

**Visual Prompt:** What can you tell about the people in this painting? Where might they be going or coming from? How might their individual perspectives differ from one another?

### **Unit Overview**

In Units 1 through 4, you explored the concept "Perception Is Everything" by learning to apply various critical perspectives to the texts you encountered. Unit 5 expands this understanding by guiding you to apply all of the critical perspectives to a single text. First, you and your class will read and interpret Shaun Tan's graphic novel *The Arrival*, applying different critical perspectives at various points during your study. At the same time, you will begin engaging in an ongoing process to help you

keep track of how Cultural Criticism enhances your understanding of the entire text. You will then build on this foundation as you explore a play or novel with a small group, choosing which critical perspectives to apply and evaluating how each one helps you make meaning. By the end of the unit, you and your group should be well prepared to demonstrate in a presentation how multiple critical perspectives enriched your understanding of the play or novel you read.

### **Multiple Perspectives**

### GOALS:

- To trace a reading through a critical perspective over the course of an extended text
- To analyze two literary works through multiple critical perspectives
- To analyze and then use text features of a graphic novel
- To create a presentation using a performance-based or visual medium
- To identify parataxis and use it for effect

### ACADEMIC VOCABULARY

culture variable

### **Literary Terms**

structure
panel
gutter
foreground
midground
background
protagonist
motif
interior monologue
closure
flashback
diegetic sound
non-diegetic sound

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Language and Writer's Craft Parataxis (5.13)



<sup>\*</sup>Texts not included in these materials.

### Previewing the Unit

### **LEARNING STRATEGIES:**

Think-Pair-Share, Marking the Text, QHT, Summarizing

## My Notes

### **Learning Targets**

- Preview the big ideas and the vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete the Embedded Assessment successfully.

### **Making Connections**

You will collaborate with others to create original media products for a variety of purposes. Your ability to understand your purpose, analyze your audience, and select appropriate production elements form the basis of a successful media communication.

### **Essential Questions**

Based on your current knowledge, write answers to these questions in the My Notes space.

- 1. How can an examination of text through multiple perspectives affect understanding?
- 2. How can the use of diverse media formats shape a message?

### **Developing Vocabulary**

Review the Contents page and use a QHT strategy to analyze and evaluate your knowledge of the Academic Vocabulary and Literary Terms for the unit. Use a "Q" to identify words you have questions about or do not know, an "H" for words you have **h**eard and might be able to identify, and a "T" for words you know well enough to teach to someone else. What strategies will you use independently to gather knowledge of new terms and to develop the ability to use them accurately?

### **Unpacking Embedded Assessment**

Read the following assignment for the Embedded Assessment and summarize the major elements in your Reader/Writer Notebook.

Your assignment is to work with a group to present a novel or play to an audience of your peers. You will collaboratively prepare an analysis of the literary work through multiple critical perspectives and present it in a performance-based or visual medium of your choice. Your analysis should include a summary of the text in the format of a graphic novel.

Summarize in your own words what you will need to know for this assessment. With your class, create a graphic organizer that represents the skills and knowledge you will need to accomplish this task, and strategize how you will complete the assignment. To help you complete your graphic organizer, be sure to review the criteria in the Scoring Guide.

### Independent Reading and Discussion

### **Learning Targets**

- Develop plans and identify technology tools to support and manage preparation for the Embedded Assessment.
- Collaborate through small-group discussions of an independent reading.

### **Literature Circles**

Over the course of this unit, you will study a graphic novel as a class while studying another work of your choosing in a Literature Circle. The idea behind Literature Circles is to read a shared text with a small group of classmates. You may be asked to take on a variety of roles throughout the reading experience. The goal will be to apply various critical perspectives to the text you have elected to study as a small group.

As you prepare for the Embedded Assessment, your group will need to identify a novel or play and develop a reading and discussion plan.

Organizing the Group: As you get together with your small group, begin your work by identifying the following:

- group members
- title of novel or play
- author
- what you know about this text and the author
- what technology tools you can use to organize your work for the **Embedded Assessment**

Creating a Reading Schedule: Work with your discussion group to create a schedule for reading, making sure that your schedule reflects the timeline provided by your teacher. Your schedule should include the following:

- a deadline for completing the reading
- the date of the halfway point
- dates of other assessment checkpoints

As a group, identify the best way to track the reading schedule. Consider using a shared online calendar to track progress. In order for Literature Circle discussions to be effective, each member of the group must maintain the reading schedule.

### **LEARNING STRATEGIES:**

Discussion Groups, Think-Pair-Share, Note-taking

My Notes		



### Read and Recommend

In your independent reading during this unit, you will be participating in a Literature Circle. Present one or more novels or plays to the group as possible candidates for the work to be read by the group. Give a brief summary of what you know about the work and its author. Explain why you think the text is appropriate for the Literature Circle work and the Embedded Assessment.

### ACTIVITY 5.2 continued

### Independent Reading and Discussion

My Notes	

**Organizing the Reading:** Your group should divide the reading into chunks of chapters, acts, or even page numbers, and agree on which pages you will discuss at each meeting. In addition, you should set the following goals:

- Reread the Embedded Assessment and your unpacking of the skills and knowledge required, from Activity 5.1.
- Identify what you and your group should be doing while you are reading and discussing the text, in order to prepare for the Embedded Assessment.
- Apply multiple critical perspectives to the text.

To support productive discussions, work with your group to agree upon norms, or standards of conduct, for your group discussions.

Use a graphic organizer such as the one at the end of this activity to take notes during your group discussions.

### **Discussion**

At this point in your study, which literary theory or perspective do you feel most knowledgeable about? Explain your level of familiarity and share with your group. This discussion will give you an idea of the group members' level of familiarity with all the critical perspectives.

### **Check Your Understanding**

**Quickwrite:** What else does your group need to plan, schedule, or organize in order to complete the Embedded Assessment successfully? How will you work together to complete the necessary planning? What challenges do you expect to encounter as you work toward your end goals, and how will you address them?

Reading Group Discussion Notes				
Today's date: Reading assignment:			ment:	
Su	mmary of today's	reading assignme	ent	
Our purposes for today's di	scussion	How these po	urposes support the Embedded Assessment	
			,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	
An interesting point made by a group member	Sup <sub>l</sub>	port	Response	
Eval	uation of today's p	progress toward g	oals	

### **Understanding the Genre**

### **LEARNING STRATEGIES:**

Brainstorming, KWHL Chart, Diffusing, Quickwrite

### **Learning Targets**

- Differentiate the features of a graphic novel and a comic book.
- Conduct research to deepen knowledge the a graphic novel genre, and synthesize findings in a well-organized written response.

### The Genre of Graphic Novel

1. In this unit, you will be using a graphic novel to study how to apply the literary theories to a text of literary merit. The graphic novel genre has its own set of attributes and conventions. Use the following KWHL chart to clarify your understanding of the graphic novel as a genre.

K (What do I know about graphic novels?)	W (What do I want to know or what questions do I have about graphic novels?)	H (How might I conduct research to address questions I have and learn more about graphic novels?)	L (What have I learned about graphic novels?)

My Notes

- 2. How are comics different from graphic novels? Consider the basic differences between these two formal definitions.
  - Comics are "juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer." (Scott McCloud, Understanding Comics)
  - A graphic novel is a "book-length sequential art narrative featuring an anthology-style collection of comic art, a collection of reprinted comic book issues comprising a single story line (or arc), or an original, stand-alone graphic narrative." (James Bucky Carter, Building Literacy Connections with Graphic Novels)
- 3. Research: Conduct research at your school's library or online to find additional information about graphic novels and comics, including examples of each genre. Create a Venn diagram or another graphic organizer to record your notes from your research on how the two text types are similar and how they differ. Also record bibliographic information so that you can cite the sources you find.
- 4. Quickwrite: After exploring the genre, compose a quickwrite on these questions: What types of stories might lend themselves to being told through a visual medium? How might an author approach the writing process differently in a genre that emphasizes the visual, as opposed to one that is solely text based?

### **Check Your Understanding**

What challenges do you expect to encounter while closely reading and analyzing a graphic novel? Discuss briefly with a peer.

### **Explanatory Writing Prompt**

Use your research findings to write an explanatory text describing the features and conventions of graphic novels and comics. Explain what each one is and how they differ. Explain whether they fit with the definitions of each genre provided above or whether you would revise or add to the definition as a result of your research. Be sure to:

- Identify the texts and authors you researched in your opening statement.
- Use well-chosen details and textual evidence to clarify your ideas.
- Incorporate direct and paraphrased quotations and cite your sources accurately.
- Use a coherent organizational structure and make connections between specific words, images, and ideas conveyed.

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### Beginning the Graphic Novel

### **LEARNING STRATEGIES:**

Skimming/Scanning, Predicting, Previewing, Discussion Groups

My Notes

### **Literary Terms**

The **structure** of a literary work is the way it is organized, the arrangement of its parts.
When talking about graphic

novels, a **panel** refers to one framed image on a page. Pages may have one or many panels. The **gutter** refers to the space between panels.

### **Learning Targets**

- Generate a complete but succinct summary.
- Evaluate how internal and external variables affect interpretation of a work.

### **Previewing the Text**

1. In this unit, you will be reading Shaun Tan's graphic novel *The Arrival*. Read the information about this author, and briefly discuss it with a partner.

### **ABOUT THE AUTHOR**

Shaun Tan was born in 1974 in Perth, Australia. He attended the University of Western Australia, graduating in 1995 with honors in English literature and fine arts. He began drawing and illustrating for small-press magazines and has since become known for his illustrated books. He has also worked as a concept artist for the films *Horton Hears a Who!* and *WALL-E*. He has received numerous awards, including the 2007 World Fantasy Award for Best Artist and the Children's Book Council of Australia Picture Book of the Year Award for two of his books, *The Arrival* and *The Red Tree*. In 2011, Tan won the Academy Award for best animated film for *The Lost Thing*.

- 2. Previewing a text can help you understand it. To preview this novel, scan the following items and then predict what you think the novel will be about:
  - front and back covers
  - inside covers
  - title and copyright pages
- 3. After you make your prediction, continue with the following steps:
  - Scan the text to determine the **structure** of the book.
  - Analyze and describe the style of the author.
  - Notice the arrangement of **panels** on each page and the space between panels, or the **gutters**.
- 4. **Research:** Graphic novels are a relatively new evolution of the classic comic book. When did graphic novels first come into vogue? What are some graphic novels that have enjoyed popular success? How does one explain this evolution in popular taste? Have literary critics changed their views regarding the merits of graphic novels? Draw on your research from the previous activity or conduct additional research to explain your answers.

### Reading the Novel: Part I

- 5. As you begin reading *The Arrival*, use metacognitive markers (on sticky notes) to indicate anything that provokes a question (?), anything about which you wish to comment or make a connection (\*), and anything you find surprising (!). Be prepared to discuss your responses.
- 6. Although this text contains virtually no words, it is still important to develop vocabulary to support close analysis and discussion of the text. On sticky notes, jot down specific words that describe the images and characters you encounter or the techniques the author uses to convey ideas.

7. Work with a group to discuss the questions you generated about Part I of *The* Arrival, using the graphic organizer to record notes. Write interesting ideas shared by members of the group, including yours, and summarize the support provided in the text. Record your own responses, even if you do not share them with the group, as well as any interesting responses from the group.

My Notes		

	Discussion Notes	
Interesting Ideas	Support	Response

### Beginning the Graphic Novel

### My Notes

8. The Embedded Assessment asks you to summarize a book. After reading Part I, practice writing a complete but succinct summary of the plot of Part I.

### ACADEMIC VOCABULARY

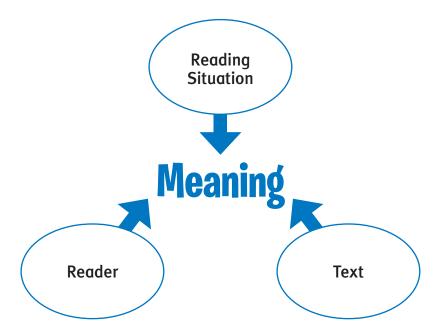
Culture is the shared set of arts, ideals, skills, institutions, customs, attitudes, values, and achievements that characterize a group of people and that are passed on or taught to succeeding generations.

A variable is something that is likely to change or vary. Think about how the variables both inside and outside the graphic novel affect how you interpret it.

### **Working from the Text**

 One of the critical perspectives you might apply to *The Arrival* is Cultural Criticism. Reread the definition of this perspective and its assumptions.
 Now brainstorm a list of elements of culture.

- 10. What are some elements of culture that you observe in Part I?
- 11. Another way to examine the text is to consider the Reader Response critical perspective, which you studied in Unit 1. This graphic organizer, which you also saw in Unit 1, can help you identify the internal and external variables that interact with your interpretation of the text. Use the graphic organizer to brainstorm some of those variables.



### **Explanatory Writing Prompt**

Draft a brief response to Part I of *The Arrival*, using the Reader Response critical perspective. Consider whether the cultural elements in Part I are familiar or unfamiliar, based on what you bring to the text. Analyze how the reading situation, such as sharing a book and reading in the classroom, influences your understanding of the text. Discuss how the graphic novel genre influences your understanding and appreciation of *The Arrival*. Be sure to:

- Use precise words and phrases, vivid details, and sensory language to describe characters, events, and settings.
- Support analysis with textual support and integrate quotes seamlessly.
- Use varied syntax and demonstrate command of conventions of standard English.

### **Check Your Understanding**

Review your notes about graphic novels; how is Shaun Tan's *The Arrival* similar to or different from what you expect from a graphic novel? How do your individual expectations affect your reading of the text?

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### **Read and Discuss**

Apply the Reader Response graphic organizer to your independent reading text. With your Literature Circle, compare and contrast your responses with the responses you made for Part I of *The Arrival*. Discuss ways to optimize your independent reading process for the rest of the unit.

### **Literary Terms**

The **foreground** is the part of a picture that appears to be nearest to the viewer.

The **midground** of a picture is the area between the foreground and the background.

The **background** is the part of a picture that appears to be farthest from the viewer, behind the subject of the picture.

### My Notes

### **Learning Targets**

- Apply knowledge of framing techniques from film to analyze an author's or illustrator's use of media production elements.
- Analyze a text in terms of historical and cultural critical perspectives.

### **Framing**

1. The author/illustrator of a graphic novel makes deliberate choices about framing (how close or far away the subject of the picture seems to be) and about what to place in the **foreground**, **midground**, and **background** of a frame. Sketch figures (they can be stick figures) to illustrate these framing options.

Close-Up	Medium Shot	Long Shot

### Reading the Novel: Part II

- 2. On separate paper, create a graphic organizer, such as a T-chart, to take notes on the framing choices Tan makes in *The Arrival*, Part II, and the effects of his choices. Add to these notes as your teacher leads a guided reading of the first few pages of The Arrival, Part II. Notice the composition, the variety in the number of panels on a page, and the framing used in each panel. Consider these questions as you read the material:
  - How does Tan vary the number of panels on the page?
  - Why might an author vary the size of the panels?
  - How would you describe the people on the ship?
  - What might the folded paper bird symbolize? the flock of birds?
  - What might the people on the ship be thinking and feeling when they see the two giant statues shaking hands in the harbor?
  - What are some of the first experiences the people on the ship have when they arrive at their destination?

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- 3. The **protagonist** makes a bird from paper, which may remind you of a paper bird you saw in Part I. Reread those illustrations with the understanding that the paper bird is a **motif** that will reappear in the book. What role has it played so far? Try to predict future uses of this image.
- 4. As you read Part II, continue to pay attention to framing and effects. Review the film terms from Unit 2 and consider how they might apply to your study of the graphic novel.
  - How many panels are on a page?
  - Are the panels close-ups, medium shots, or long shots?
  - Which panels seem the most interesting? Why?
- 5. Reread the pages that show the protagonist's experiences as he enters the new land.
  - Consider how his experiences align with your prior knowledge about the processes for entering a new country.
  - Examine the protagonist's experiences through Historical Criticism.

### Working from the Text

- 6. Use the graphic organizer on the following page to examine how Cultural Criticism can help you make meaning from the portion of *The Arrival*, Part II, that you just read. If you notice additional elements of culture, add them to the list.
- 7. **Discussion Groups:** Conduct a close reading to analyze how others label the protagonist; take notes to support your analysis. Generate literal, interpretive, and universal questions in preparation for a group discussion. Consider these examples:

### Level 1: Literal

Example: How does the labeling happen in this series of images?

### **Level 2: Interpretive**

Example: Based on the series of images showing the process of labeling the protagonist, what can the reader infer about the theme in this section?

### Level 3: Universal

Example: Why does society feel compelled to place labels on people?

### **Check Your Understanding**

**Quickwrite:** Draft a short response to your reading and discussion, reflecting on the labels applied to the protagonist. What ideas, emotions, or commentary is the author trying to convey in this series of images?

### **Literary Terms**

A protagonist is the central character in a work of literature, the one who is involved in the main conflict in the plot.

A motif is a recurring element that has symbolic significance in a story.



### **Roots and Affixes**

The word *protagonist* is made from the Greek prefix *proto*-, meaning "first," and the Greek root *agōnistēs*, meaning "actor." Other words using the prefix *proto*- include *prototype*, *proton*, and *protozoan*.

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### Framing the Narrative

Definition in Your Own Words  Common Assumptions  Location in the Text  Element of Culture  Is this element of culture familiar, alien, the significance o	Tracing a Critical Perspective					
Location in the Text Element of Culture Is this element of What do you thinl culture familiar, alien, the significance of or in between to the element of culture protagonist? How does the author capture	itle of Text	Author	Genre	Critical Perspective		
culture familiar, alien, the significance o or in between to the element of culture protagonist? How does the author capture	efinition in Your Own Wor	rds	Common Assumptions			
	ocation in the Text	Element of Culture	culture familiar, alien, or in between to the protagonist? How does the author capture	What do you think is the significance of this element of culture?		

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### **Learning Targets**

- Apply knowledge of transition techniques to analyze an author's or illustrator's use of media production elements.
- Apply the cultural critical perspective to a text by listening responsively and communicating ideas in a small-group discussion.

### **LEARNING STRATEGIES:**

Graphic Organizer, Think-Pair-Share, Discussion Groups

### **Transitions**

1. Writers of graphic novels use specific techniques to create transitions. As you read and consider these descriptions, complete the following graphic organizer.

Transition Technique	Example from <i>The Arrival</i>	Effect of Transition
<b>Moment to moment:</b> a single action shown in a series (such as falling off a ladder)		
Action to action: one subject in a series of actions (such as a dog moving from one place to another)		
Subject to subject: a single scene that has several actions (such as a shot of a person, the sky, a building, etc.)		
Scene to scene: transitions across time or location (such as morning, afternoon, night)		
Aspect to aspect: transitions from one scene to another (such as showing a kitchen where there are snacks and then the seat in front of a television)		

### **Literary Terms**

Closure is the process by which the reader makes inferences to fill in the gaps in the gutters, transitioning from panel to panel, and seeing the whole of the story from its parts..

My Notes
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### Reading the Novel: Part II

- 2. You have identified sensory images in poetry and other genres, but you might not have realized that illustrations can appeal to the senses, too. Read the sequence of seven frames that follow the moment when the protagonist leaves the transportation device, and make a list of the ways Tan's illustrations appeal to the various senses.
- 3. In Activity 5.5, you started taking notes about the cultural elements in *The Arrival*, using the Tracing a Critical Perspective graphic organizer. Add to those notes as you read this part of the graphic novel. You may want to reproduce the graphic organizer in your Reader/Writer Notebook or somewhere else you can easily access it, since you will be returning to it throughout the unit.
- 4. Part of the process of reading a graphic novel is **closure**, or filling in the gaps between frames by inferring or imagining the moments or events that do not appear on the page. Examine the sequence of illustrations that show the protagonist finding a place to stay, and work with a partner to summarize how he manages to do it. Discuss how you engaged in the process of closure in order to make meaning from the text.

### Working from the Text

- 5. After you finish reading Part II, identify the mood at the end. What details in the text create this mood?
- 6. Meet with a discussion group to analyze the establishing shots Tan has used so far. Take notes during the discussion, either copying the note-taking graphic organizer used in Activity 5.3 or making one of your own.

### **Check Your Understanding**

Think about what you have learned about Part II, and then create an original title that clearly represents the events and their meaning. Provide a rationale and appropriate examples from the text to justify your title.

### **Explanatory Writing Prompt**

Analyze the ways that Tan uses transitions in the sections of the graphic novel that you have read so far. Highlight one or two transitions that are especially effective and explain why they are effective. Use the graphic organizer you completed in this activity to gather evidence to support your analysis. Be sure to:

- Support ideas presented with relevant examples from the graphic novel.
- Use a coherent organization structure and make connections between specific words, images, and the ideas conveyed.
- Provide a concluding statement that summarizes your main points.

### **Angles and Perspectives**

### **Learning Targets**

- Closely analyze how an author structures a section of the text in order to reveal elements of character.
- Apply knowledge of literary theory in order to compare and evaluate interpretations through different critical perspectives.

### Reading the Novel: Part III

- 1. Review Activity 2.19 so as to be able to identify examples of different angles. Pay particular attention to the effect of each angle.
- 2. The beginning of Part III offers new experiences for the protagonist as he attempts to navigate this new culture. As you read and review the beginning of Part III, add your observations to the notes about Cultural Criticism that you have been taking, using the Tracing a Critical Perspective graphic organizer.
- 3. The protagonist meets a young woman on the boat who shares her story. Locate the beginning of her narrative. What indicates the kind of transition Tan uses to signal the **flashback**?
- 4. On separate paper, retell the main points of the woman's narrative, using the details in the illustrations as your basis. Write from the woman's point of view, using first person (for example, "I was reading my book").
- 5. Your understanding of the woman's narrative may become richer if you read it with another critical perspective. With a partner, retell the woman's story, applying either Marxist or Feminist Criticism. Then discuss whether or not your chosen critical lens was effective in provoking new and englightening understandings of the woman's narrative.

### **Check Your Understanding**

**Quickwrite:** Imagine that you can hear the woman telling her story to the man, as if it were voice-over narration in a film, and draft the narration in a quickwrite so that others can recognize the critical perspective you have applied.

### **Narrative Writing Prompt**

Use your notes from reading *The Arrival* to draft an **interior monologue** from the point of view of one of the characters. Describe what the character is seeing, doing, and thinking in the chosen sequence of frames. Be sure to:

- Refer to details of the narrative.
- Use narrative techniques, such as pacing, description, and reflection, to develop the protagonist's interior monologue.
- Use precise words and phrases and sensory details to convey a sense of the mood of the setting and the protagonist's thoughts and experiences.

### **LEARNING STRATEGIES:**

Think-Pair-Share, Close Reading, Discussion Groups, Quickwrite

### Literary Terms

A flashback is a scene that interrupts the narrative to show events that occurred at an earlier time. An interior monologue is the direct presentation, in words, of a character's thoughts.

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### Marginalized Peoples

### LEARNING STRATEGIES:

Note-taking, Previewing, Discussion Groups, Think-Pair-Share

## My Notes

### **Learning Targets**

- Closely analyze a text and apply understanding of critical perspectives to come to conclusions about the novel's themes.
- Engage in a collaborative discussion of theme, using evidence and precise vocabulary to support your ideas.

### Reading the Novel: Part III

- 1. **Quickwrite:** How has reading the text through a variety of critical perspectives affected how you approach this text? Be prepared to share your response with the class.
- 2. In Part III, the protagonist continues to experience the culture of the new land. Keep in mind that you are using Cultural Criticism to analyze the entire graphic novel, but you can also apply other critical theories to different parts of *The Arrival*. Review Archetypal Criticism and its assumptions. Write a summary of this perspective and its assumptions in the following space.

3. Reread the couple's narrative, applying an archetypal critical perspective to the reading. How does this reading enhance your understanding of the couple's narrative? Explain.

My Notes

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### **Working from the Text**

4. You have read the stories of two people that the protagonist encounters, and you may have noticed themes common to the two narratives. On separate paper, create a graphic organizer to help you compare and contrast the themes emerging from these two narratives. Use the common assumptions of Cultural Criticism as a guide. Use your notes from the graphic organizer to discuss the common themes with your peers.

### **Check Your Understanding**

Based on what you have read so far, what are the prominent themes or central ideas in the story? Provide a rationale and appropriate examples from the text to justify your response.



### **Read and Connect**

As you read your independent reading selection, identify any archetypes (characters, symbols, story patterns, etc.) you see in the selections. Explain how using the archetype affects your understanding of that part of the reading. Record your ideas in a quickwrite in your Reader/ Writer Notebook.

### Choosing a Perspective

### **LEARNING STRATEGIES:**

Brainstorming, Note-taking, Discussion Groups

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### **Literary Terms**

In film, **diegetic sound** refers to sound that can logically be heard by the characters on screen. Footsteps, for example, or the sound of a car engine roaring to life would be considered diegetic sound.

Non-diegetic sound, on the other hand, refers to sound that cannot logically be heard by the characters on screen. Mood music, for example, and voice-overs are non-diegetic sound.

### **Learning Targets**

- Evaluate the effectiveness of multiple critical lenses when intepretating a text.
- Hypothesize how a portion of text could be adapted to film.

### Reading the Novel: Part IV

In Part IV of *The Arrival*, the protagonist searches for and finds work.

1. The protagonist in *The Arrival*, like all other people, has needs that must be met if he is to survive. Brainstorm a list of these needs, and mark your list to show which needs the protagonist has managed to meet and which needs he has yet to meet. You can use the following space.

- 2. On the assembly line, the protagonist meets an older man who shares a narrative about going off to war. While you read the man's narrative, try to visualize his story as a film. What diegetic sounds would appear on the soundtrack? What non-diegetic sounds would you add? Identify where each sound you have described would appear, placing sticky notes at the places in the text you have identified.
- 3. As you read the older man's narrative, you may have been thinking in terms of one of the critical perspectives: reader response, cultural, historical, archetypal, feminist, or Marxist. Select a critical perspective and reread the narrative, applying this perspective. Be prepared to share your understanding with others.

### **Check Your Understanding**

What is one way a reader's interpretation of the story might change or develop when applying a new perspective to the reading? What new elements or ideas emerge when viewing the novel through a particular lens?

### **Writing to Sources: Argument**

Choose one critical perspective that you think is most useful, overall, for analyzing the graphic novel *The Arrival*. Draft an argument to support your position. Use your notes on the graphic organizer from Activity 5.5 as a guide, adding to them as necessary. Be sure to:

- Clarify the relationships among your thesis statement, reasons, and supporting evidence from the graphic novel.
- Anticipate and address your readers' opposing viewpoints.
- Include one or more of rhetorical devices to appeal to your readers.

### Adapting for an Audience

### **Learning Targets**

- Research historical reasons why people may have chosen to immigrate.
- Synthesize understanding gained through research with an analysis of a visual text.

### Reading the Novel: Part V

- 1. Several times throughout the novel, Tan includes a full page of small images depicting variations on the same subject. For example, look at the full page of cloud illustrations in Part II. As you read Part V, notice the two pages depicting a plant. What meaning do you think Tan is trying to convey with these illustrations? Why do you think he chose to structure this part of the text in this way?
- 2. Looking at the sequence of frames in which the protagonist writes and posts a letter, what can the reader infer about the contents of the letter? Who might the recipients be? What evidence from later in Part V confirms or contradicts your initial interpretation?

### **Working from the Text**

- 3. After you finish reading Part V, create a title for it. Then consider Tan's choice to make *The Arrival* a wordless graphic novel. How would your experience of the book be different if it had words? What is the effect of his choice?
- 4. The protagonist communicates with people he encounters, despite language obstacles. How has Tan shown the protagonist and the people he encounters changing their delivery based on reaction from their audiences?
- 5. With a partner, brainstorm a list of reasons why people immigrate to new and sometimes unfamiliar places. Then conduct research to explore the most common factors motivating people's decision to immigrate. Record notes from your research, including source information, to use in the following writing task.

### **Writing to Sources: Explanatory Text**

Several of the characters in *The Arrival* reveal the experiences that led them to immigrate. Write a paragraph that explains the extent to which these fictional portrayals connect to immigrants' real life experiences. Use your research to support your claims. Be sure to:

- Include specific, relevant facts from your research that stood out or informed your understanding.
- Use an appropriate voice and a variety of sentence structures to add interest and credibility to your writing.
- Use a logical organizational structure and effective transitions.

### **LEARNING STRATEGIES:**

Brainstorming, Think-Pair-Share, Sharing and Responding

My Notes		

Close Reading, TP-CASTT, Socratic Seminar



The verb refuse (ri FYOOZ) means "to reject or not accept" something. Used as a noun, refuse (REF yoos) means "discarded waste or trash." Note which syllable is stressed in each word and how that affects the pronunciation of the two words.

### GRAMMAR & USAGE **Compound Adjectives**

"The New Colossus" has several words joined together with hyphens—sea-washed, world-wide, air-bridged, and tempest-tossed. All of these words are compound adjectives. Compound adjectives are usually hyphenated when they come before the noun they modify: sea-washed gates, air-bridged harbor.

However, compound adjectives are not hyphenated when they contain an adverb that ends in -ly: newly painted chair.

Find two other nouns in the poem that could be modified with a compound adjective and revise.

### **Learning Targets**

- Analyze how two texts from the same period treat a theme or topic.
- Analyze how a contemporary text addresses a theme or topic also addressed by two historical texts.

### **Preview**

In this activity, you will read closely and compare two poems that express varied perspectives, experiences, and emotions about the United States.

### Setting a Purpose for Reading

- As you read the poem, underline words and phrases that indicate the tone.
- Put an exclamation point next to the line that signals a shift in tone.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### **ABOUT THE AUTHOR**

Emma Lazarus was born in 1849 in New York. One of the first successful Jewish American authors, Lazarus was part of the late 19th-century New York literary elite and was recognized in her day as an important American poet. She is best known for the sonnet "The New Colossus," which was written in 1883 and donated to an auction to raise money for the construction of the Statue of Liberty's pedestal, where it now appears on a bronze plaque.

### **Poetry**

### The New Colossus<sup>1</sup>

by Emma Lazarus

Not like the brazen giant of Greek fame, With conquering limbs astride from land to land; Here at our sea-washed, sunset gates shall stand A mighty woman with a torch, whose flame

- 5 Is the imprisoned lightning, and her name Mother of Exiles. From her beacon-hand Glows world-wide welcome; her mild eyes command The air-bridged harbor that twice cities frame. "Keep, ancient lands, your storied pomp" cries she
- 10 With silent lips. "Give me your tired, your poor, Your huddled masses yearning to breathe free, The wretched refuse of your teeming shore. Send these, the homeless, tempest-tossed to me: I lift my lamp beside the golden door!"

<sup>&</sup>lt;sup>1</sup> Colossus: refers to the Colossus of Rhodes, one of the seven wonders of the ancient world.

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### **Second Read**

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.
- 1. Key Ideas and Details: What is the subject of the poem, and to what is it compared? What textual evidence supports your answer?
- 2. Craft and Structure: How do the title and first line immediately introduce the contrast that is at the core of the poem?

3. Craft and Structure: What does "the golden door" symbolize to the immigrants who have come to the United States?

4. **Key Ideas and Details:** What is the central message the poet conveys in the poem?

Notes	

### Comparing Theme

# My Notes

### **Setting a Purpose for Reading**

- As you read the poem, underline words and phrases that indicate the tone.
- Put an exclamation point next to the line that signals a shift in tone.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### **ABOUT THE AUTHOR**

Langston Hughes (1902–1967) was born in the Midwest but moved to New York to attend Columbia University. He became a prominent figure in the period of American literature known as the Harlem Renaissance. Much of his work—poetry, prose, and plays—evoked life in the Harlem area of New York. In fact, he was known as the "poet laureate of Harlem." In his work, he focused on the struggles and feelings of ordinary individuals.

### **Poetry**

### Refugee in America

by Langston Hughes

There are words like *Freedom*Sweet and wonderful to say.
On my heart-strings freedom sings

All day everyday.

5 There are words like *Liberty* That almost make you cry. If you had known what I knew You would know why.

### **Second Read**

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.
- 5. **Key Ideas and Details:** Who is the refugee in America? How do you know?

6. Craft and Structure: Why does the poet repeat most of the same words in lines 1 and 5?	My Notes
7. Key Ideas and Details: Why doesn't the speaker tell "what I knew"?	
	-
8. Craft and Structure: How does the poem delineate the differences between	
freedom and liberty?	
Working from the Toyte	
Working from the Texts 9. Consider the ideas presented by the speaker in each poem. What parallels	
exist?	
10. What theme is common in both works?	
11. How do the themes identified in Lazarus's and Hughes's poems resonate in	-
Tan's graphic novel, <i>The Arrival</i> ?	
12. <b>Socratic Seminar:</b> Come prepared, having read the texts and developed levels	
of questions, to engage in a collegial discussion about topics and themes from Lazarus's and Hughes's poems and Part V of <i>The Arrival</i> . Be sure to:	
<ul> <li>Draw on preparation by referring to notes and evidence from the texts.</li> </ul>	
<ul> <li>Propel engaging conversations by posing and responding to questions.</li> </ul>	
Clarify, verify, and challenge ideas and conclusions thoughtfully.	
	-
Check Your Understanding	-
Quickwrite: In a quickwrite, synthesize ideas shared during the Socratic Seminar.	
To what extent did your ideas change, shift, or thrive based on what you heard in the discussion? What contributed to the adjustment in your preliminary thoughts?	-
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### Designing a Media Communication

### **LEARNING STRATEGIES:**

Discussion Groups, Note-taking, Sharing and Responding

## My Notes

### **Learning Targets**

- Analyze a graphic novel to infer meaning and theme.
- Collaborate with a small group to plan and present a media presentation.

### Reading the Novel: Part VI

- 1. The first page of Part VI of *The Arrival* nearly parallels the first page of Part I. How are they similar? How are they different? What is the effect of Tan's choice to make these parts nearly parallel?
- 2. Many of the images in Part VI focus on the protagonist's daughter. Describe her experiences in the final pages of the novel. Why might Tan have chosen to end the story with a focus on this character?

### **Working from the Text**

- 3. After you have finished reading *The Arrival*, consider why Tan might have chosen this title. Discuss your ideas with a group and refer to the text to explain and defend your point of view.
- 4. Review the common assumptions of Cultural Criticism, as well as your notes from the Tracing a Critical Perspective graphic organizer. What are the important issues and ideas in the graphic novel? What issues does a cultural critical perspective highlight?

### **Check Your Understanding**

Draft a thematic statement expressing the main message(s) of *The Arrival*. Provide relevant examples to support your statement.

### **Writing to Sources: Explanatory Text**

The writing and thinking you have done about *The Arrival* should have helped you to gain a deep understanding of this text. Analyze how Tan uses graphic features such as framing, transitions, page composition, flow, angles, etc. to convey a theme to readers. How does the author develop a theme using visual features rather than words? Be sure to:

- Clearly state your interpretation of a theme from the novel.
- Cite examples from the text to support your ideas.
- Use appropriate vocabulary terms to explain the techniques Tan employs and their effect.

### **Creating a Media Presentation**

5. You have identified at least one important theme in *The Arrival*. In preparation for the Embedded Assessment, you will work with a group to design and plan a media communication to convey one of those important themes. What nonprint medium would work best? How would you design such a communication? For example, if you want to convey a theme of *The Arrival* through a short film, your design might take the form of a storyboard. Consider the theme you have identified and how it might be conveyed in a media communication.

### **Check Your Understanding**

Describe how media production elements shape a message. Consider how the themes presented might be conveyed in different ways, depending on the medium.

My N	0163		



### **Read and Discuss**

Identify the themes of your independent reading selection with your Literature Circle. Then discuss which media communication might work best to convey one of the themes. Explain how you might design the communication. Come to a consensus on your ideas.

### LEARNING STRATEGIES:

Brainstorming, Marking the Text, Discussion Groups

### GRAMMAR & USAGE Punctuating Independent Clauses

Notice how Tan uses a series of independent clauses in one sentence:

"In my own nameless country, peculiar creatures emerge from pots and bowls, floating lights drift inquisitively along streets ..."

This sentence is a compound sentence, since it has two or more independent clauses. Independent clauses can also be joined by a colon or semicolon, or by a comma and a conjunctive adverb (i.e., also, finally, then).

Try rewriting this sentence by joining the clauses in a different way and notice how it changes the way you read it. Compare your findings with a partner.

### My Notes

saturated: full

inquisitively: curiously

### **Learning Targets**

- Actively engage in a small-group discussion using evidence to support ideas.
- Compare personal perceptions of a text to the author's explanations of how and why he created it.

### **Preview**

In this activity, you will read an essay by Shaun Tan outlining some of his beliefs, choices, and approaches to his work.

### Setting a Purpose for Reading

- As you read the essay, use metacognitive markers to indicate anything that provokes a question (?), anything about which you wish to comment or make a connection (\*), and anything you find surprising (!).
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### "Comments on The Arrival"

by Shaun Tan

- 1 Much of the difficulty involved combining realistic reference images of people and objects into a wholly imaginary world, as this was always my central concept. In order to best understand what it is like to travel to a new country, I wanted to create a fictional place equally unfamiliar to readers of any age or background (including myself). This of course is where my penchant for 'strange lands' took flight, as I had some early notions of a place where birds are merely 'bird-like' and trees 'tree-like'; where people dress strangely, apartment fixtures are confounding and ordinary street activities are very peculiar. This is what I imagine it must be like for many immigrants, a condition ideally examined through illustration, where every detail can be hand-drawn.
- 2 That said, imaginary worlds should never be 'pure fantasy', and without a concrete ring of truth, they can easily cripple the reader's suspended disbelief, or simply confuse them too much. I'm always interested in striking the right balance between everyday objects, animals and people, and their much more fanciful alternatives. In the case of "The Arrival," I drew heavily on my own memories of travelling to foreign countries, that feeling of having basic but imprecise notions of things around me, an awareness of environments **saturated** with hidden meanings: all very strange yet utterly convincing. In my own nameless country, peculiar creatures emerge from pots and bowls, floating lights drift **inquisitively** along streets, doors and cupboards conceal their contents, and all around are notices that beckon, invite or warn in loud, indecipherable alphabets. These are all equivalents to some moments I've experienced as a traveler, where even simple acts of understanding are challenging.

- 3 One of my main sources for visual reference was New York in the early 1900s, a great hub of mass-migration for Europeans. A lot of my 'inspirational images' blu-tacked¹ to the walls of my studio were old photographs of immigrant processing at Ellis Island, visual notes that provided underlying concepts, mood and atmosphere behind many scenes that appear in the book. Other images I collected depicted street scenes in European, Asian and Middle-Eastern cities, old-fashioned vehicles, random plants and animals, shopfront signs and posters, apartment interiors, photos of people working, eating, talking and playing, all of them chosen as much for their ordinariness as their possible strangeness. Elements in my drawings evolved gradually from these fairly simple origins. A colossal sculpture in the middle of a city harbour, the first strange sight that greets arriving migrants, suggests some sisterhood with the Statue of Liberty. A scene of immigrants travelling in a cloud of white balloons was inspired by pictures of migrants boarding trains as well as the night-time spawning of coral polyps², two ideas associated by common underlying themes—dispersal and regeneration.
- 4 Even the most imaginary phenomena in the book are intended to carry some metaphorical weight, even though they don't refer to specific things, and may be hard to fully explain. One of the images I had been thinking about for years involved a scene of rotting tenement buildings, over which are 'swimming' some kind of huge black serpents. I realised that these could be read a number of ways: literally, as an infestation of monsters, or more figuratively, as some kind of oppressive threat. And even then it is open to the individual reader to decide whether this might be political, economic, personal or something else, depending on what ideas or feelings the picture may inspire.
- **5** I am rarely interested in symbolic meanings, where one thing 'stands for' something else, because this dissolves the power of fiction to be reinterpreted. I'm more attracted to a kind of intuitive resonance or poetry we can enjoy when looking at pictures, and 'understanding' what we see without necessarily being able to articulate it. One key character in my story is a creature that looks something like a walking tadpole, as big as a cat and intent on forming an uninvited friendship with the main protagonist. I have my own impressions as to what this is about, again something to do with learning about acceptance and belonging, but I would have a lot of trouble trying to express this fully in words. It seems to make much more sense as a series of silent pencil drawings.
- 6 I am often searching in each image for things that are odd enough to invite a high degree of personal interpretation, and still maintain a ring of truth. The experience of many immigrants actually draws an interesting parallel with the creative and critical way of looking I try to follow as an artist. There is a similar kind of search for meaning, sense and identity in an environment that can be alternately transparent and opaque, sensible and confounding, but always open to re-assessment. I would hope that beyond its immediate subject, any illustrated narrative might encourage its readers to take a moment to look beyond the 'ordinariness' of their own circumstances, and consider it from a slightly different perspective. One of the great powers of storytelling is that it invites us to walk in other people's shoes for a while, but perhaps even more importantly, it invites us to contemplate our own shoes also. We might do well to think of ourselves as possible strangers in our own strange land. What conclusions we draw from this are unlikely to be easily summarised, all the more reason to think further on the connections between people and places, and what we might mean when we talk about 'belonging.'



The word *inspire* comes from the Latin word *inspirare*, which means "to breathe or blow into." Originally, the word was used in the sense of a divine power breathing truth or an idea into someone. A similar Latin word, *spiritus*, means "breath of a god" and is the source of the English word *spirit*.

**dispersal:** spreading or scattering widely

Му	Notes		

<sup>&</sup>lt;sup>1</sup> **blu-tack:** adhesive putty.

<sup>&</sup>lt;sup>2</sup> coral polyps: tiny organisms that form the structure of coral reefs.

### **ACTIVITY 5.13** continued

### The Author's Perspective

	Second Read
My Notes	Reread the essay to answer these text-dependent questions.
	Write any additional questions you have about the text in your Reader/Writer
	Notebook.
	1. Key Ideas and Details: According to the text, why does Tan set his story in an imaginary world?
	2. Craft and Structure: In the second paragraph, what does Tan mean by "a concrete ring of truth"? Why do readers need it?
	3. Key Ideas and Details: Why does Tan include the city harbor sculpture in his book?
	IIIS DOOK:
	4. Key Ideas and Details: What is "metaphorical weight," as described in paragraph 4? How does it relate to Tan's imaginary world?
	5. <b>Key Ideas and Details:</b> Why has Tan chosen to express his ideas in a purely
	visual way?

My Notes

6.	<b>Key Ideas and Details</b> :	In the final	paragraph,	Tan draws	parallels	between
	immigrants and artists	. What does	he see linki	ng them?		

### **Working from the Text**

- 7. With your group, discuss the following questions:
  - What personal experiences did Tan draw on to create *The Arrival*?
  - What does Tan think about "pure fantasy" versus imaginary worlds?
  - What does Tan think about symbolic meanings—having one thing stand for something else?
  - How does Tan feel about his readers and their perspectives?
- 8. Revisit the essay and trace the values, beliefs, sensibilities, and principles that Tan says he brings to his work. Where do you see these ideas reflected in The Arrival? Based on your reading of the novel, can you identify other artistic principles that Tan might possess?

### **Check Your Understanding**

How has the information Tan presented in "Comments on The Arrival" changed or influenced your understanding of the novel?

· ·
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-
·

### The Author's Perspective

# My Notes

### Language and Writer's Craft: Parataxis

Writers make many choices about how to connect thoughts. One choice a writer must make is whether to use compound sentences (coordination) or complex sentences (subordination). These choices make a difference in both meaning and style. One stylistic choice that can be striking is the use of parataxis: a series of independent clauses. Clauses may be linked without conjunctions between them or with one or more coordinating conjunctions (and, but, or, not, for, so, or yet).

Perhaps the most famous example of parataxis is a sentence attributed to Julius Caesar:

I came, I saw, I conquered.

In the middle of the second paragraph of "Comments on *The Arrival*," Shaun Tan uses parataxis:

In my own nameless country, peculiar creatures emerge from pots and bowls, floating lights drift inquisitively along the streets, doors and cupboards conceal their contents, and all around are notices that beckon, invite or warn in loud, indecipherable alphabets.

Notice that Tan's sentence has four independent clauses equally describing what exists in his "own nameless country."

The effect of parataxis is to create a sense of flow in a sentence conveying a longer thought. In Tan's sentence, the parataxis provides the sense of someone describing a place as he is remembering it, moment to moment. Even though parataxis can have a striking effect, use it sparingly: too much and it can create writing that is monotonous.

PRACTICE Free write a paragraph describing a place you have visited. In the same way as Tan, try to express what you remember seeing in a way that helps the reader experience what you are visualizing. Include one sentence that contains parataxis for effect. Share your work with a partner.

### **Writing to Sources: Argument**

Write an argument in which you evaluate the extent to which Tan successfully demonstrates in *The Arrival* the artistic ideals he outlines in "Comments on *The*" *Arrival.*" Cite evidence both from the graphic novel and the article. Be sure to:

- Introduce a precise claim with a topic sentence that clarifies your position.
- Organize your ideas, argument, and textual support, and adhere to conventions of standard English to engage your reader.
- Use parataxis for effect.
- Write a strong conclusion that follows from your claim and supports the argument you presented.

### Multiple Perspectives on the **Graphic Novel**

### **Learning Targets**

- Evaluate the benefits and potential effects of adopting a particular critical perspective.
- Explain how a particular critical lens connects to and provides deeper understanding of a graphic novel in a presentation and in writing.

### **Applying Critical Perspectives**

1. You will complete a matching activity using manipulatives to review the critical perspectives and how each one might apply to the graphic novel. Once you receive a card from your teacher, you will need to find two classmates with cards that have the same critical perspective. Of the three cards, one will have the name of the critical perspective, another will have a brief note about that critical perspective, and the third card will show an idea about the graphic novel that has been filtered through that critical perspective. Once you find the other members of your group, you will be asked to focus on the critical perspective you have on your cards. See the example cards below.

### HISTORICAL CRITICISM

Text cannot be separated from its historical context; situating a text in its time period helps the reader understand the text.

Even though *The Arrival* is not situated in a specific time in history, it represents experiences, themes, and stories that are informed by historical patterns.

2. In Units 1 through 4, you examined several critical perspectives: Archetypal, Feminist, Marxist, Cultural, Reader Response, and Historical. With your group, complete the graphic organizer on the following page as you use the perspective on your cards to analyze the graphic novel.

### **LEARNING STRATEGIES:**

Discussion Groups, Graphic Organizer, Note-taking

My Notes

ACTIVITY 5.14 continued

### Multiple Perspectives on the Graphic Novel

Critical Perspective:	
Paraphrase the definition and common assumptions of this critical perspective.	
How does this perspective provide insight into the graphic novel?	
How does thinking about this perspective affect your understanding of the characters?	
How does thinking about this perspective affect your understanding of the setting?	
Which events best lend themselves to an interpretation from this critical perspective? Explain.	

3. Each group will present its findings. As each group presents, use the following graphic organizer to take notes. Be prepared to use your notes in a wholegroup discussion on the various perspectives and how an examination of a text through multiple perspectives can affect understanding.

Notes on Graphic Novel			
Which critical perspective best illuminates the graphic novel for you?			
How does this critical perspective add insight into the graphic novel?	Textual support for your ideas:		

ACTIVITY 5.14 continued

### Multiple Perspectives on the Graphic Novel

My Notes

### **Check Your Understanding**

After listening to your classmates' presentations, what is the most compelling new idea to emerge from the analysis of *The Arrival* using a critical perspective?

### **Writing to Sources: Explanatory Text**

Choose one of the critical perspectives, and write a well-organized essay explaining how that critical perspective applies to *The Arrival*. Identify the critical perspective and its specific assumptions. Apply those assumptions to your analysis of the graphic novel. Be sure to:

- Introduce a clear thesis and organize ideas to build on one another.
- Develop ideas and support analysis with appropriate examples from the graphic novel.
- Use precise, domain-specific vocabulary to help convey complex ideas about the novel and your chosen critical perspective.

### **Exploring Critical Perspectives**

### **Learning Targets**

- Analyze the advantages of applying multiple perspectives to a text.
- Apply critical perspectives to independent reading.

### **Applying Critical Perspectives to Independent Reading**

1. In this activity, you will apply your experience in tracing critical perspectives to the novel or play you have chosen to read for the Embedded Assessment. Now that you have read a couple of chapters or scenes (or more), review with your group the critical perspectives and consider how each perspective might apply to your novel or play. You can make notes on each perspective in the following chart or use your Reader/Writer Notebook.

Reader Response	Cultural
Archetypal	Marxist
Feminist	Historical
:	:

### **LEARNING STRATEGIES:**

Discussion Groups, Graphic Organizer

My Notes

### ACTIVITY 5.15 continued

### **Exploring Critical Perspectives**

My Notes

- 2. With your group, follow these steps to continue the process of applying the critical perspectives:
  - Decide which critical perspectives seem most appropriate for your novel or play.
  - Identify three critical perspectives to trace.
  - Identify which perspective each group member will focus on.
  - Adapt the Tracing a Critical Perspective graphic organizer (Activity 5.5) for use with the perspectives you are applying to your novel or play.
- 3. With your small group, discuss your observations. Remember that the goal here is not necessarily to cover all of the critical perspectives, but rather to learn to apply relevant lenses appropriately. Take notes from your discussion in the graphic organizer below.

Critical Lens	Discussion Notes

### **Check Your Understanding**

Write a short summary of the portion of your independent reading that you have completed so far, being sure to include the main ideas of the text. Then, describe the critical perspectives you have applied to understanding the text and why you chose them.

### **Assessing Perspectives**

### **Learning Targets**

- Listen responsively and participate actively in small-group discussion.
- Determine which critical perspectives might prove most relevant when analyzing a given text.

### Writing a Draft Analysis

1. At this point in your reading and discussion, you should take some time to focus on your own thoughts and analysis. First, carefully consider the critical perspective you have been applying. Next, draft an explanation of how the critical perspective you are tracing has enriched your understanding of the text so far.

### **Sharing and Responding**

2. After completing your draft analysis, participate in sharing and responding with your group. Discuss how the other critical perspectives being shared during group discussion meetings have given you new ways to think about the text. You and your group may notice, too, that the relevance of critical perspectives may shift. For example, a particular critical perspective may shed light on the early part of the text but may lose relevance later in the text.

### Planning the Next Stage

- 3. Based on your sharing and responding, your group has several options:
  - Continue reading with these critical perspectives.
  - Add an additional critical perspective that seems to complement those you are already tracing.
  - Replace a critical perspective that may not be working with another that is more relevant.
- 4. As a group, develop a plan to address these options, and present it to your teacher for consideration.

As you continue to meet and discuss the text, keep these options in mind. Adjustments may continue to be beneficial and enrich your understanding of the text.



### Independent Reading Checkpoint

Review your independent reading and think about the critical perspective(s) you have been applying to your reading. Reflect on how you might use this critical perspective as you begin working on the Embedded Assessment. Share your observations and ideas with your Literature Circle.

### **LEARNING STRATEGIES:**

Sharing and Responding, Brainstorming, Discussion Groups

My Notes	6		

### **ASSIGNMENT**

Your assignment is to work with a group to present a novel or play to an audience of your peers. You will collaboratively prepare an analysis of the literary work through multiple critical perspectives and present it in a performance-based or visual medium of your choice. Your analysis should include a summary of the text in the format of a graphic novel.

Planning and
<b>Prewriting: Take time</b>
to plan your ideas
and structure.

- How can you collaborate to craft an engaging summary that not only will provide necessary background knowledge, but may also entice your classmates to read the novel or play?
- How will you determine the critical perspectives that you will use in your presentation?
- How will you determine which visual or performance-based medium you will adopt for your analysis?
- What background knowledge will your audience need to understand your group's use of critical perspectives to analyze the work?

### Drafting: Create a draft that effectively organizes your ideas.

- What elements of graphic novels that you have seen over the unit can you use to help present an engaging summary?
- How can you use your notes from your previous work with the text to help you draft your portion of the work?
- How can you ensure that the group works successfully to maintain its purpose and achieve its goals?

### Evaluating and Revising: Create opportunities to review and revise your work.

- What kind of feedback can group members give to support each other's efforts and help improve the work?
- What changes or additions do you need to make in order to ensure that the work of the different group members becomes one cohesive presentation?
- How can you use the Scoring Guide as a resource to evaluate your draft?

### Checking and Editing for Performance: Confirm that all parts of your work are ready for publication.

■ How will you check for grammatical correctness and technical accuracy?

### Presentation: Take time to rehearse and prepare.

How can you use practice and rehearsal to prepare your presentation?

### Reflection

How did analyzing a text from multiple critical viewpoints help to generate a deeper understanding than a reading from a single perspective?

### **SCORING GUIDE**

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	The presentation  • demonstrates an exceptional understanding of the text  • skillfully uses genre conventions to deliver an enticing summary to the audience  • presents a performance medium using thought-provoking production elements to convey an adept synthesis of multiple critical perspectives.	The presentation  • demonstrates a sufficient understanding of the text  • logically uses genre conventions to deliver a clear summary to the audience  • presents a performance medium using interesting production elements to convey a coherent synthesis of multiple critical perspectives.	The presentation  • demonstrates an insufficient understanding of the text  • uses genre conventions ineffectively to deliver a partial summary to the audience  • uses minimal production elements and does not convey a logical synthesis of multiple critical perspectives.	The presentation  • demonstrates little understanding of the text  • uses genre conventions ineffectively and/or delivers no summary to the audience  • uses no production elements and does not convey a synthesis of multiple critical perspectives.
Structure	The presenter  summarizes only key plot elements, skillfully using a performance medium  cleverly introduces the text  perceptively monitors audience reaction and adjusts delivery if needed.	The presenter  summarizes key plot elements, using the graphic novel format  offers a helpful introduction to the text  adequately monitors audience reaction to adjust individual delivery.	The presenter  summarizes too few or too many plot elements in a graphic novel format  offers a confusing or minimal introduction to the text  attempts to monitor the audience but adjustments to delivery may be minimal or unsuccessful.	The presenter  • summarizes too few or too many plot elements and may not use the graphic novel format successfully  • offers no introduction to the text  • does not monitor the audience to adjust delivery.
Use of Language	The presentation  • demonstrates a mature style that advances the group's ideas  • crafts language that is clear and engaging to the audience.	The presentation  • demonstrates a style that adequately supports the group's ideas  • crafts language that is clear and appropriate for the audience.	The presentation  • demonstrates a limited style that ineffectively supports the group's ideas  • includes language that is unclear or distracting.	The presentation  • demonstrates a limited style that ineffectively supports the group's ideas  • includes language that is inappropriate for the topic and/or audience.