion on types of peer relationships.

Prompts:

1. What other kinds of things could these friends be arguing about?
 2. At the end of sitcoms, usually friends make up, and there is a happy ending. Do you think that is representative of true relationships?
 3. Ask for examples from student’s real life experience and/or media, television, fiction where these situations were not resolved so easily.
- 20 minutes- Read Alfred Lord Tennyson’s “Mariana” and have class discussion on implications and emotions of the character in the poem.

Prompts:

1. What does Tennyson’s word choice/descriptions of the setting and main character convey to the reader?
 2. Do you think Mariana’s emotions are genuine or overly dramatic?
 3. Can you think of an experience where you felt like the “world was coming to an end” only to look back and think that now it would not be so bad?
- 10 minutes- Class decision on a single phrase that represents what we have discussed and decision on format for class collaborated poem.
 - 2 minutes- Hand out **Poster Assignment Guidelines**; dismiss class

Day 13: Wednesday

- 3 minutes- Attendance/Settle
- 37 minutes- Tell students to take notes over the following (approximately 7 minutes on each device): lesson about literary devices (see above list of devices taught). Give examples and definition of each to students. Ask for volunteers to offer original examples of each device
- 8 minutes- Writing Craft over literary devices in “Mariana” (learning alliteration, allusion, metaphor, imagery, repetition, and enjambment)
- 2 minutes- Dismiss class

Day 14: Thursday

- 3 minutes- Attendance/Settle
- 40 minutes- Work on class poem, refer to notes from yesterday. Break into 7 groups with three groups of four and two groups of five (one group for each stanza in the poem). Each group will write one stanza following the guidelines that were decided on Tuesday. Turn in work at the end of class.
- 5 minutes- Review poster assignment
- 2 minutes- Dismiss class

Day 15: Friday

- 3 minutes- Attendance/Settle
- 45 minutes- Class presentations of poster (approximately 3-5 minutes for each group)
- 2 minutes- Remind students of upcoming review of their interview questions (due Tuesday); dismiss class

Day 16: Monday

- 3 minutes- Attendance/Settle
- 15 minutes- Introductory activity: family relationships. Watch excerpts from “Leave It To Beaver” and “My So Called Life.”
- 30 minutes- Class discussion about family relationships:

Prompts:

1. Based on media observations or your own personal experiences, what are some good things about family relationships?
2. What are some obstacles or tensions in family relationships?

- 2 minutes- Dismiss class

Day 17: Tuesday

- 3 minutes- Attendance/Settle
- 44 minutes- Discuss student-generated Interview Questions (review through peer feedback and teacher approval)
- 3 minutes- Hand out Sherman Alexie excerpt from “The Lone Ranger and Tonto Fist Fight In Heaven”, dismiss class

Day 18: Wednesday

- 3 minutes- Attendance/Settle
- 15 minutes- Hand out **Question Quiz** over Alexie excerpt. Students may use their texts the last five minutes.
- 2 minutes- Take up quiz
- 8 minutes- Writing Craft over Vivid Language (learning vivid language through textural excerpts using Alexie excerpt and other previous texts)
- 5 minutes- Explain extra credit opportunity. You have five minutes to present to the class and must volunteer at this time.

Extra Credit Opportunity:

1. Bring in an example of a text that we have not read in this class that is improved by one of the things we have discussed in our last two Writing Crafts- vivid language or literary devices.

OR

2. Bring in an original piece of your own writing with vivid language or literary devices. You may write a paragraph of prose and show how you enhanced it with vivid language or show a poem and how you enhanced it with literary devices.

- 15 minutes- In class work time for interview project.
- 2 minutes- Dismiss class

Day 19: Thursday

- 3 minutes- Attendance/Settle
- 20 minutes- Read Sylvia Plath’s poem “Daddy”. Class discussion on implications and metaphor.

Prompts:

1. Do you think the speaker is talking directly to “daddy” or is this an internal monologue in the speaker’s head because “daddy” is already dead?
2. Why does the poet use allusions when speaking of her father? How did they make you feel?

- 25 minutes- Have students create an original poem following the format of “Daddy” with references and allusions. Ask for volunteers to share poem with class.
- 2 minutes- Collect student poems; dismiss class

Day 20: Friday

- 3 minutes- Attendance/Settle
- 20 minutes- Class discussion: tying it all together. Ask students to compare and contrast relationships that show the similarities of the different types of relationships and how some are multifaceted

Prompts:

1. What are some characteristics of each type of relationship we have discussed?

2. Compare and contrast the three types of relationships we have discussed. What is similar and what is different?
 3. When can these relationships overlap? What could be some tensions that form when these multifaceted relationships form?
- 25 minutes- Free Writing Activity: In retrospect of the past four weeks what have you learned or gained from this unit?
 - 2 minutes- Dismiss class

Projects and Assignments

Introductory Activity: *Romeo and Juliet*

Improvisational Role Play

There will be 14 copies of the following handout given to the classroom randomly:

Player

Please pair up with a fellow “player.” For 5 minutes, brainstorm a creative way to enact 1 of the following 4 scenarios. Be prepared to perform a 2-3 minute for the class today.

1. Father and daughter arguing lividly about an important event/issue.
 - What are they fighting about?
 - Why are they fighting about it?
 - Will this fight be resolved or remain un resolved?
2. Two rivals in competition with each other meet.
 - What conditions are brought to the meeting?
 - How do the rivals deal with the tension?
 - Are they openly angry? Quietly brooding? Blatantly seeking revenge?
3. Two lovers meet to exchange words of love and happiness.
 - Are they timid or bold? Passionate or prudish?
 - Is this love a good and strong relationship or a weak and controlling one?
4. An authority figure is talking to the people he is ordered to watch after.
 - Is this person friendly or tyrannical? Humorous or cold?
 - What is this person trying to convey to the people?
 - How do the people accept this person’s control?

The remaining copies of the introductory activity will include the list of the four scenarios. However, directions for the scribes will be at the top of the page.

Scribe

Fourteen of your fellow classmates will be performing skits based on the following four scenarios. Remember your role as a scribe and take notes. Organize your notes in whatever way is easiest for you. You will need to present this information to the class on Tuesday.

- 1...
- 2...
- 3...
- 4...

Music as Literature

1. Get in groups of three.
2. Provide a copy of the lyrics for the class. You may do this by making an overhead, a poster, or make class handouts.

3. Choose one song that you would like to present to the class. This song needs to represent at least one of the relationships groups that we have discussed in class (peers, family, authority).
4. You will also need to identify at least FIVE kinds of literary devices that you have found in the song. You will receive extra credit for finding more than five. You may refer to the back of your textbook for clarification of literary terms on which you are unsure.
5. Your groups will be given five minutes to present your song to the class.

*You will need to choose material that is appropriate for the classroom. Songs with explicit lyrics, slurs and profanity are not suitable for classroom presentation and group members will receive a zero. If you are unsure if your song is appropriate, please let me know about your concerns *before* you begin your project.

***Romeo and Juliet* Timeline Evaluation**

While the focus during our reading of *Romeo and Juliet* is on relationships, we have not spent a lot of energy discussing how the timing of events weakens and strengthens the plot. After we finish reading the play, students will be asked to represent the action of the play according to the DAY on which it occurred and review the action of the play. The student is to have the correct beginning and ending of each day, and the correct placement of events. This assessment will insure that students understand the basic reading of the play, as well as further think about the relevance of questions such as, "How long do Romeo and Juliet know each other?", "How long did Friar Laurence wait before marrying them?" and "Did Juliet have time to plan another escape other than what the Friar offered?" While students must skim or "re-read" the play, they will become more comfortable with the piece, and the language will be less intimidating than before. By situating the events by chronological days, the story becomes more plausible and hopefully applicable to the readers' lives. Of course, books will be allowed for this assessment.

Interview Assignment:

Informally interview people with whom you have different types of relationships. The interview process is a practical way to do more formal research, as well as serve you in your present understanding of relationships and how your relationships affect you, whether you realize it or not. You will need to conduct at least three interviews (one to represent someone in authority, someone in your family, and one of your peers) to gather information for your final paper. Students must show proof of hard evidence of the validity of your interviews. Emails, videotapes, audio-recordings, and handwritten interviews will be acceptable.

The paper due at the end of the unit will show what you learned about someone else through your relationship (and interview) with him or her. Paper topics will consist of at least two typed, doubled spaced pages and will show the effect of a shared relationship. Topics of your papers will answer questions about

- (1) a surprising fact that you learned about this person, and how it has affected your life
- (2) the effects of the past on the way we currently treat others
- (3) how previous beliefs about a person or situation have changed after the interview
- (4) a new understanding, and the way it will change your thinking
- (5) any other topic that is relevant to our study of relationships, and their evident effect in our lives

Interview Guide:

1. Good interview questions are open-ended.
2. Good questions do not lead the participants to say what you want them to say; rather, participants feel free to answer honestly.
3. Ask questions that will allow you to hear more about the interviewee's opinions and ideas about a specific subject.
4. Ask questions that will encourage the interviewee to share personal stories about a topic

5. Ask questions that will help you better understand how your respondent feels about a situation
6. Ask questions about ideas that you are interested in as an interviewer

Questions Quiz

Directions: Ask three questions about the text. Formal documentation is not necessary for this assignment. Remember that each one of your questions should be open-ended and can be explored at different levels. You have fifteen minutes and you may use your text the last five minutes.

Rubrics

Grading Rubric for Romeo and Juliet Timeline Evaluation

An "A" evaluation will:

- * Be turned in on time and completed
- * Have most events in order with no confusion of points
- * Prove knowledge of text through careful plotting of events on the time line
- * Show insightfulness by including details that go beyond the obvious

A "B" evaluation will:

- * Be turned in on time and completed
- * Have most events in order with few points confused
- * Show that they have read through the text by plotting events
- * Show insightfulness by including details that are obvious but further discussed

A "C" evaluation will:

- * Be turned in on time and completed
- * Have some events in order but confusion of certain points is evident in time line
- * Show that they may be familiar with text by plotting main events
- * Show effort by correctly including details that were already discussed but does not go beyond the obvious

A "D" evaluation will:

- * Be turned in late and incomplete
- * Show confusion of text by having many events out of order
- * Show that they do not have an understanding of event in order to answer vital chronological sequencing
- * Show little effort in including details at all

An "F" evaluation will:

- * Be turned in late and incomplete
- * Show confusion of text by not producing evidence of order of any chronological events
- * Be lacking understanding of the text by poor effort to choose events to plot on timeline
- * Show no effort in including detail (none present)

Grading Rubric for Interview Assignment

Receives an "A" (20 pts):

1. Turns in a paper that has few surface errors (0-4), focuses on assigned or approved topic, is at least two pages typed and double spaced, and is on time.
2. Provides evidence of 3 interviews with different people according to approved methods (email, videotape, audio recording, or hand written paraphrased transcriptions).
3. Nearly all interview questions pass the good interview questions test (see assignment)

Receives a "B"(15pts):

1. Turns in a paper that has 5-8 surface errors, clearly focuses on 1 assigned or approved topic, is at least one and a half but less than two pages long, or is 1 day late.
2. Provides evidence of 3 interviews with different people according to approved methods.
3. 1/2 interview questions pass the good interview questions test.

Receives a "C"(10pts):

1. Turns in a paper with 8-12 surface errors, does not clearly focus on topic, is a least one but less the one and a half pages.
2. Provides evidence of only 2 interviews
3. Less than 1/2 of the interview questions pass the good interview questions test.

Receives a "D"(5pts):

1. Turns in paper that is less than one page long, contains 8-12 surface errors, does not clearly focus on topic.
2. Provides acceptable evidence of only 1 interview.
3. Little effort is evident of testing interview questions.

Receives an "F"(0-4pts):

You will receive a grade of F if you do not complete interviews or do not turn in a paper.

Grading Rubric for Music as Literature

(no late work accepted on this assignment)

A project that meets the following standards will receive an "A" (20pts):

1. Contains a clean copy of the lyrics of the song you have chosen in the form of an overhead, a poster, or handouts for the class.
2. The song you have chosen clearly falls into the relationship categories of peers, family, or authority.
3. Identifies 5 kinds of literary devices (at least one of each of the following: alliteration, allusion, metaphor, repetition, and imagery). The examples of the literary devices are clearly labeled on the lyrics of the song.
4. You present the artist of your song, the song title, and one good example of a literary device in your song.

A project that meets the following standards will receive a "B" (15pts):

1. The copy you provide of your song is messy and/or has surface errors.
2. The song you have chosen does not clearly fall in to one of the categories assigned or is inappropriate for class.
3. You have only labeled 4 examples of literary devices, or one of your labels is incorrect.

4. Your presentation to the class is missing 1 of the 3 assigned elements.

A project that meets the following standards will receive a "C" (12pts):

1. Your copy of the lyrics has distracting errors or is not provided in one of the assigned formats.
2. The song that you have chosen contains explicit lyrics, slurs, or profanity and is inappropriate for this assignment, or your song does not seem to be about relationships.
3. You have labeled less than 4 examples of literary devices or more than 2 are labeled incorrectly.
4. Your presentation is missing 2 of the assigned elements.

A project that meets the following standards will receive a "D" (7pts):

1. Your copy of the lyrics is incomplete and/or has overt errors.
2. The song that you have chosen is inappropriate for class, is incomplete, and does not seem to be about relationships.
3. You have labeled less than 4 examples of literary devices or more than 2 are labeled incorrectly.
4. You do not give a class presentation.

A project that meets the following standards will receive an "F" (0-4pts):

You do not provide at least 2 of the following criteria: lyrics, poster, or presentation.