

## Exemplar Unit Plan Template:

**Unit Title: Spring Novels: What is Beautiful?**

**Author: Laurie Roberts**

### **Unit Rationale:**

Students are reading two novels that are generally considered to be a part of the literary canon for high school and college-age students. These complex texts challenge them to read closely and carefully, with focus on what texts reveal through explicit and implicit techniques.

I have long felt that my teaching of novels has been a weak spot. In my early years, I often provided students with extensive (mostly) plot-based questions to answer with each chapter, partly to encourage reading and partly assist in and check for understanding. I don't think these were complete failures, but I always felt they fell short in creativity and purpose. When I moved into the world of AP Literature I initially believed students would willingly read and easily understand even difficult texts, and my instruction tended to follow an assign/assess model, with periodic reading quizzes. Even though I quickly discovered that AP students are no more likely to read independently than other students, I continued this approach for many years, all the while knowing that I was not teaching these works creatively or effectively.

It wasn't until I took on this Idaho Core unit—embracing the Essential Question and the standards grouping—that I began to develop more creative and effective ways to teach these two novels. I know this unit will continue to improve and evolve, but I am so much more satisfied with it than I have ever been with a novel unit. The act of selecting specific skills to teach with this novel finally gave me the direction I had been lacking for so long.

I am confident that my success with this unit will positively impact the way I teach other units (and other pieces of literature).

**Focus Standards being Explicitly Taught and Assessed**

CCSS.ELA-Literacy.RL.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.

CCSS.ELA-Literacy.RI.11-12.10

By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11-CCR text complexity band independently and proficiently.

CCSS.ELA-Literacy.W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

CCSS.ELA-Literacy.W.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.

CCSS.ELA-Literacy.SL.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.

CCSS.ELA-LITERACY.L.11-12.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

### **Measurable Objectives:**

- Read closely determine what the text says explicitly
- Draw inferences from text
- Use blogs to produce reflections and analysis of texts
- Use blogs to have conversations with other students
- Use blogs to collaboratively compose and publish a multi-modal essay

## Unit Essential Questions Addressed

What is beautiful?

Sub-questions:

- o How does beauty impact the way we respond to people?
- o How can our perception of our beauty become a self-fulfilling prophecy?
- o How does our perception of our own beauty (or lack of it) impact our lives?
- o How does our beauty (or our perception of it) impact the ways others treat us?

## Texts/Resources Recommended: *Brave New World* and *Frankenstein*

### Text and Level of Complexity

- I'll be starting this unit with *Brave New World*, which by most measures is the less complex of the two novels:
  - o lexile scores 870 vs. 1040
  - o written 120 years later than *Frankenstein*, it doesn't have the same challenges in terms of vocabulary and syntax.
  - o The narration is relatively straightforward
  - o The pseudo-science, particularly in the first two chapters, is sometimes challenging for students.
- *Frankenstein* presents plenty of challenges for students:
  - o The epistolary form is unfamiliar for most students, so they often begin the novel feeling off-balance.
  - o Add to that the archaic language and syntax, and the unexpected North Pole setting, and students struggle from the beginning.
  - o Additionally, they are familiar with 20<sup>th</sup> century movie versions of the creature (in fact, most readers think the creature is Frankenstein).
  - o If they persevere and make it to the creation of the monster, most students will find emotional and intellectual connections.

## Additional Materials Recommended

- Still-to-be-selected informational texts to support
  - o Beauty bias
  - o TED talks about beauty (Shane Koyczan, Cameron Russell, Seymour (How Beauty Feels), etc.)

### **Key Vocabulary Terms: Content and Academic**

**Review: tone, POV,**

**Explicitly Taught: epistolary novel, frame novel, dystopian novel**

### **Assessments**

**Formative: blog reflections, close reading passages, mini-essay, student selected passages for close reading analysis**

**Summative: multi-modal essay—collaborative essay posted to student blogs that uses evidence from novels and research to answer the question “What is Beautiful?” or one of the sub-questions.**

**Rubric/Scoring Guide (Attach)**

<p><b>Day One</b></p> <ul style="list-style-type: none"> <li>• Introduction to <i>Brave</i>: Chapter One Close Reading <ul style="list-style-type: none"> <li>o Timed reading—Part One of Chapter One—five minutes to read and annotate</li> <li>o 5 minutes to answer three questions about Part One independently</li> <li>o Collaborate on Part One answers</li> <li>o Large group discussion</li> <li>o Part Two: 10 minutes to read, annotate, and answer questions (silently)</li> <li>o Discuss/collaborate on Part Two questions</li> <li>o Large group discussion</li> <li>o Assigned Part Three and questions</li> </ul> </li> </ul> <p><b>See adapted versions of documents below:</b></p>	<p>In most classes I had right about an hour for this, and only had 10-15 minutes left when I passed out Part Three, so it was homework for most students.</p> <p>Reading and blog schedule distributed.</p> <p>“What is Beautiful?” blogs due by class time tomorrow.</p>
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**Reading Schedule and Blog/Reflection Schedule**  
*Brave New World* by Aldous Huxley

**Below is your reading and reflection schedule for *Brave New World*.** Assigned reading should be completed THROUGH the chapter listed—for example, when it says chapters 3-5 that means you should be finished with chapter 5 on the date listed. **Be prepared for unannounced reading quizzes.**

**Blog posts** are due by midnight on the dates assigned for each reading. (In other words, blog about Chapters 3-5 by midnight on Tuesday, February 4<sup>th</sup>.) Possible blog topics:

- Connections to our Essential Question: What is beautiful? (or possible sub-questions):
  - o How does beauty impact the way we respond to people?

- o How can our perception of our beauty become a self-fulfilling prophecy?
- o How does our perception of our own beauty (or lack of it) impact our lives?
- o How does our beauty (or our perception of it) impact the ways others treat us?
- Notable character actions, events, or dialogue
- Questions you have
- Predictions

**Each entry should contain at least one specific reference to the text—either paraphrase or direct quotation (with page citation for direct quotations).**

While blog content must include some text, it can also include visual or auditory elements. You may respond informally, with bullet points, or more formally, with paragraph format.

While you are welcome to comment on blogs as often as you want, you will be required to comment at least two entries by February 7<sup>th</sup>, and another two entries by February 14<sup>th</sup>.

<b>Reading Completed</b>	<b>Date</b>	<b>Blog assignments</b>
Chapter 1	In Class: block days, January 29/30	
Chapters 2	In class: Friday, January 31	What is beautiful?
Chapters 3-5	Tuesday, February 4	blog
Chapters 6-8	Friday, February 7	Comment on blogs
Chapters 9-10	Tuesday, February 11	blog
Chapters 11-13	Friday, February 14 (by start of class)	Comment on blogs
Chapters 14-15	Tuesday, February 18	blog
Chapters 16-17	Friday, February 21	blog
Chapters 18	In class: Monday, February 24	

## Adapted spaces for Unit Plan copy

*Brave New World*  
Chapter One

Name \_\_\_\_\_

### Part One:

1. List four things you know for sure from reading these paragraphs:

2. List three questions you have from reading these paragraphs:

3. Based on what you have read so far, make two predictions about what you will learn as you continue reading this chapter:

**Brave New World**, by Aldous Huxley  
*Chapter One: Part One*

A squat grey building of only thirty-four stories. Over the main entrance the words, **CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE**, and, in a shield, the World State's motto, **COMMUNITY, IDENTITY, STABILITY**.

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond the panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figure, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleakly shining porcelain of a laboratory. Wintriness responded to wintriness. The overalls of the workers were white, their hands gloved with a pale corpse-coloured rubber. The light was frozen, dead, a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the work tables.

"And this," said the Director opening the door, "is the Fertilizing Room."

Bent over their instruments, three hundred Fertilizers were plunged, as the Director of Hatcheries and Conditioning entered the room, in the scarcely breathing silence, the absent-minded, soliloquizing hum or whistle, of absorbed concentration. A troop of newly arrived students, very young, pink and callow, followed nervously, rather abjectly, at the Director's heels. Each of them carried a notebook, in which, whenever the great man spoke, he desperately scribbled. Straight from the horse's mouth. It was a rare privilege. The D. H. C. for Central London always made a point of personally conducting his new students round the various departments.

"Just to give you a general idea," he would explain to them. For of course some sort of general idea they must have, if they were to do their work intelligently—though as little of one, if they were to be good and happy members of society, as possible. For particulars, as everyone knows, make for virtue and happiness; generalities are intellectually necessary evils. Not philosophers but fret-sawyers and stamp collectors compose the backbone of society.

"Tomorrow," he would add, smiling at them with a slightly menacing geniality, "you'll be settling down to serious work. You won't have time for generalities. Meanwhile ..."

Meanwhile, it was a privilege. Straight from the horse's mouth into the notebook. The boys scribbled like mad.

Tall and rather thin but upright, the Director advanced into the room. He had a long chin and big rather prominent teeth, just covered, when he was not talking, by his full, floridly curved lips. Old, young? Thirty? Fifty? Fifty-five? It was hard to say. And anyhow the question didn't arise; in this year of stability, A. F. 632, it didn't occur to you to ask it.

"I shall begin at the beginning," said the D.H.C. and the more zealous students recorded his intention in their notebooks: *Begin at the beginning.* "These," he waved his hand, "are the incubators." And opening an insulated door he showed them racks upon racks of numbered test tubes. "The week's supply of ova. Kept," he explained, "at blood heat; whereas the male gametes," and here he opened another door, "they have to be kept at thirty-five instead of thirty-seven. Full blood heat sterilizes." Rams wrapped in thermogene beget no lambs.

Still leaning against the incubators he gave them, while the pencils scurried illegibly across the pages, a brief description of the modern fertilizing process; spoke first, of course, of its surgical introduction--"the operation undergone voluntarily for the good of Society, not to mention the fact that it carries a bonus amounting to six months' salary"; continued with some account of the technique for preserving the excised ovary alive and actively developing; passed on to a consideration of optimum temperature, salinity, viscosity; referred to the liquor in which the detached and ripened eggs were kept; and, leading his charges to the work tables, actually showed them how this liquor was drawn off from the test-tubes; how it was let out drop by drop onto the specially warmed slides of the microscopes; how the eggs which it contained were inspected for abnormalities, counted and transferred to a porous receptacle; how (and he now took them to watch the operation) this receptacle was immersed in a warm bouillon containing free-swimming spermatozoa—at a minimum concentration of one hundred thousand per cubic centimetre, he insisted; and how, after ten minutes, the container was lifted out of the liquor and its contents re-examined; how, if any of the eggs remained unfertilized, it was again immersed, and, if necessary, yet again; how the fertilized ova went back to the incubators; where the Alphas and Betas remained until definitely bottled; while the Gammas, Deltas and Epsilons were brought out again, after only thirty-six hours, to undergo Bokanovsky's Process.

"Bokanovsky's Process," repeated the Director, and the students underlined the words in their little notebooks.

## Part Two

4. Summarize Bokanovsky's Process:

5. What is Podsnap's Technique?

6. What is the benefit of creating hundreds of identical people?

7. What is your reaction to the idea of creating hundreds of identical people?

8. What is the function of the italicized text in this chapter?

## Chapter One: Part Two

One egg, one embryo, one adult—normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress.

"Essentially," the D.H.C. concluded, "bokanovskification consists of a series of arrests of development. We check the normal growth and, paradoxically enough, the egg responds by budding."

*Responds by budding.* The pencils were busy.

He pointed. On a very slowly moving band a rack-full of test-tubes was entering a large metal box, another, rack-full was emerging. Machinery faintly purred. It took eight minutes for the tubes to go through, he told them. Eight minutes of hard X-rays being about as much as an egg can stand. A few died; of the rest, the least susceptible divided into two; most put out four buds; some eight; all were returned to the incubators, where the buds began to develop; then, after two days, were suddenly chilled, chilled and checked. Two, four, eight, the buds in their turn budded; and having budded were dosed almost to death with alcohol; consequently burgeoned again and having budded—bud out of bud out of bud—were thereafter—further arrest being generally fatal—left to develop in peace. By which time the original egg was in a fair way to becoming anything from eight to ninety-six embryos—a prodigious improvement, you will agree, on nature. Identical twins—but not in piddling twos and threes as in the old viviparous days, when an egg would sometimes accidentally divide; actually by dozens, by scores at a time.

"Scores," the Director repeated and flung out his arms, as though he were distributing largesse. "Scores."

But one of the students was fool enough to ask where the advantage lay.

"My good boy!" The Director wheeled sharply round on him. "Can't you see? Can't you see?" He raised a hand; his expression was solemn. "Bokanovsky's Process is one of the major instruments of social stability!"

*Major instruments of social stability.*

Standard men and women; in uniform batches. The whole of a small factory staffed with the products of a single bokanovskified egg.

"Ninety-six identical twins working ninety-six identical machines!" The voice was almost tremulous with enthusiasm. "You really know where you are. For the first time in history." He quoted the planetary motto. "Community, Identity, Stability." Grand words. "If we could bokanovskify indefinitely the whole problem would be solved."

Solved by standard Gammas, unvarying Deltas, uniform Epsilons. Millions of identical twins. The principle of mass production at last applied to biology.

"But, alas," the Director shook his head, "we can't bokanovskify indefinitely."

Ninety-six seemed to be the limit; seventy-two a good average. From the same ovary and with gametes of the same male to manufacture as many batches of identical twins as possible—that was the best (sadly a second best) that they could do. And even that was difficult.

"For in nature it takes thirty years for two hundred eggs to reach maturity. But our business is to stabilize the population at this moment, here and now. Dribbling out twins over a quarter of a century—what would be the use of that?"

Obviously, no use at all. But Podsnap's Technique had immensely accelerated the process of ripening. They could make sure of at least a hundred and fifty mature eggs within two years. Fertilize and bokanovskify—in other words, multiply by seventy-two—and you get an average of nearly eleven thousand brothers and sisters in a hundred and fifty batches of identical twins, all within two years of the same age.

"And in exceptional cases we can make one ovary yield us over fifteen thousand adult individuals."

Beckoning to a fair-haired, ruddy young man who happened to be passing at the moment. "Mr. Foster," he called. The ruddy young man approached. "Can you tell us the record for a single ovary, Mr. Foster?"

"Sixteen thousand and twelve in this Centre," Mr. Foster replied without hesitation. He spoke very quickly, had a vivacious blue eye, and took an evident pleasure in quoting figures. "Sixteen thousand and twelve; in one hundred and eighty-nine batches of identicals. But of course they've done much better," he rattled on, "in some of the tropical Centres. Singapore has often produced over sixteen thousand five hundred; and Mombasa has actually touched the seventeen thousand mark. But then they have unfair advantages. You should see the way a negro ovary responds to pituitary! It's quite astonishing, when you're used to working with European material. Still," he added, with a laugh (but the light of combat was in his eyes and the lift of his chin was challenging), "still, we mean to beat them if we can. I'm working on a wonderful Delta-Minus ovary at this moment. Only just eighteen months old. Over twelve thousand seven hundred children already, either decanted or in embryo. And still going strong. We'll beat them yet."

"That's the spirit I like!" cried the Director, and clapped Mr. Foster on the shoulder. "Come along with us, and give these boys the benefit of your expert knowledge."

Mr. Foster smiled modestly. "With pleasure." They went.

### Part Three

9. List words from Part Three that emphasize the impersonal, mechanized aspects of the process described in this chapter.

10. How are the embryos and fetuses "predestined and conditioned"? Briefly describe two techniques depicted in this section.

11. Use the space below to reflect on this chapter. (e.g. What predictions can you make about the rest of the book? What do you think of the book so far?)

#### Chapter One: Part Three

In the Bottling Room all was harmonious bustle and ordered activity. Flaps of fresh sow's peritoneum ready cut to the proper size came shooting up in little lifts from the Organ Store in the sub-basement. Whizz and then, click! the lift-hatches hew open; the bottle-liner had only to reach out a hand, take the flap, insert, smooth-down, and before the lined bottle had had time to travel out of reach along the endless band, whizz, click! another flap of peritoneum had shot up from the depths, ready to be slipped into yet another bottle, the next of that slow interminable procession on the band.

Next to the Liners stood the Matriculators. The procession advanced; one by one the eggs were transferred from their test-tubes to the larger containers; deftly the peritoneal lining was slit, the morula dropped into place, the saline solution poured in ... and already the bottle had passed, and it was the turn of the labellers. Heredity, date of fertilization, membership of Bokanovsky Group—details were transferred from test-tube to bottle. No longer anonymous, but named, identified, the procession marched slowly on; on through an opening in the wall, slowly on into the Social Predestination Room.

"Eighty-eight cubic metres of card-index," said Mr. Foster with relish, as they entered.

"Containing all the relevant information," added the Director.

"Brought up to date every morning."

"And co-ordinated every afternoon."

"On the basis of which they make their calculations."

"So many individuals, of such and such quality," said Mr. Foster.

"Distributed in such and such quantities."

"The optimum Decanting Rate at any given moment."

"Unforeseen wastages promptly made good."

"Promptly," repeated Mr. Foster. "If you knew the amount of overtime I had to put in after the last Japanese earthquake!" He laughed good-humouredly and shook his head.

"The Predestinators send in their figures to the Fertilizers."

"Who give them the embryos they ask for."

"And the bottles come in here to be predestined in detail."

"After which they are sent down to the Embryo Store."

"Where we now proceed ourselves."

And opening a door Mr. Foster led the way down a staircase into the basement.

The temperature was still tropical. They descended into a thickening twilight. Two doors and a passage with a double turn insured the cellar against any possible infiltration of the day.

"Embryos are like photograph film," said Mr. Foster waggishly, as he pushed open the second door. "They can only stand red light."

And in effect the sultry darkness into which the students now followed him was visible and crimson, like the darkness of closed eyes on a summer's afternoon. The bulging flanks of row on receding row and tier above tier of bottles glinted with innumerable rubies, and among the rubies moved the dim red spectres of men and women with purple eyes and all the symptoms of lupus. The hum and rattle of machinery faintly stirred the air.

"Give them a few figures, Mr. Foster," said the Director, who was tired of talking.

Mr. Foster was only too happy to give them a few figures.

Two hundred and twenty metres long, two hundred wide, ten high. He pointed upwards. Like chickens drinking, the students lifted their eyes towards the distant ceiling.

Three tiers of racks: ground floor level, first gallery, second gallery.

The spidery steel-work of gallery above gallery faded away in all directions into the dark. Near them three red ghosts were busily unloading demijohns from a moving staircase.

The escalator from the Social Predestination Room.

Each bottle could be placed on one of fifteen racks, each rack, though you couldn't see it, was a conveyor traveling at the rate of thirty-three and a third centimetres an hour. Two hundred and sixty-seven days at eight metres a day. Two thousand one hundred and thirty-six metres in all. One circuit of the cellar at ground level, one on the first gallery, half on the second, and on the two hundred and sixty-seventh morning, daylight in the Decanting Room. Independent existence—so called.

"But in the interval," Mr. Foster concluded, "we've managed to do a lot to them. Oh, a very great deal." His laugh was knowing and triumphant.

"That's the spirit I like," said the Director once more. "Let's walk around. You tell them everything, Mr. Foster."

Mr. Foster duly told them.

Told them of the growing embryo on its bed of peritoneum. Made them taste the rich blood surrogate on which it fed. Explained why it had to be stimulated with placentin and thyroxin. Told them of the *corpus luteum* extract. Showed them the jets through which at every twelfth metre from zero to 2040 it was automatically injected. Spoke of those gradually increasing doses of pituitary administered during the final ninety-six metres of their course. Described the artificial maternal circulation installed in every bottle at Metre 112; showed them the reservoir of blood-surrogate, the centrifugal pump that kept the liquid moving over the placenta and drove it through the synthetic lung and waste product filter. Referred to the embryo's troublesome tendency to anaemia, to the massive doses of hog's stomach extract and fetal foal's liver with which, in consequence, it had to be supplied.

Showed them the simple mechanism by means of which, during the last two metres out of every eight, all the embryos were simultaneously shaken into familiarity with movement. Hinted at the gravity of the so-called "trauma of decanting," and enumerated the precautions taken to minimize, by a suitable training of the bottled embryo, that dangerous shock. Told them of the test for sex carried out in the neighborhood of Metre 200. Explained the system of labelling—a T for the males, a circle for the females and for those who were destined to become freemartins a question mark, black on a white ground.

"For of course," said Mr. Foster, "in the vast majority of cases, fertility is merely a nuisance. One fertile ovary in twelve hundred—that would really be quite sufficient for our purposes. But we want to have a good choice. And of course one must always have an enormous margin of safety. So we allow as many as thirty per cent of the female embryos to develop normally. The others get a dose of male sex-hormone every twenty-four metres for the rest of the course. Result: they're decanted as freemartins—structurally quite normal (except," he had to admit, "that they do have the slightest tendency to grow beards), but sterile. Guaranteed sterile. Which brings us at last," continued Mr. Foster, "out of the realm of mere slavish imitation of nature into the much more interesting world of human invention."

He rubbed his hands. For of course, they didn't content themselves with merely hatching out embryos: any cow could do that.

"We also predestine and condition. We decant our babies as socialized human beings, as Alphas or Epsilons, as future sewage workers or future ..." He was going to say "future World controllers," but correcting himself, said "future Directors of Hatcheries," instead.

The D.H.C. acknowledged the compliment with a smile.

They were passing Metre 320 on Rack 11. A young Beta-Minus mechanic was busy with screw-driver and spanner on the blood-surrogate pump of a passing bottle. The hum of the electric motor deepened by fractions of a tone as he turned the nuts. Down, down ... A final twist, a glance at the revolution counter, and he was done. He moved two paces down the line and began the same process on the next pump.

"Reducing the number of revolutions per minute," Mr. Foster explained. "The surrogate goes round slower; therefore passes through the lung at longer intervals; therefore gives the embryo less oxygen. Nothing like oxygen-shortage for keeping an embryo below par." Again he rubbed his hands.

"But why do you want to keep the embryo below par?" asked an ingenuous student.

"Ass!" said the Director, breaking a long silence. "Hasn't it occurred to you that an Epsilon embryo must have an Epsilon environment as well as an Epsilon heredity?"

It evidently hadn't occurred to him. He was covered with confusion. "The lower the caste," said Mr. Foster, "the shorter the oxygen." The first organ affected was the brain. After that the skeleton. At seventy percent of normal oxygen you got dwarfs. At less than seventy eye-less monsters.

"Who are no use at all," concluded Mr. Foster.

Whereas (his voice became confidential and eager), if they could discover a technique for shortening the period of maturation what a triumph, what a benefaction to Society!

"Consider the horse."

They considered it.

Mature at six; the elephant at ten. While at thirteen a man is not yet sexually mature; and is only full-grown at twenty. Hence, of course, that fruit of delayed development, the human intelligence. "But in Epsilons," said Mr. Foster very justly, "we don't need human intelligence."

Didn't need and didn't get it. But though the Epsilon mind was mature at ten, the Epsilon body was not fit to work till eighteen. Long years of superfluous and wasted immaturity. If the physical development could be speeded up till it was as quick, say, as a cow's, what an enormous saving to the Community!

"Enormous!" murmured the students. Mr. Foster's enthusiasm was infectious.

He became rather technical; spoke of the abnormal endocrine coordination which made men grow so slowly; postulated a germinal mutation to account for it. Could the effects of this germinal mutation be undone? Could the individual Epsilon embryo be made a revert, by a suitable technique, to the normality of dogs and cows? That was the problem. And it was all but solved.

Pilkington, at Mombasa, had produced individuals who were sexually mature at four and full-grown at six and a half. A scientific triumph. But socially useless. Six-year-old men and women were too stupid to do even Epsilon work. And the process was an all-or-nothing one; either you failed to modify at all, or else you modified the whole way. They were still trying to find the ideal compromise between adults of twenty and adults of six. So far without success. Mr. Foster sighed and shook his head.

Their wanderings through the crimson twilight had brought them to the neighborhood of Metre 170 on Rack 9. From this point onwards Rack 9 was enclosed and the bottle performed the remainder of their journey in a kind of tunnel, interrupted here and there by openings two or three metres wide.

"Heat conditioning," said Mr. Foster.

Hot tunnels alternated with cool tunnels. Coolness was wedded to discomfort in the form of hard X-rays. By the time they were decanted the embryos had a horror of cold. They were predestined to emigrate to the tropics, to be miner and acetate silk spinners and steel workers. Later on their minds would be made to endorse the judgment of their bodies. "We condition them to thrive on heat," concluded Mr. Foster. "Our colleagues upstairs will teach them to love it."

"And that," put in the Director sententiously, "that is the secret of happiness and virtue—liking what you've got to do. All conditioning aims at that: making people like their unescapable social destiny."

In a gap between two tunnels, a nurse was delicately probing with a long fine syringe into the gelatinous contents of a passing bottle. The students and their guides stood watching her for a few moments in silence.

"Well, Lenina," said Mr. Foster, when at last she withdrew the syringe and straightened herself up.

The girl turned with a start. One could see that, for all the lupus and the purple eyes, she was uncommonly pretty.

"Henry!" Her smile flashed redly at him—a row of coral teeth.

"Charming, charming," murmured the Director and, giving her two or three little pats, received in exchange a rather deferential smile for himself.

"What are you giving them?" asked Mr. Foster, making his tone very professional.

"Oh, the usual typhoid and sleeping sickness."

"Tropical workers start being inoculated at Metre 150," Mr. Foster explained to the students. "The embryos still have gills. We immunize the fish against the future man's diseases." Then, turning back to Lenina, "Ten to five on the roof this afternoon," he said, "as usual."

"Charming," said the Director once more, and, with a final pat, moved away after the others.

On Rack 10 rows of next generation's chemical workers were being trained in the toleration of lead, caustic soda, tar, chlorine. The first of a batch of two hundred and fifty embryonic rocket-plane engineers was just passing the eleven hundred metre mark on Rack 3. A special mechanism kept their containers in constant rotation. "To improve their sense of balance," Mr. Foster explained. "Doing repairs on the outside of a rocket in mid-air is a ticklish job. We slacken off the circulation when they're right way up, so that they're half starved, and double the flow of surrogate when they're upside down. They learn to associate topsy-turvydom with well-being; in fact, they're only truly happy when they're standing on their heads.

"And now," Mr. Foster went on, "I'd like to show you some very interesting conditioning for Alpha Plus Intellectuals. We have a big batch of them on Rack 5. First Gallery level," he called to two boys who had started to go down to the ground floor.

"They're round about Metre 900," he explained. "You can't really do any useful intellectual conditioning till the fetuses have lost their tails. Follow me."

But the Director had looked at his watch. "Ten to three," he said. "No time for the intellectual embryos, I'm afraid. We must go up to the Nurseries before the children have finished their afternoon sleep."

Mr. Foster was disappointed. "At least one glance at the Decanting Room," he pleaded.

"Very well then." The Director smiled indulgently. "Just one glance."

## Day Two

- Shared "What is Beautiful?" blogs (showed on wall and gave students to explain their entries)
- Discussed *Chapter One, Part Three* (homework)
- **Chapter Two:** gave five minutes to read (wanted them to at least get through first page). Discussed conditioning of Delta children

I really liked the close reading required for Part Three. I need to do more of this and also consider how to have them create their own prompts

<p><b>Day Three</b></p> <ul style="list-style-type: none"> <li>• <i>Brave</i>: Chapter Two continued: <ul style="list-style-type: none"> <li>o reread page one (of handout version): discuss conditioning of Delta babies</li> <li>o Assign third page: read for hypnopaedia. <ul style="list-style-type: none"> <li>▪ What is history of hypnopaedia?</li> <li>▪ What can't be taught?</li> <li>▪ What can?</li> <li>▪ How are we conditioned today?</li> </ul> </li> </ul> </li> </ul>	
<p><b>Day Four</b></p> <ul style="list-style-type: none"> <li>• Address blog issues (disagree in an agreeable way, don't engage in conflict in digital formats)</li> <li>• Shane Koyczan TED talk: bullying and beauty <ul style="list-style-type: none"> <li>o Disclaimer: this has one F-word, so I warn students it is P-13.</li> <li>o It's a very sobering piece, so I let them know ahead of time that when it's done, we'll silently write our responses for a few minutes.</li> <li>o Discuss beauty/bullying responses to TED talk.</li> </ul> </li> <li>• Significance of names in <i>Brave</i></li> <li>• Reading time</li> </ul>	<p>Chapters 3-5: blog due by midnight</p> <p>This TED talk features a spoken-word poet who describes being bullied as a boy (as well as the bullying he observed). He focuses on the names he was called, so this led into a discussion of the names in <i>Brave</i> (Lenina, Marx, Helmholtz, Benito, Ford).</p>

<p><b>Day Five</b></p> <p>Quiz 1: <i>Brave</i> Chapters 1-8</p> <ul style="list-style-type: none"> <li>• Open-book quiz</li> <li>• Evidence and claims</li> </ul>	
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AP Literature and Composition  
*Brave New World* Quiz One

Name \_\_\_\_\_

In spite of all of the genetic and behavioral conditioning in *Brave New World*, there is evidence that not every citizen is completely satisfied with life.

Write *two* mini-analyses addressing this lack of satisfaction. Follow the format outlined below:

1.
  - Write a sentence or two giving evidence that shows one or more character's lack of satisfaction in the World State. (Can be a paraphrase or direct quotation.)

- Write a sentence or two analyzing your evidence (commenting on how it demonstrates a specific lack of satisfaction).

2. Repeat this process with a second example:

- a sentence or two of evidence:
- a sentence or two analyzing your evidence:

<b>Day Six</b> Chapter 7 close read: focus on explicit vs. implicit for part one	
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from **Chapter Seven** (Part One)

"Oh!" She gripped his arm. "Look."

An almost naked Indian was very slowly climbing down the ladder from the first-floor terrace of a neighboring house-rung after rung, with the tremulous caution of extreme old age. His face was profoundly wrinkled and black, like a mask of obsidian. The toothless mouth had fallen in. At the corners of the lips, and on each side of the chin, a few long bristles gleamed almost white against the dark skin. The long unbraided hair hung down in grey wisps round his face. His body was bent and emaciated to the bone, almost fleshless. Very slowly he came down, pausing at each rung before he ventured another step.

"What's the matter with him?" whispered Lenina. Her eyes were wide with horror and amazement.

"He's old, that's all," Bernard answered as carelessly as he could. He too was startled; but he made an effort to seem unmoved.

"Old?" she repeated. "But the Director's old; lots of people are old; they're not like that."

"That's because we don't allow them to be like that. We preserve them from diseases. We keep their internal secretions artificially balanced at a youthful equilibrium. We don't permit their magnesium-calcium ratio to fall below what it was at thirty. We give them transfusion of young blood. We keep their metabolism permanently stimulated. So, of course, they don't look like that. Partly," he added, "because most of them die long before they reach this old creature's age. Youth almost unimpaired till sixty, and then, crack! the end."

But Lenina was not listening. She was watching the old man. Slowly, slowly he came down. His feet touched the ground. He turned. In their deep-sunken orbits his eyes were still extraordinarily bright. They looked at her for a long moment expressionlessly, without surprise, as though she had not been there at all. Then slowly, with bent back the old man hobbled past them and was gone.

"But it's terrible," Lenina whispered. "It's awful. We ought not to have come here." She felt in her pocket for her soma—only to discover that, by some unprecedented oversight, she had left the bottle down at the rest-house. Bernard's pockets were also empty.

Lenina was left to face the horrors of Malpais unaided.

Chapter Seven: Part One

4. List four things you know for sure from reading these paragraphs:

5. What do these paragraphs reveal about Bernard? Use at least two specific quotations to support your answer.

6. What do these paragraphs reveal about Lenina? Use at least two specific quotations to support your answer.

from **Chapter Seven** (Part Two)

The squalor of that little house on the outskirts of the pueblo! A space of dust and rubbish separated it from the village. Two famine-stricken dogs were nosing obscenely in the garbage at its door. Inside, when they entered, the twilight stank and was loud with flies.

"Linda!" the young man called.

From the inner room a rather hoarse female voice said, "Coming."

They waited. In bowls on the floor were the remains of a meal, perhaps of several meals.

The door opened. A very stout blonde squaw stepped across the threshold and stood looking at the strangers staring incredulously, her mouth open. Lenina noticed with disgust that two of the front teeth were missing. And the colour of the ones that remained ... She shuddered. It was worse than the old man. So fat. And all the lines in her face, the flabbiness, the wrinkles. And the sagging cheeks, with those purplish blotches. And the red veins on her nose, the bloodshot eyes. And that neck—that neck; and the blanket she wore over her head—ragged and filthy. And under the brown sack-shaped tunic those enormous breasts, the bulge of the stomach, the hips. Oh, much worse than the old man, much worse! And suddenly the creature burst out in a torrent of speech, rushed at her with outstretched arms and—Ford! Ford! it was too revolting, in another moment she'd be sick—pressed her against the bulge, the bosom, and began to kiss her. Ford! to kiss, slobberingly, and smelt too horrible, obviously never had a bath, and simply reeked of that beastly stuff that was put into Delta and Epsilon bottles (no, it wasn't true about Bernard), positively stank of alcohol. She broke away as quickly as she could.

A blubbered and distorted face confronted her; the creature was crying.

"Oh, my dear, my dear." The torrent of words flowed sobbingly. "If you knew how glad—after all these years! A civilized face. Yes, and civilized clothes. Because I thought I should never see a piece of real acetate silk again." She fingered the sleeve of Lenina's shirt. The nails were black. "And those adorable viscose velveteen shorts! Do you know, dear, I've still got my old clothes, the ones I came in, put away in a box. I'll show them you afterwards. Though, of course, the acetate has all gone into holes. But such a lovely white bandolier—though I must say your green morocco is even lovelier. Not that it did me much good, that bandolier." Her tears began to flow again. "I suppose John told you. What I had to suffer—and not a gramme of soma to be had. Only a drink of mescal every now and then, when Pope used to bring it. Pope is a boy I used to know. But it makes you feel so bad afterwards, the mescal does, and you're sick with the peyotl; besides it always made that awful feeling of being ashamed much worse the next day. And I was so ashamed. Just think of it: me, a Beta—having a baby: put yourself in my place." (The mere suggestion made Lenina shudder.)

## **Chapter Seven: Part Two**

You may remember that when we read the last section of Chapter One that I asked you to complete the following task: List words from Part Three that emphasize the impersonal, mechanized aspects of the process described in this chapter.

Your task today is to do something similar with Part Two of Chapter Seven. The difference is *you* will decide how to characterize the words and phrases that you collect from these paragraphs.

In other words, I won't be telling you to look for words that show an "impersonal, mechanized" process. You will be identifying words that strike you as significant and then determining what kind of pattern(s) they create. Following directions in the boxes below to report your findings:

7. List any words (or phrases) in this passage that strike you as significant, vivid, revealing (in terms of tone or theme), surprising, or even offensive.

8. Write a claim (basically like a thesis statement) that characterizes or describes the types of words you noticed in this passage. (e.g. My claim for Chapter One would be: Huxley uses words that emphasize the impersonal, mechanized aspects of the fertilization process.)

### Day Seven

- What is beauty?—continued:
  - o students had 10 minutes to take a picture of something beautiful on the school grounds and email to my gmail account.
  - o Looked at beautiful pictures
  - o What would *Brave* characters think of our beauty samples?
- TED talk—Seymour: Feeling Beauty
- 6-word stories: looking for implicit (connection to Huxley text from yesterday)
  - o Show samples and writing about what is explicit and what is implicit
  - o 5 minutes to write 6-word stories
  - o Go public
  - o Take another try—write about or from the POV of a character from *Brave*
- Mini-saga (exactly 50 words): same process as 6-word stories

## Day Eight

Quiz: *Brave* Chapters 9-13

Rotating Pairs discussion

Silent Reading time for *Brave*

Rotating Pairs: I'm sure I'm not the only teacher who has ever done, this, but I did come up with it out of the blue a few years ago. I number kids off so they are in random pairs (I take a number if I had odd numbers, so we always have pairs). Then we get into a circle in order (I arrange us like a clock face 1-15, or whatever). We discuss whatever topic or question I bring (often something we have briefly written about, but today it was just "what do you think of the book so far?"). Then after about five minutes, I say "within your pair, make one of you A and one of you B. Now A's stay where you are and B's rotate up one spot."

I use this three or four times a year, and it usually goes really well. Depending on time and topic, we will rotate at least twice and sometimes as many as six or seven times.

**NOTE:** Read each item carefully to be sure you know what is being asked of you. You may NOT use your books. If you don't remember names, refer to who they are in some way that shows your understanding of the novel and characters.

"I know . . . I was talking to his fordship on the phone a moment ago." His bored tone implied that he was in the habit of talking to his fordship every day of the week. He dropped into a chair. "If you'll kindly take all the necessary steps as soon as possible. As soon as possible," he emphatically repeated. He was thoroughly enjoying himself.

1. The speaker in the above passage is: \_\_\_\_\_
2. When this speaker refers to “his fordship” here, he is referring specifically to:  
\_\_\_\_\_

“This man who stands before you here, this Alpha-Plus to whom so much has been given, and from whom, in consequence, so much must be expected, this colleague of yours—or should I anticipate and say this ex-colleague?—has grossly betrayed the trust imposed in him. By his heretical views on sport and *soma*, by the scandalous unorthodoxy of his sex-life, by his refusal to obey the teachings of Our Ford . . . he has proved himself an enemy of Society. . . . For this reason I propose to dismiss him . . . . In Iceland he will have small opportunity to lead others astray by his unfordly example.”

3. Who is the speaker of the above passage? \_\_\_\_\_
4. Who is “this man” in the passage? \_\_\_\_\_

The return to civilization was for her the return to *soma*, was the possibility of lying in bed and taking holiday after holiday, without ever having to come back to a headache or a fit of vomiting, without ever being made to feel as you always felt after *peyotl*, as though you'd done something so shamefully anti-social that you could never hold up your head again. . . . She took as much as twenty grammes a day.

5. Who is “her” or “she” in the passage above? \_\_\_\_\_
6. What will ultimately happen to her if she keeps taking this much soma?  
\_\_\_\_\_

[He] pushed her away with such force that she staggered and fell. "Go," he shouted, standing over her menacingly, "get out of my sight or I'll kill you." He clenched his fists.

7. Who is the “he” in the passage above? \_\_\_\_\_
8. Whom is he threatening? \_\_\_\_\_
9. Why is he threatening her? \_\_\_\_\_

### Day Nine

- Characterization: see power point
  - a. How do we get to know how people are? Perception
  - b. Optical illusions
  - c. I Am poems: share then 8 minutes to write and maybe go public
  - d. Open question—Judge Pyncheon. Read and annotate (5-7 minutes)
    - Is he beautiful? Is his life? Find evidence.
  - e. Assign character graphs (12-15 minutes)

Character Analysis: see instructions on back

Evidence	Analysis
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**Culminating Statement:** taking into account *most* of your evidence and analysis, write a sentence or two—around 50 words—that characterizes this character. Be specific (avoid generic terms like: interesting, unique, complex).

1. Fill out at least 5 rows of chart:
2. Find specific evidence:
  - At least two direct quotations
  - At least two paraphrases (your 5<sup>th</sup> example can be either quotation or paraphrase)
  - Consider his words, his actions, narration, and reactions of others
  - Consider the implicit, as well as the explicit
3. Analysis: This demonstrates . . . .
4. Don't forget the culminating statement

<b>Day Ten</b> <ul style="list-style-type: none"><li>• More characterization<ul style="list-style-type: none"><li>◦ “Birthday Party”</li><li>◦ Reveal one paragraph at a time and have students look for what is beautiful and what is not.</li><li>◦ Finish character graphs</li></ul></li></ul>	BYOD for tomorrow’s assignment
<b>Day Eleven</b> <ul style="list-style-type: none"><li>• Characterization from <i>Brave</i></li><li>• In small groups, use an on-line version of <i>Brave</i> and find a passage similar in length to the passages we studied the last two days that you believe reveals significant attributes of one or more character from <i>Brave</i>.</li><li>• Copy your passage onto a Word document and email to Miss Roberts</li><li>• Read and annotate two passages (not from your own group)</li><li>• Discuss characterization in small groups.</li><li>• Write claims for both of your passages</li></ul>	

<p><b>Day Twelve</b></p> <ol style="list-style-type: none"> <li>1. Sample Scoring for Question Two: prose essay (focus on characterization):             <ol style="list-style-type: none"> <li>a. Read and annotate “The Other Paris” (silent, 5 minutes)</li> <li>b. Briefly discuss characterization issues</li> <li>c. Range finders: 8 essays—15 minutes, collaborate the last 2-3 minutes</li> </ol> </li> <li>2. Focus on 8 and 9 essay: what makes them work well</li> </ol>	
<p><b>Day Thirteen</b></p> <p>Timed essay: students choose to write about Judge Pyncheon, Birthday Party, or passage of their choosing from <i>Brave</i></p>	
<p><b>Day Fourteen</b></p> <ul style="list-style-type: none"> <li>• Finish <i>Brave</i>: Close reading of Chapter 18 in class</li> </ul>	

*Brave New World*  
Close Reading

Name \_\_\_\_\_

Chapter Eighteen: Part One

<p>9. John finds various ways to punish himself during this section. List three ways below:</p>

<p>10. Why is John punishing himself? List at least two reasons below.</p>

<p>11. There is an allusion to <i>Hamlet</i> in this section. Quote it below:</p>

12. Why do you suppose the reporters and filmmakers are so intent on recording John?  
What does the continuing public interest suggest about the people of the World State?

### Chapter Eighteen: Part Two

13. There is another allusion to *Hamlet* in this section. Quote it and then explain what it foreshadows:

14. List any words (or phrases) on **page 5** passage that strike you as significant, vivid, or revealing in regards to how Huxley intended to portray the crowd's attitude toward John.

15. Write a claim (basically like a thesis statement) that characterizes or describes the types of words you noticed in this passage. (e.g. My claim for Chapter One would be: Huxley uses words that emphasize the impersonal, mechanized aspects of the fertilization process.) ***Be as specific and descriptive as possible with your claim.***

16. Read page 6 of this chapter carefully and below write four things you know for sure from reading these paragraphs:

17. "“Kill it, kill it, kill it ...’ The Savage went on shouting.” What is John trying to kill?

18. This passage comes near the end of page 6: “It was after midnight when the last of the helicopters took its flight. Stupefied by soma, and exhausted by a long-drawn frenzy of sensuality, the Savage lay sleeping in the heather. The sun was already high when he awoke. He lay for a moment, blinking in owlish incomprehension at the light; then suddenly remembered—everything.”

What do you think John is remembering? What specific words in the text support your theory?

### Day Fifteen

- Introduction to *Frankenstein*
- Data-Based Inquiry with opening Letters (See document)
- Introduce *Frank* reading and blog schedule
- Images of *Frankenstein*: find or create your own images of associated with this story.

## Reading Schedule and Blog/Reflection Schedule *Frankenstein*, Mary Shelley

**Below is your reading and reflection schedule for *Frankenstein*.** Assigned reading should be completed THROUGH the chapter listed—for example, when it says chapters 3-5 that means you should be finished with chapter 5 on the date listed. **Be prepared for unannounced reading quizzes.**

**Blog posts** are due by midnight on the dates assigned for each reading. (In other words, blog about Chapters 3-5 by midnight on Tuesday, February 4<sup>th</sup>.) Possible blog topics:

- Connections to our Core Question: What is beautiful? (or possible sub-questions):
  - How does beauty impact the way we respond to people?
  - How can our perception of our beauty become a self-fulfilling prophecy?
  - How does our perception of our own beauty (or lack of it) impact our lives?
  - How does our beauty (or our perception of it) impact the ways others treat us?
- Notable character actions, events, or dialogue
- Questions you have
- Predictions

Each entry should contain at least one specific reference to the text—either paraphrase or direct quotation (with page citation for direct quotations).

While blog content must include some text, it can also include visual or auditory elements. You may respond informally, with bullet points, or more formally, with paragraph format.

Reading Completed	Date	Blog assignments
Letters	In class: block days, February 26 <sup>th</sup> /27 <sup>th</sup>	
Chapters 1-2	In class: Friday, February 28 <sup>th</sup>	
Chapters 3-4	Monday, March 3 <sup>rd</sup>	
Chapter 5	In class: Tuesday, March 4 <sup>th</sup>	Blog chapters 1-5
Chapters 6-8	Thursday, March 6 <sup>th</sup>	
Chapters 9-10	Monday, March 10 <sup>th</sup>	
Chapters 11-15	In class: block days, March 12 <sup>th</sup> /13 <sup>th</sup>	Blog chapters 6-15
Chapters 16-17	Friday, March 14 <sup>th</sup>	
Chapters 18-19	Monday, March 17 <sup>th</sup> (Chapter 20 in class)	
Chapters 21-23	Wednesday, March 19 <sup>th</sup> (24 in class)	Blog chapters 16-24

### Document Based Inquiry: *Frankenstein*—Letters

Phase One: Letter I	
Notices	Wonders
Predictions	

Phase Two: Letters II and III	
Notices	Wonders
Letter II:	
Letter III:	
Predictions	

Phase Three: Letter IV	
Notices	Wonders
August 5 <sup>th</sup>	
August 13 <sup>th</sup>	
August 19 <sup>th</sup>	
Predictions	

1. Based on the language and syntax of these letters, what predictions can you make about the author, the text, the publication date, etc.?

Text-dependent questions: *Frankenstein*, Chapter One

1. How does the narrator feel about his father? Use direct quotations (embedded) to support your answer.
2. This narrator clearly has firmly-held, positive opinions about his parents, but his descriptions of their attitudes and actions might be evaluated differently by outside observers. Find two such examples and explain how they might be interpreted differently than the narrator interprets it.
3. What does this chapter suggest about the significance of the role of parents in a child's life? Give three examples from this short chapter of how a parent's behavior and/or beliefs influenced a child's life. Be sure that your evidence covers a range of parental behavior/beliefs.
4. What words and phrases from this passage emphasize the significance of physical beauty? What impact does Elizabeth's beauty have on her early life?
5. Using embedded evidence, explain how Shelley's word choice, syntax, and/or figurative devices impact your view of the narrator (Victor).

<p><b>Day Sixteen</b></p> <ul style="list-style-type: none"> <li>• Close reading of <i>Frank</i> chapter one (in class) with text-dependent questions</li> </ul>	<p>BYOD tomorrow</p>
<p><b>Day Seventeen</b></p> <ul style="list-style-type: none"> <li>• Close reading questions for <i>Frank</i> Chapters 2-5 (and 15 minutes of reading for chapter 5)</li> </ul>	

## Day Nineteen

- *Frank* Quiz: chapters 1-8

Senior presentation samples (Jack and Jared)

*Frankenstein* Quiz One: 1-8

Identify each character below. (Use the briefest possible description—no more than one sentence—to give one significant fact about the character.)

1. Robert Walton (R. Walton, R.W.):
2. Mrs. Margaret Saville
3. Victor Frankenstein
4. Caroline Frankenstein:
5. Alphonse Frankenstein:
6. Elizabeth Lavenza:
7. William and Ernest:
8. Henry Clerval:
9. Krempe and Waldman:
10. The creature/monster:
11. Justine:

## Day Twenty (block)

- *Frank* Chapters 11-16: The Creature—creative performances
  1. 10-15 minutes: silently read your assigned chapter.
  2. 15 minutes: Collaborate with your group to invent a creative way to deliver your chapter to the class.
  3. You may *not* just read the chapter to us.
  4. You *may* have a narrator(s) who reads portions of the chapter to us (while others mime, act, sing, etc.)
  5. Each group member must have a significant part to play in your presentation.
  6. You may break the chapter into smaller chunks and have sub-groups perform just one chunk.
  7. Be creative, bold, innovative, funny, serious, musical, etc.

This was a total experiment, but I really loved how it turned out. I had some qualms about *letting* students read just one of these six chapters, just in terms of it being rigorous enough for AP, but really, that was about what other people might think—not what I think. The students were very creative. I did have a lot of skits, but they were thorough and accurate. I had some musical versions, and one of my favorites—a series of comic book-style panels drawn on my side white board. I left them up for the last two months of school.

### Days 21-25: working on multi-modal essay in class (BYOD)

- Students had five days in class to work with their partners on the essays.
- **Revision:** my group suggested (and I definitely agree), that this would be a good place to add a day of peer review/conferencing.
- **Revision:** Rachel and I talked about ways I could fit my reading standard (RL 11-12.1—reading what text says explicitly and implicitly) into my final assessment. I want to do this in a way that builds on the close-reading skills I had students practice during the unit—reading for patterns and analyzing the impact of word choice. None of this was addressed in my multi-modal essay. I love Rachel’s suggestion that I could add a place where students read each other’s work—looking for those same sorts of patterns they saw in *Brave* and *Frank*. This seems like it would be an effective, real-world way of applying this work—rather than forcing them to analyze the text of the novels as a part of their multi-modal essay.
- **Revision:** my group also suggested we do some sort of gallery walk at the end, so that students can experience each other’s finished products. I am intrigued by the possibility of setting this up as a gallery walk of computers, rather than simply having them sit in their own seats and click on a series of blogs. There is something about having them move through these like exhibits that appeals to me. This would probably happen after spring break, but it could be on the last day before, too.

## AP Literature and Composition Multi-Modal Essay

**Objective:** Synthesize examples from literature, information from research, and ideas from another student relating in some way to the question "What is beautiful?" (or one of the sub-questions) by composing a collaborative multi-modal essay.

### Requirements:

1. Create a collaborative composition with another AP Lit Student.
2. Composition must address the essential question or a sub-question (or a question you create that relates to the topic) in some way.
3. Include *all* of the following **blended** in a composition:
  - original words and ideas from each partner (introduction, conclusion, and analysis/commentary)
  - evidence from *Brave New World* and/or *Frankenstein*

- researched information from a credible, reliable source
  - visuals—original creation, photographs, art, video, graphs or tables, etc.
  - an MLA formatted Works Cited Page for ALL sources
4. Include *at least* two modes from the list below **blended** in the composition:

<ul style="list-style-type: none"> <li>-images</li> <li>-music</li> <li>-audio recording</li> <li>-interview</li> <li>-graph</li> <li>-mind map</li> <li>-symbolic representation</li> <li>-newspaper article</li> </ul>	<ul style="list-style-type: none"> <li>-researched information</li> <li>-maps</li> <li>-comic strip</li> <li>-storyboard</li> <li>-advertisements</li> <li>-wordle</li> <li>-another mode you identify:</li> </ul>
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Essential Question: What is beautiful?

Sub-questions:

- o How does beauty impact the way we respond to people?
- o How can our perception of our beauty become a self-fulfilling prophecy?
- o How does our perception of our own beauty (or lack of it) impact our lives?
- o How does our beauty (or our perception of it) impact the ways others treat us?

### Scoring Rubric—Multi-Modal Essay

Scoring Criteria	Distinguished A	Proficient B	Emerging C	Incomplete D	Missing F
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<p><b>Requirements (30%)</b> Includes all required elements listed in assignment description</p>	<p>Includes all required elements of assignment:</p> <ul style="list-style-type: none"> <li>• original words and phrases from each partner</li> <li>• passages from <i>Brave</i> or <i>Frank</i></li> <li>• researched info</li> <li>• visuals</li> <li>• Works Cited page</li> <li>• 2 other modes</li> </ul>	<p>Missing one required element:</p>	<p>Missing two required elements:</p>	<p>Missing three required elements:</p>	<p>Missing four or more required elements:</p>
<p><b>Addresses Essential Question(s) (20%)</b></p>	<ul style="list-style-type: none"> <li>• This multi-modal essay clearly addresses some element of the essential question.</li> <li>• Thoroughly explores the complexity of the issue <i>and</i></li> <li>• Takes a clear position</li> </ul>	<ul style="list-style-type: none"> <li>• This multi-modal essay clearly addresses some element of the essential question.</li> <li>• Thoroughly explores the complexity of the issue.</li> <li>• Takes a clear position</li> </ul>	<ul style="list-style-type: none"> <li>• This multi-modal essay seems to address some element of the essential question, but connection is not entirely clear.</li> <li>• Perspective/argument made by composers may be unclear or superficial.</li> </ul>	<p>Multi-modal essay doesn't seem related to essential question.</p>	<p>No evidence of attempt to relate to essential question or overall topic is unclear.</p>

<p><b>Organization</b> (20%) Successful Blending of Modes</p>	<ul style="list-style-type: none"> <li>• This multi-modal essay reflects meaningful consideration of blending of voices and modes.</li> <li>• Composers have clearly considered the arrangement of required elements to fit a purpose and effectively transition from one idea to the next.</li> </ul>	<ul style="list-style-type: none"> <li>• This multi-modal essay reflects consideration of blending of voices and modes.</li> <li>• Composers have considered the arrangement of required elements, but purpose is not entirely clear and/or transitions are missing in places.</li> <li>• Some modes may feel forced or out of place.</li> </ul>	<ul style="list-style-type: none"> <li>• This multi-modal essay suggests composers have considered how to effectively blend voices and modes, but have not been successful in all cases.</li> <li>• Purpose of arrangement is not clear, transitions between ideas missing and/or placement of modes seems illogical and disjointed.</li> </ul>	<p>Very little evidence of organization.</p>	<p>No organization.</p>
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<p><b>Style (20%)</b> Use of language and syntax</p>	<ul style="list-style-type: none"> <li>Both the diction and syntax reflect a formal register and indicate that the composers are speaking with authority and confidence.</li> <li>Writer maintains third person point of view when appropriate, but switches to 1st person for specific purposes.</li> <li>Composers use a variety of sentence structures to improve fluency and enhance style.</li> </ul>	<ul style="list-style-type: none"> <li>The diction and syntax consistently reflect a formal register, with minor lapses, and often indicate that the writer is speaking with authority and confidence.</li> <li>When elevated diction is employed it usually serves to illuminate rather than obscure the ideas, but there are awkward or unclear moments.</li> <li>Writer often chooses words aptly and has some variety in sentence structure.</li> </ul>	<ul style="list-style-type: none"> <li>The diction and syntax do not consistently reflect a formal register and do not reflect adequate confidence.</li> <li>When elevated diction is employed, it usually serves to obscure the ideas or is used incorrectly.</li> <li>Writer rarely uses sophisticated sentences, and often repeats the same simple sentence patterns.</li> </ul>	<ul style="list-style-type: none"> <li>The diction and syntax rarely reflect a formal register, and sophisticated variety is not employed.</li> <li>The writing is unacceptable awkward, and often obscures the main ideas.</li> <li>Writing reflects informal English, and may even use slang or derogatory terms.</li> </ul>	<p>Overwhelming errors in diction and syntax get in the way of communicating meaning.</p>
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<p><b>MLA Format (10%)</b> In-text Citation and Works Cited</p>	<ul style="list-style-type: none"> <li>• Proper in-text citation for all sources (even non-written ones).</li> <li>• 0 errors in format for citations and works cited page.</li> </ul>	<ul style="list-style-type: none"> <li>• Proper in-text citation for ALL sources.</li> <li>• Fewer than 3 errors in format for citations and works cited page.</li> </ul>	<ul style="list-style-type: none"> <li>• Some in-text citation missing, sources missing on works cited page.</li> <li>• More than 4 errors in format for works cited page.</li> </ul>	<ul style="list-style-type: none"> <li>• Overwhelming errors in in-text citation and works cited format.</li> </ul>	<ul style="list-style-type: none"> <li>• No in-text citations</li> <li>• no works cited page.</li> <li>• Both of these are plagiarism and will result in a zero grade for the assignment</li> </ul>
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