



Multiple Perspectives

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.

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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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 heard 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

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:
Summary of today's reading assignment		
Our purposes for today's discussion		How these purposes support the Embedded Assessment
An interesting point made by a group member	Support	Response
Evaluation of today's progress toward goals		

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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?)

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.

Working from the Text

9. 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**.

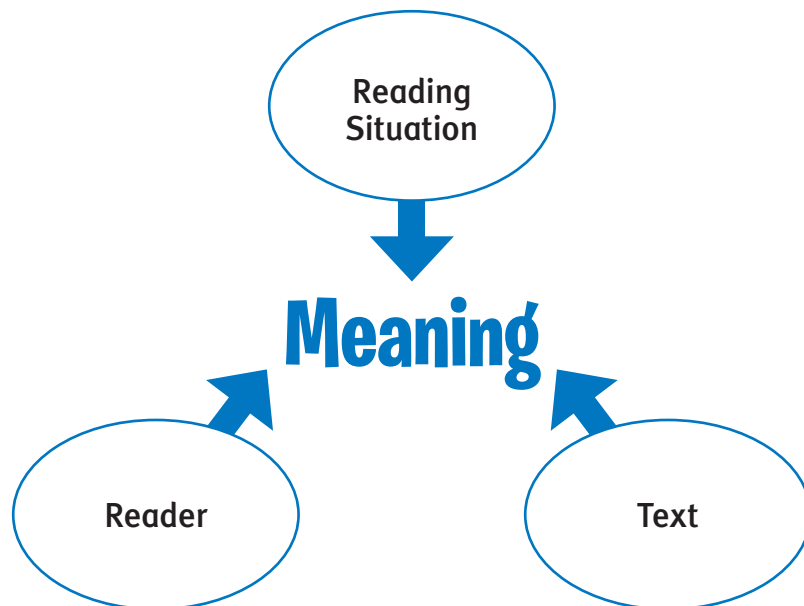
ACADEMIC VOCABULARY

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.

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?

My Notes



INDEPENDENT READING LINK

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.

LEARNING STRATEGIES:

Think-Pair-Share, Close Reading, Summarizing, Paraphrasing, Discussion Groups

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?

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.



WORD CONNECTIONS

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*.

My Notes

Framing the Narrative

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

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
Moment to moment: 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)		

Transitioning to a New Land

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

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.

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.

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.

My Notes



INDEPENDENT READING LINK

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

My Notes

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 interpreting 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.

LEARNING STRATEGIES:

Close Reading, TP-CASTT,
Socratic Seminar



**WORD
CONNECTIONS**

Word Relationships

The verb *refuse* (ri FYOOZ) means “to reject or not accept” something. Used as a noun, *refuse* (REF yooos) 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 Colossus¹

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
Glow 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!”

¹ **Colossus:** refers to the Colossus of Rhodes, one of the seven wonders of the ancient world.

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?

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 Notes



INDEPENDENT READING LINK

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.

Essay

from
“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.

The Author's Perspective

My Notes

Second Read

- 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?

4. **Key Ideas and Details:** What is “metaphorical weight,” as described in paragraph 4? How does it relate to Tan’s imaginary world?

5. **Key Ideas and Details:** Why has Tan chosen to express his ideas in a purely visual way?

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.

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

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.

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.

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

Presenting a Literary Work Through Multiple Critical Perspectives

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 Prewriting: Take time 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	<p>The presentation</p> <ul style="list-style-type: none"> 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. 	<p>The presentation</p> <ul style="list-style-type: none"> 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. 	<p>The presentation</p> <ul style="list-style-type: none"> 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. 	<p>The presentation</p> <ul style="list-style-type: none"> 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	<p>The presenter</p> <ul style="list-style-type: none"> summarizes only key plot elements, skillfully using a performance medium cleverly introduces the text perceptively monitors audience reaction and adjusts delivery if needed. 	<p>The presenter</p> <ul style="list-style-type: none"> summarizes key plot elements, using the graphic novel format offers a helpful introduction to the text adequately monitors audience reaction to adjust individual delivery. 	<p>The presenter</p> <ul style="list-style-type: none"> 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. 	<p>The presenter</p> <ul style="list-style-type: none"> 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	<p>The presentation</p> <ul style="list-style-type: none"> demonstrates a mature style that advances the group's ideas crafts language that is clear and engaging to the audience. 	<p>The presentation</p> <ul style="list-style-type: none"> demonstrates a style that adequately supports the group's ideas crafts language that is clear and appropriate for the audience. 	<p>The presentation</p> <ul style="list-style-type: none"> demonstrates a limited style that ineffectively supports the group's ideas includes language that is unclear or distracting. 	<p>The presentation</p> <ul style="list-style-type: none"> demonstrates a limited style that ineffectively supports the group's ideas includes language that is inappropriate for the topic and/or audience.

