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Maine Literature 101: A Course for High School Seniors

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MAINE LITERATURE 101: A COURSE FOR HIGH SCHOOL SENIORS

By

Courtney Hawkes

B.S. University of Maine, 2012

A PROJECT

Presented in Partial Fulfillment of the

Requirements for the Degree of

Master of Arts

(in Interdisciplinary Studies)

The Graduate School

University of Maine

December 2017

Advisory Committee:

Kreg Ettenger, Associate Professor of Anthropology, Advisor

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MAINE LITERATURE 101: A COURSE FOR HIGH SCHOOL SENIORS

By Courtney Hawkes

Project Advisor: Dr. Kreg Ettenger

An Abstract of the Project Presented
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In various schools across the state of Maine are teachers devoting their classroom time to exploring the rich history of Maine. At the high school level, many schools now offer at least an elective course in “Maine Studies” and Maine state standards require that local history is covered to a certain extent in high school history. Missing from these courses, however, is a study of Maine’s literature. Literature puts a realistic face to the events of history in a way that helps students see through the eyes of the people from that time period. Literature reveals internal emotions and conflicts in a way that history cannot, adding depth to a student’s understanding of a time period, cultural group, or region. This project is a curriculum for a Maine Literature course intended to be taught to high school seniors.

A key challenge to developing a course in Maine literature was developing a list of texts suitable to teach to high school students that really embraced the wide variety of works that Maine authors have created. Exploring the themes of identity and sense of place are the major focus of the course. To determine the list of texts that fit these themes, a series of surveys were sent out to

teachers and librarians. Criteria such as length, reading level, and availability of books were applied to the lists of books drawn from these surveys to narrow them down to a list that could be covered in a year. While the bulk of the texts chosen for this class are fiction; nonfiction texts, poetry and short stories are sprinkled throughout the curriculum to cover a wider variety of perspectives and time periods in Maine literature. The curriculum is aligned to Common Core and Maine State standards and implements a wide variety of both formative (informally assessed for feedback purposes) and summative (formally graded) assessment methods.

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CHAPTER 1 INTRODUCTION

Throughout schools in Maine there are various courses on the history and literature of the state. Students are required to learn state history in elementary school and many grow up with a storybook or two from a Maine author. At the high school level, there are still requirements for students to learn about the state of Maine but most center on the issue of applying knowledge to current events at the local and state level. Some high schools even offer students the opportunity to take a Maine studies course as an elective, but most of these courses focus solely on studying Maine through a historical lens. At the college level there are more opportunities to take courses in Maine Studies, including courses that are taught in an interdisciplinary fashion, with students examining topics through several different lenses.

The key piece to Maine studies that is present at the college level, but not often found at the high school level, is Maine literature. Universities and colleges all across the country have versions of literature courses that cover regional or state literature. For example, the University of Texas at Dallas and the University of California at Santa Barbara both offer courses that cover the regional literature of the American South. At the University of Maine at Orono, classes such as “Maine Women Writers” or “Writers of Maine” cover many aspects of Maine literature. A course taught in Maine studies at the high school level, however, is unlikely to cover more than a short excerpt of text. For example, at South Portland High School “Maine Studies” is an elective course offered by the history department. At one point in time, students read *The Country of the Pointed Firs* by Sarah Orne Jewett as part of the semester long class. As a teacher at South

Portland, I have noticed that recent changes in curriculum have led to focusing the course purely on the history of the state with little to no study of Maine literature.

Unfortunately, this means that when students or even adults are asked to identify an author from Maine, often the only author they can come up with is Stephen King. While King is arguably the most famous author from Maine, he is definitely not the only author of merit. Maine's literary history spans hundreds of years, and Maine authors have left a lasting impact on the world of literature. Local history is valuable, but literature puts a realistic face to the events of history in a way that helps students see through the eyes of the people from that time period. Literature reveals internal emotions and conflicts in a way that history cannot, adding depth to a student's understanding of a time period, cultural group, or region. History and literature are naturally entwined, with each helping to deepen the understanding of the other. Although this project focuses on Maine literature, historical context plays a role in many of the units.

For the purpose of this course, I chose to focus on the themes of identity and sense of place rather than on themes of history or regions of Maine. Identity is a sense of self, a sense of who we are and how we see ourselves in comparison to other people. Maine identity is distinct in that there is a sense of independence and ingenuity that acts as a common thread throughout the state despite the differences between the different regions of Maine. Sense of place is a person's perceptions about where they fit in in society. A person's place can be looked at from numerous perspectives including their place in the community, in their family, or in societal definitions of gender roles. For example, one woman's sense of her place in the world could include her place in the family as a wife or mother, and whether she chooses to conform to society's expectations of how she acts in those roles places her in a perceived place within the community.

School is a common place for adolescents to express and explore their identity. The way that students see themselves affects their work, their interactions, and their behavior. Identity is the result of a sense of place, an idea shaped by the individual's connection to the world around them, to the "place" he or she inhabits. Modern education often lacks an exploration of sense of place and identity, even though the two topics are critical in adolescent development. A rigorous and relevant curriculum could be made to address Maine learning standards as well as exploring the identity and sense of place of students.

A sense of identity is the result of a strong sense of place. Educational Ph.D. student Matt Sanger wrote that "sense of place refers to an experientially based intimacy with the natural processes, community, and history of one's place" (1). As people build familiarity with a physical locale, their experiences create connections with the place. When these connections become meaningful to the person, then they have developed a sense of place. Sense of place is important culturally because "landscapes reflect a community's view of its own virtues" (Holmes et. al, 239). A community that values religion will build churches, while one that values nature will create parks and nature trails. Place can be both created and naturally occurring. The authenticity of the place is not necessarily what is important, but rather the emotional attachment that a person feels for that place. "People make meaningful connection to place by being actively involved with it as human beings [...] In turn the stability of attachment to place may aid in cognitive development and, in general, mental health" (Holmes et. al, 239). People without a strong sense of place can feel lost and ungrounded; can lack the strong sense of

identity necessary to a healthy life. Identity development, in turn, is a complex process that takes years to complete.

Erik Erikson's work in psychosocial development in the 1950's and 1960's sought to explain the major phases and processes of identity development. Erikson wanted to explain the development of a healthy personality and a healthy ego identity. He explained that the evolution of one's identity comes about through a series of phases that last from childhood to adolescence. The culmination of each stage involves a challenge to the individual that rises from "the demands of the social context" (Brogan). Erikson called this challenge a "crisis" and believed that the individual would either find a healthy resolution to the crisis or would create an unhealthy alternative. Each phase of development depended on the successful or unsuccessful resolution of the crisis in the previous phase. A successful resolution in a previous phase laid a firm foundation for a success in the next phase and so on (Brogan).

Adolescence is considered the most important stage in identity development. In order to move from adolescence to adulthood, an individual must establish their identity. Erikson explained that for individuals to successfully develop their identity, they must go through a period of psychosocial moratorium. A psychosocial moratorium is "a period of relative freedom from societal expectations" (Brogan 1). During this period, adolescents have the freedom to experiment and explore in multiple areas. At this phase the individual may also reevaluate previously held concepts of self that he or she developed in childhood. If individuals do not experience this freedom, then they go through "foreclosure," the alternative to a moratorium. These individuals are narrowly focused on

one area and do little if any experimenting. Foreclosure can lead to later failures, because the individual has not adequately explored various options before choosing a life path (Sadowski 11).

Identity is a combination of many facets, some more recognized than others. Individuals can actively portray this combination for others to see, or may leave themselves open to others' interpretations. Educational researcher James Paul Gee writes "At one period of history, or in one society, certain combinations result in recognition of a certain sort, while at a different period of history, or in a different society, the same combinations would be unrecognizable or recognized differently" (110). Thus, the process that a person uses to recognize identity will affect the identity that he or she sees in another individual or in him or herself. To use Maine as an example, a person from Portland would recognize identity in a much different way than a person from Millinocket. The differences between the two places are such that there would be different groups and different values that the two would look for in others to form an idea of their identity. Maine literature gives students this ability to see life through the eyes of characters with these differing perspectives and backgrounds.

Another issue that involves sense of place in an increasingly global society is the issue of multiculturalism and diversity. The United States is often described as a melting pot of different cultures, ethnicities, and socioeconomic backgrounds. Such diversity can often lead to a feeling of outsidership, "Alienation not only from the place itself but also from the social world constituting that place" (Holmes et al., 242). Social class often creates the feeling of outsidership, and as a place becomes a haven for the rich or wealthy

those residents who are not wealthy are suddenly outsiders. Different social values and expectations generate two different groups and two separate situations for sense of place to be formed. In Maine this is often seen in the distinction between people “from away” and people who grew up in the area. In a way the groups create outsiders no matter whose perspective is considered; the rich are outsiders to the middle class or the poor, and the “summer people” are outsiders to the locals. Each group has a much different sense of place from the other, and each individual even has a distinct sense of place, similar but not the same as, others within their group.

Outsideness is also very present when considering sense of place in terms of ethnicity and multiculturalism. Each culture treats place differently and casts a different light on a physical location. For this reason groups of different ethnicity can sometimes become outsiders in a community, or other residents feel like outsiders of the place that the ethnic group has created. As a result of this diversity and the melding of cultures, individuals are produced who come from multiple cultures. For example, a child’s mother may come from the Philippines while his or her father may be from Mexico. The two cultures are very different and often this can create a feeling of outsideness from one culture or the other, and “living as an outsider in a culture that has been adopted as one’s own destines one to know social distancing from others” (Holmes et al., 244). Many people in Maine face this feeling of outsideness due to Maine’s stereotype as a predominantly white culture. Although statistically the state is mostly white, there are many other cultural influences and ethnic backgrounds that make sense of place for individuals in the state much more dynamic. Addressing these many different ethnicities

and cultures will be a key aspects of addressing the themes of identity and sense of place in this Maine literature course.

The study and exploration of sense of place is an important process in the educational experience. Schools in the United States teach students “the cultural templates” that will stay with them for life (Sanger). Unfortunately modern schooling, with the emphasis on facts and figures can often create a sense of detachment from student’s experiences of place and community. Schools can often put too much emphasis on independence and autonomy, neglecting to nurture a sense of community. Matt Sanger wrote “schools give students the language, metaphors, and worldview of independent individuals without helping them be connected to, or responsible for, the land and the communities they inhabit” (Sanger). Learning from a textbook or the web can also undermine local forms of knowledge and break the oral tradition that builds personal connections to the community. Students who feel as if they are a part of a community, as if they belong, are more likely to be successful in school (Sanger).

There are several effective strategies for integrating sense of place education into the classroom. Developing a connection to the land, to the physical place that the students inhabit, requires experiences to build connections. An easy way to build these connections is to take students outside and have them walk around, creating personal knowledge of the physical landscape. Teaching students about local history and regional literature will also help build the connection, because then they “can see themselves as part of a continuous line from the past to the present, they will be able to visualize and value their role in the future” (Sanger). By getting students to feel as if they play a

valuable role in the classroom and community (a strong sense of place), teachers ensure that students will be an active member of the classroom and community in the future (Sanger). Students can see the relevance in education when what they are learning connects to their surroundings, their community, and themselves.

Identity is shaped by the places where students spend their time. The discussion of sense of place plays an important role in the classroom. Sense of place not only encompasses where students have come from, but also where they believe they are going. Place is a contributing factor to a student's identity, whether it be through where they are from, attachment to or association with a specific physical place, or the role that they play in the classroom/school community. Schools also have to create places that encourage identity development and exploration of sense of place, because "Identity development occurs through the interactions among all of the activities and human relationships that take place within specific contexts [... and] the educational context plays a critical role in identity formation" (Sadowski 9). Improving the educational contexts that surround students will improve student's abilities to experiment and branch out, fully exploring their identity.

Successful creation of a place where identity and sense of place can be explored goes beyond the physical classroom and focuses on the curriculum as well. In a typical school "the curriculum represents the school's agenda. While it is critical that this agenda be met, it is similarly critical to meet the students where they are and to learn their agendas" (Sadowski 16). The exploration of identity in the classroom can meet the necessary standards, still be rigorous, and engaging all at once. The best teachers are

engaging, creating lesson plans that get their students involved and actively participating in the learning process and showing their students that they are passionate about what they are teaching. The right teacher can help students become lifelong learners, effectively helping students explore their identities and discover the value of continuing to grow and improve in the areas that strike a chord within them.

In today's school environment, reading and writing are increasingly becoming a problem for students. In my experience students are reading less and less outside of school and have more problems with reading comprehension and writing as a result. Matt Sanger argues "Educators must help students regain their personal narratives and the narrative of the land they inhabit. Storytelling, which elevates the value and legitimacy of oral communication relative to the written or printed word, serves this purpose well" (Sanger). An effective plan to help students with their reading and writing should be both rigorous and engaging. An exploration of identity and sense of place through reading and writing would satisfy both of these requirements and would be psychologically beneficial for the students as well.

Education in Maine has been following the academic trend of the country. Standardized test scores in reading and writing are getting lower and lower as the years progress. Maine is in need of curriculum that addresses these needs but is also engaging for students. The study of Maine sense of place and identity through reading and writing would fulfill this need.

CHAPTER 2 METHODS

A key challenge to developing a course in Maine literature is developing a list of texts suitable to teach to high school students that really embraces the wide variety of works that Maine authors have created over time. There are pieces of work that are seen as almost part of a canon of Maine literature such as *The Country of the Pointed Firs* or *The Beans of Egypt, Maine* by Carolyn Chute. The challenge to choose pieces of literary work that have had a lasting impression on Maine is not entirely new. In *The Mirror of Maine: One Hundred Distinguished Books That Reveal the History of the State and the Life of its People*, The Baxter Society undertook the daunting task of creating a book devoted to written works that are important in Maine literature. In the forward by Eliot H. Stanley, he explains “The year 2000 seemed an appropriate time to take stock of Maine’s long association with books. While much of the state’s history emerges in this work, the objective is to identify books that help describe Maine’s cultural development. Rather than a compilation of works deemed ‘the best’ or ‘most influential,’ this bibliography offers books of enduring value as Maine enters a new century” (Sprague). A similar approach needed to be taken in determining the books selected for a high school Maine literature course. Unfortunately, many of the books listed in *The Mirror of Maine* are out of print which would make it difficult for them to be used in a high school classroom. Other titles were extremely long or did not suit the themes of identity and sense of place for the purpose of this high school course. The titles that remained were recorded for consideration.

In order to gain a variety of opinions of books that would be suitable for this Maine Literature course, an initial survey was created and distributed to teachers at South Portland High School.

There were about 150 members of faculty and staff at the time that I sent the survey via a google forms survey link in an email. The purpose of the survey was to begin to collect titles and authors that would be suitable for the course. I also wanted advice on whether to include only works from Maine authors or books that were also set in Maine and what themes might be the most relevant to high school students. I had already determined that I wanted my project to revolve around theme, an important English standard that persists into college courses. Only 19 people responded to this survey, leading to the decision to find a larger group of people more versed in Maine literature to survey.

Table 1. Initial Survey Questions Distributed Among South Portland Teachers. These are a list of the questions that were part of the initial survey for the purpose of creating a list of texts to use in a Maine Literature course.

Question	Answer Choices
What books come to mind when you think of Maine?	Open ended
Do you have any favorite Maine authors or books set in Maine?	Open ended
Do you believe a course on Maine Literature should include only authors from Maine?	Yes, only Maine authors should be included No, books set in Maine would also be relevant
What themes do you think might be important in covering Maine literature with high school students?	Identity Sense of place Change Wealth and Poverty Outsiders versus locals Self-reliance Nature Tradition Other (Fill in)

Table 1. Continued

Question	Answer Choices
Which of the following would you like to see on a syllabus for a course on Maine literature?	The Beans of Egypt Maine by Carolyn Chute A Country of Pointed Firs by Sarah Orne Jewett The Weir by Ruth Moore As the Earth Turns by Gladys Hasty Carroll The Burgess Boys by Elizabeth Strout Empire Falls by Richard Russo Olive Kitteridge by Elizabeth Strout Ernie’s Ark by Monica Wood Maine by J. Courtney Sullivan Carrie by Stephen King Hull Creek by Jim Nichols
Any other thoughts or suggestions for this course?	Open ended

I created another survey based on feedback on the first survey structure from a colleague. Part of the feedback I had received was that the structure of the survey was very jarring. Open ended questions switching suddenly to multiple choice style questions did not flow well to the viewer. Based on the first survey I had determined that the focus would be on the themes of identity and sense of place. The purpose of this second survey would be solely focused on gaining titles that would be suitable for a course on Maine literature aimed at high school seniors. Feedback also revealed that I should include definitions of each of the themes to make sure that those being surveyed knew exactly what I meant by sense of place and identity. After writing out the questions I consulted with a few colleagues, other teachers who had designed surveys for research within the school system. Based on their feedback I modified the wording of questions and made sure to provide space for feedback beyond the questions I asked.

That next survey focused solely on gaining titles of books that would fit the themes of identity, sense of place or both. Throughout the survey were numerous opportunities for the

respondent to provide feedback on the survey itself or to respond with more titles if they so chose. There was also a space provided on that survey for respondents to volunteer their email to take a second survey if further narrowing the list of books was needed. The questions were followed by ten spaces (labeled Book 1, Book 2, etc) for written answers in order to provide respondents as much space as was needed to provide titles, but the questions were worded to make it clear that respondents could use as much or a little space as they needed to provide answers.

Table 2. First Survey Distributed to MELIBS-L Listserv. The questions from the survey distributed to Maine librarians through the MELIBS-L listserv to gain titles for the Maine literature course.

Page Number	Contents/Question(s)
1	<p>Identity is a sense of self, a sense of who we are and how we see ourselves in comparison to other people. Maine identity is distinct in that there is a sense of independence and ingenuity that acts as a common thread throughout the state despite the differences between the different regions of Maine.</p> <p>What books do you think would exemplify the theme of identity in Maine literature? Please list up to 10 in the spaces provided. If you have more than 10 there is extra space provided below.</p>
2	<p>Sense of place is a person's perceptions about where they fit in in society. A person's place can be looked at from numerous perspectives including their place in the community, in their family, or in societal definitions of gender roles. For example, one woman's sense of her place in the world could include her place in the family as a wife or mother, and whether she chooses to conform to society's expectations of how she acts in those roles places her in a perceived place within the community.</p> <p>What are some examples of Maine literature that show sense of place? Please list up to 10 in the spaces provided. If you have more than 10 there is extra space provided below.</p>
3	<p>Please list any additional texts that you believe should be included in a Maine literature course that were not included in previous lists. Please list up to 10 in the spaces provided. If you have more than 10 there is extra space provided below.</p>

Table 2. Continued

Page Number	Contents/Question(s)
4	Please use this box for any other comments or feedback you may have on this survey.
5	Thank you for participating in this survey. The next phase of this survey process will be to narrow down the list of books I receive to a much smaller list of 6-8 books per theme (identity and sense of place) that would be suitable for a high school senior level Maine literature course. If you would be willing to participate in a survey on this topic, please provide your email:

This second survey was created on a free website called SurveyMonkey. This website allowed me to set a stipulation that respondents could only respond once without requiring that they have an email associated with a google account (a google forms requirement). The second survey was sent as a link through email to the MELIBS-L listserv. This is a listserv for Maine librarians, which has hundreds of subscribers across the state of Maine. The first survey revealed that the recipients for the survey should be more familiar with Maine literature. Maine librarians seemed to be the best group to ask for titles.

From this survey all of the titles suggested were recorded, grouped by question, and tallied by how many respondents suggested them. From this initial list was drawn a list of over a hundred books based on the tally number received (books mentioned multiple times made this secondary list). Although the survey had specified that the course would focus on fictional texts, several books suggested were non-fiction, poetry, or books that contained short stories. To shorten the list into a more reasonable number of books to choose from, specific criteria were applied to each title to see which met the needs of the proposed course.

The first criterion applied was whether or not the title suggested was age appropriate. Some of the titles suggested were story books or books more suitable to an elementary or middle

school reading level. Another consideration was whether or not the book was still in print and readily available at a reasonable cost. Books that were out of print or expensive to purchase were not moved to the next list. Another criterion was the length of the book. In order to have students read a variety of texts over the course of the class, no one book should be longer than three or four hundred pages. Books longer than that were taken off the list for consideration. Once the list had been narrowed, the books were sorted into four categories: fiction, non-fiction, poetry, and short story collections (one author). To round out the course, excerpts from the latter three categories would be put into the course.

A final survey was created to narrow down the list of titles, still over fifty books despite being narrowed down by applying the aforementioned criteria. This new survey asked respondents to vote for up to ten titles separated by category. Questions specified that the books would be used for a Maine literature course for high school seniors and whether the titles would be used in their entirety (fiction) or in excerpt form (short stories, poetry and nonfiction). Respondents were also provided with space to make further suggestions or to give feedback. The survey was distributed to people who had provided their email on the previous survey as well as to the entire MELIBS-L listserv. The title page was the same as the previous survey, but also included a brief note that this survey was based on the results of an earlier survey and the definitions of sense of place and identity used in the previous survey. This final survey resulted in a list of ten fiction titles, five nonfiction titles, five poetry collections, and two short story collections that were highly recommended based on the number of votes they had received. Texts for the Maine literature course were chosen from this final list.

Table 3. Final Survey Contents. The questions and answer possibilities in a survey sent to the MELIBS-L listserv to create a shorter list of text possibilities for the Maine literature course.

Page	Contents/Questions	Answer Choices
1	<p>The following list covers the category of fictional texts that may be suitable for a Maine Literature course for high school seniors.</p> <p>Of the fiction titles listed below, which would you be most likely to recommend to a teacher wanting to use a fictional text in a Maine Literature course for high school seniors? Please choose up to ten titles.</p>	<p><i>Empire Falls</i> by Richard Russo <i>The Weir</i> by Ruth Moore <i>The Beans of Egypt, Maine</i> by Carolyn Chute <i>Out of Nowhere</i> by Maria Padian <i>Salem's Lot</i> by Stephen King <i>The Good Braider</i> by Terry Farrish <i>The Funeral Makers</i> by Cathie Pelletier <i>Ernie's Ark</i> by Monica Wood <i>The Country of the Pointed Firs</i> by Sarah Orne Jewett <i>Maine</i> by J. Courtney Sullivan <i>The Poacher's Son</i> by Paul Doiron <i>Arundel</i> by Kenneth Roberts <i>Kitchen Boy</i> by Sanford Phippen <i>Pink Chimneys</i> by Ardeana Hamlin Knowles <i>Stern Men</i> by Elizabeth Gilbert <i>Olive Kitteridge</i> by Elizabeth Strout <i>The Girl Who Loved Tom Gordon</i> by Stephen King <i>Carrie</i> by Stephen King <i>Cordelia Underwood</i> by Van Reid <i>The Stars are Fire</i> by Anita Shreve <i>As the Earth Turns</i> by Gladys Hasty Carroll <i>Orphan Train</i> by Christina Baker Kline <i>Cider House Rules</i> by John Irving <i>Trouble</i> by Gary Schmidt <i>Lovely, Dark, and Deep</i> by Amy McNamara <i>Strong for Potatoes</i> by Cynthia Thayer <i>The Pearl of Orr's Island</i> by Harriet Beecher Stowe <i>Silas Crockett</i> by Mary Ellen Chase <i>High Tide at Noon</i> by Elizabeth Ogilvie Other (fill in)</p>

Page	Contents/Questions	Answer Choices
2	<p>The list below focuses on nonfiction titles that may be suitable for a Maine Literature course for high school seniors. These titles will most likely be covered through excerpts rather than the text in its entirety.</p> <p>Of the nonfiction titles listed below, which would you recommend to a teacher who wished to use excerpts of nonfiction texts in a Maine Literature course for high school seniors? Please choose up to five titles.</p>	<p><i>One Man's Meat</i> by E.B. White <i>A Midwife's Tale: The Life of Martha Ballard</i> by Laurel Thatcher Ulrich <i>When We Were the Kennedys</i> by Monica Wood <i>A Year in the Maine Woods</i> by Bernd Heinrich <i>A Maine Hamlet</i> by Lura Beam <i>The Maine Woods</i> by Henry David Thoreau <i>The Hungry Ocean</i> by Linda Greenlaw <i>Nine Mile Bridge</i> by Helen Hamlin <i>A Measure of My Days</i> by David Loxtercamp <i>Suddenly the Cider Didn't Taste so Good</i> by John Ford Other (fill in)</p>
3	<p>The following list contains possible volumes or collections of Maine poetry that may be suitable to choose poems from for use in a Maine Literature course for high school seniors.</p> <p>Of the poetry collections listed below, which would you recommend to a teacher who wished to use examples of poetry in a Maine Literature course for high school seniors?</p>	<p><i>Evangeline</i> by Henry Wadsworth Longfellow <i>Collected Poems</i> by Edna St. Vincent Millay <i>My Brother Running and Other Poems</i> by Wesley McNair <i>The Islanders</i> by Philip Booth <i>Death in Lobster Land</i> by Leo Connellan Other (fill in)</p>
4	<p>The following list is a list of titles that include short stories and may be suitable for a Maine Literature course for high school students.</p> <p>Of the titles including short stories listed below, which would you recommend to a teacher who wished to use short stories in a Maine Literature course for high school seniors?</p>	<p><i>Officer Friendly and Other Stories</i> by Lewis Robinson <i>When Life Was Young at the Old Farm in Maine</i> by C.A. Stephens <i>The State We're In: Maine Stories</i> by Ann Beattie Other (fill in)</p>

Table 3. Continued

Page	Contents/Questions	Answer Choices
5	Thank you for taking this survey. I appreciate your feedback. Please use this space for any comments you might have. This box may also be used to list any additional books/texts/poems you would like to suggest for this course.	Open ended

CHAPTER 3 RESULTS AND DISCUSSION

What the initial survey of South Portland teachers revealed was that many of the teachers in that particular survey population had read very little from Maine authors overall. Many had read a few pieces of Maine literature (Stephen King was mentioned many times) but few could suggest more than two or three titles to consider for the course. Part of the problem seems to lie

in the questions. The open ended questions did not specify that the book suggestions would be for a high school course. After reviewing the answers I noticed that the titles I had supplied in one of my last questions came up in the responses to the open ended questions. The responses may have been influenced by the questions that followed, possibly when respondents were having trouble thinking of answers to the open ended questions.

The survey did reveal that teachers considered Maine literature to include books set in Maine, not just books by Maine authors. Surveyed teachers were also very supportive of focusing the course on the themes of identity (73.7%) and sense of place (78.9%). A few titles were mentioned several times: *Empire Falls*, *The Beans of Egypt*, *Maine* and *Blueberries for Sal*. The first two, however, were books that had been mentioned in another survey question. As a picture book, the last title was not the appropriate reading level for the course. Overall, there were only 18 brief responses, not enough to make a list long enough to be seriously considered.

Table 4. Results from Initial Survey. The responses and results from the initial survey of South Portland High School teachers.

Table 3. Continued

Question	Results/responses
What books come to mind when you think of Maine?	Empire Falls I III Anything by Stephen King The Weir II The Beans of Egypt, Maine III Salem's Lot The Funeral Makers The Lobster Coast The Dark Tower Series Lost on a Mountain in Maine II Blueberries for Sal III Silent Spring Becoming Teddy Roosevelt Ernie's Ark Officer Friendly Country of the Pointed Firs Maine E.B. White Edna St. Vincent Millay Dahlov Ipcar Everything Matters! By Ron Currie 11/22/63 by Stephen King One Morning in Maine Make Way for Ducklings MASH Goes to Maine

Question	Results/responses
Do you have any favorite Maine authors or books set in Maine?	Stephen King I I I I I I I I Richard Russo II Cathy Pelletier Barbara Walsh (August Gale) Colin Woodard Carolyn Chute Ruth Moore Sarah Orne Jewett Robert McCloskey II Monica Wood Lewis Robinson Lily King Susan Conley Brock Clarke Bill Roorbach Baron Wormser Kate Kennedy Lois Lowry
Do you believe a course on Maine literature should include only authors from Maine?	94.7% chose the response “No, books set in Maine would also be relevant” 5.3% chose the response “Yes, only Maine authors should be included”
What themes do you think might be important in covering Maine literature with high school students?	Identity 73.7% Sense of Place 78.9% Change 31.6% Wealthy and poverty 52.6% Outsiders versus locals 68.4% Self-reliance 36.8% Nature 68.4% Tradition 31.6% Other 5.3%

Table 4. Continued

Question	Results/responses
Which of the following would you like to see on a syllabus for a course on Maine literature?	<p>The Beans of Egypt Maine by Carolyn Chute 47.1%</p> <p>A Country of Pointed Firs by Sarah Orne Jewett 35.3%</p> <p>The Weir by Ruth Moore 17.6%</p> <p>As the Earth Turns by Gladys Hasty Carroll 0%</p> <p>The Burgess Boys by Elizabeth Strout 0%</p> <p>Empire Falls by Richard Russo 58.8%</p> <p>Olive Kitteridge by Elizabeth Strout 17.6%</p> <p>Ernie’s Ark by Monica Wood 11.8%</p> <p>Maine by J.Courtney Sullivan 0%</p> <p>Carrie by Stephen King 11.8%</p> <p>Hull Creek by Jim Nichols 5.9%</p>

The second survey received 22 responses, most of which contained at least three book titles or more. This survey, sent to the MELIBS-L listserv, yielded many more titles overall than the previous survey. It contained no questions that mentioned specific titles, removing the possibility of respondents choosing titles from survey questions. Many titles were mentioned more than once over the course of collecting the survey results. Those multiple mentions are denoted by tally marks in the table below. Unlike the survey of South Portland teachers, in this survey titles by Stephen King were not the most mentioned. The titles mentioned the most were *Empire Falls* by Richard Russo and *The Beans of Egypt, Maine* by Carolyn Chute.

In order to make the course more engaging for students, I had determined that I wanted to comprise a list of mostly fictional texts. The results from this survey, however, showed me that the prevailing opinion among the respondents was that nonfiction titles should be included in a Maine literature course. There were also mentions of poetry and short stories, all of which I decided could be useful in rounding out the text list of a Maine literature course.

Table 5. Results From Second Survey. The results and responses to each of the questions sent in a survey to the MELIBS-L listserv serving Maine librarians. Multiple mentions of titles are denoted by the tally marks to the right hand side of the second column.

Question	Results/responses	
Identity is a sense of self, a sense of who we are and how we see ourselves in comparison to other people. Maine identity is distinct in that there is a sense of independence and ingenuity that acts as a common thread throughout the state despite the differences between the different regions of Maine.	One Morning in Maine by Robert McCluskey II	
	The Poacher's Son by Paul Doiron IIII	
	The Beans of Egypt, Maine by Carolyn Chute IIIIIII	
	Arundel by Kenneth Roberts IIII	
	Pink Chimneys by Ardeana Hamlin Knowles III	
	Empire Falls by Richard Russo IIIIIII	
	Stern Men by Gilbert II	
	Rebecca of Sunnybrook Farm II	
	A Midwife's Tale - The Diary of Martha Ballard IIII	
	When We Were the Kennedys IIIII	
	A Year in the Maine Woods by Bernd Heinrich III	
	What books do you think would exemplify the theme of identity in Maine literature? Please list up to 10 in the spaces provided. If you have more than 10 there is extra space provided below.	Lizzie Bright and the Buckminster Boy IIII
		Out of Nowhere by Maria Padian IIII
		The Good Braider by Terry Farish III
		Finest Kind by Lea Wait
		The Weir by Ruth Moore II
		A Maine Hamlet by Lura Beam III
Wildfire Loose by Joyce Butler II		
The Country of Pointed Firs by Sarah Orne Jewett II		
One Man's Meat by E.B. White		
As We Are Now by May Sarton		
Collected Lyrics by Edna St. Vincent Millay		
Olive Kitteridge IIII		
Dolores Claiborne		
The Maine Woods by Thoreau III		
Silent Spring		
Uncle Tom's Cabin		
Augusta Gone (non-fiction)		
The Lobster Coast by Colin Woodard		
Come Spring by Ben Ames Williams		
Lost on a Mountain in Maine by Don Fendler II		
The Girl Who Loved Tom Gordon by Stephen King		
Kate Breastrup's nonfiction		
Linda Greenlaw's nonfiction		
Headin' North by Tim Caverly		
Solace by Tim Caverly		
Ranger and the Reporter by Tim Caverly		

Table 4. Continued

Question	Results/responses
<p>Identity is a sense of self, a sense of who we are and how we see ourselves in comparison to other people. Maine identity is distinct in that there is a sense of independence and ingenuity that acts as a common thread throughout the state despite the differences between the different regions of Maine.</p> <p>What books do you think would exemplify the theme of identity in Maine literature? Please list up to 10 in the spaces provided. If you have more than 10 there is extra space provided below (continued).</p>	<p>Nine Mile Bridge by Helin Hamlin Touch Blue by Cynthia Lord Like the Willow Tree by Lois Lowery Wintering Well by Lea Wait Cordelia Underwood by Van Reid The Stars are Fire by Anita Shreve Salem’s Lot by Stephen King A Handful of Stars by Cynthia Lord A Measure of My days by David Loxterkamp A Penny for a Hundred by Ethel Pochocki Here if You Need Me by Kate Braestrup Suddenly the Cider Didn’t Taste so Good by John Ford As The Earth Turns by Carroll Bert and I and Other Stories by Dodge and Bryan Lion Ben and Elm Island by Kelleog When Life was Young at the Old Farm by Stephens The Boys of Thirty Five by Elwell Salem’s Lot Orphan Train Peyton Place Thunder over South Parish Cider House Rules An American Outrage by GK Wuori Orbiting Jupiter by Gary Schmidt Trouble by Gary Schmidt The Whole Stupid Way We Are by N. Griffin Lovely, Dark and Deep by Amy McNamara Look for Me By Moonlight by Mary Downing Hahn Find a Stranger, Say Goodbye by Lois Lowry Northern Farm: A Chronicle of Maine The Funeral Makers Beaming Sonny Home Somewhere off the Coast of Maine by Hood The State We’re In by Beattie The English Teacher by King Strong for Potatoes by Thayer My Only Story by Wood</p>

Question	Results/responses
<p>Sense of place is a person's perceptions about where they fit in in society. A person's place can be looked at from numerous perspectives including their place in the community, in their family, or in societal definitions of gender roles. For example, one woman's sense of her place in the world could include her place in the family as a wife or mother, and whether she chooses to conform to society's expectations of how she acts in those roles places her in a perceived place within the community.</p>	<p>Linda Greenlaw's books Sarah Graves Paul Doiron's books The Maine Woods II Cabin A Year in the Maine Woods Silent Spring An Upriver Passamoquoddy One Crow, Two Crow Strong For Potatoes Beans of Egypt, Maine by Carolyn Chute She's Not There by Monica Wood Ernie's Ark by Monica Wood Country of Pointed Firs II High Tide at Noon Back to the Land We Took to the Woods Olive Kitteridge II</p>
<p>What are some examples of Maine literatur that show sense of place? Please list up to 10 in the spaces provided. If you have more than 10 there is extra space provided below.</p>	<p>An Allagash Haunting by Time Caverly Wilderness Ranger's Journal by Tim Caverly Cordelia Underwood, or The Marvelous Beginnings of the Moosepath League by Van Reid Pink Chimneys by Ardreana Hamlin Knowles A Maine Hamlet by Lura Beam Wildfire Loose by Joyce Butler Empire Falls by Richard Russo The Weir by Ruth Moore A Handful of Stars by Cynthia Lord Salem's Lot by Stephen King The Stars are Fire by Anita Shreve Here if you Need Me by Kate Braestrup Suddenly the Cider Didn't Taste so Good by John Ford Sure of My Days by David Loxterkamp A Midwife's Tale by Laurel Thatcher Ulrich A Penny for a Hundred by Ethel Pochocki Any and all books by C.A. Stephens</p>

Table 5. Continued

Question	Results/responses
Please list any additional texts that you believe should be included in a Maine literature course that were not included in previous lists. Please list up to 10 in the spaces provided. If you have more than 10 there is extra space provided below.	My Brother Running by Wes McNair The Funeral Makers by Cathie Pelletier

From these results, I created an initial list of book titles that could be used in the course. I did basic research on each of the titles listed in the second survey. Books that were out of print or expensive to purchase online were excluded from the list. As a high school teacher, I also used my judgement in eliminating any titles that were not at a high school reading level (primarily eliminating elementary and middle school reading level texts). For example, *Lizzie Bright and the Buckminster Boy* by Gary Schmidt was mentioned by several people, but it has a recommended reading level of grades 5-7. As a course intended for high school seniors, I wanted to make sure that the texts I chose were at a rigorous reading level that would prepare students for readings they may have to do in college.

Keeping in mind that many of the books appeared in both the identity and sense of place lists, I decided to only make one list without separating based on theme. That way in the final survey the respondents would only be required to recommend books based on their suitability for a high school course, rather than whether or not they fit a certain theme (a fact already determined by the second survey). For organization purposes, I also noted which titles are not fictional novels in this draft of the text list. The majority of the titles are fiction, but there are also several nonfiction titles listed along with a few short stories and volumes of poetry.

Table 5. Continued

Table 6. Text List Draft. A draft of possible book choices for a Maine literature course based on the recommendations of respondents from the first two surveys (South Portland High School teachers and the MELIBS-L listserv). Genres other than regular fiction are noted in parentheses.

Title and Author
Empire Falls by Richard Russo
The Weir by Ruth Moore
The Beans of Egypt, Maine by Carolyn Chute
Salem’s Lot by Stephen King
The Funeral Makers by Cathie Pelletier
Ernie’s Ark by Monica Wood
Officer Friendly and Other Stories by Lewis Robinson (short stories)
The Country of the Pointed Firs by Sarah Orne Jewett
Maine by J. Courtney Sullivan
One Man’s Meat by E. B. White (nonfiction)
Poetry of Edna St. Vincent Millay (poetry)
The Poacher’s Son by Paul Doiron
Arundel by Kenneth Roberts
Pink Chimneys by Ardeana Hamlin Knowles
Stern Men by Elizabeth Gilbert
A Midwife’s Tale: The Life of Martha Ballard by Laurel Thatcher Ulrich (nonfiction)
When We Were the Kennedys by Monica Wood (nonfiction)
A Year in the Maine Woods by Bernd Heinrich (nonfiction)
Out of Nowhere by Maria Padian
The Good Braider by Terry Farrish
A Maine Hamlet by Lura Beam (nonfiction)
The Maine Woods by Henry David Thoreau (nonfiction)
Olive Kitteridge by Elizabeth Strout
The Girl Who Loved Tom Gordon by Stephen King
Carrie by Stephen King
The Hungry Ocean by Linda Greenlaw (nonfiction)
Nine Mile Bridge by Helen Hamlin (nonfiction)
Cordelia Underwood by Van Reid
The Stars are Fire by Anita Shreve
A Measure of My Days by David Loxtercamp (nonfiction)
Suddenly the Cider Didn't Taste so Good by John Ford (nonfiction)
As the Earth Turns by Gladys Hasty Carroll
When Life Was Young at the Old Farm in Maine by C.A. Stephens (short stories)
Orphan Train by Christina Baker Kline
Cider House Rules by John Irving
Trouble by Gary Schmidt
Lovely, Dark and Deep by Amy McNamara

Table 6. Continued

Title and Author
The State We're in: Maine Stories by Ann Beattie (short stories)
Strong for Potatoes by Cynthia Thayer
My Brother Running and Other Poems by Wesley McNair (poetry)
Evangeline Henry Wadsworth Longfellow (poetry)
The Pearl of Orr's Island by Harriet Beecher Stowe
Silas Crockett by Mary Ellen Chase
High Tide at Noon by Elizabeth Ogilvie
The Islanders by Philip Booth (poetry)
Death in Lobster Land by Leo Connellan (poetry)
Kitchen Boy by Sanford Phippen

This text list was used to create the final survey sent to Maine librarians on the MELIBS-L listserv. Each question separated the texts by genre to gain feedback on the books in that category. In this way, I hoped to get suggestions primarily on the fiction titles and uncover which titles from the other genres I should consider adding to the course. In the results shown in table 7, it was clear that separating the books by genre allowed a much clearer picture of what texts were recommended and which fell short. For example, in the short stories category, *The State We're In* by Ann Beattie was recommended far above and beyond the other two choices I presented with over 70% of respondents voting on it. In the nonfiction and short story categories the results were more varied, but I chose to include any text or author that received 60% or higher.

Table 7. Results From the Final Survey. Listed are the results of the final survey distributed to Maine librarians through the MELIBS-L listserv. The percentages are based on the number of people who voted on that title out of the total number of respondents who voted.

Contents/Questions	Answer Choices	Results (% of respondents who voted)
<p>The following list covers the category of fictional texts that may be suitable for a Maine Literature course for high school seniors.</p> <p>Of the fiction titles listed below, which would you be most likely to recommend to a teacher wanting to use a fictional text in a Maine Literature course for high school seniors? Please choose up to ten titles.</p>	<p><i>Empire Falls</i> by Richard Russo <i>The Weir</i> by Ruth Moore <i>The Beans of Egypt, Maine</i> by Carolyn Chute <i>Out of Nowhere</i> by Maria Padian <i>Salem's Lot</i> by Stephen King <i>The Good Braider</i> by Terry Farrish <i>The Funeral Makers</i> by Cathie Pelletier <i>Ernie's Ark</i> by Monica Wood <i>The Country of the Pointed Firs</i> by Sarah Orne Jewett <i>Maine</i> by J. Courtney Sullivan <i>The Poacher's Son</i> by Paul Doiron <i>Arundel</i> by Kenneth Roberts <i>Kitchen Boy</i> by Sanford Phippen <i>Pink Chimneys</i> by Ardeana Hamlin Knowles <i>Stern Men</i> by Elizabeth Gilbert <i>Olive Kitteridge</i> by Elizabeth Strout <i>The Girl Who Loved Tom Gordon</i> by Stephen King <i>Carrie</i> by Stephen King <i>Cordelia Underwood</i> by Van Reid <i>The Stars are Fire</i> by Anita Shreve <i>As the Earth Turns</i> by Gladys Hasty Carroll <i>Orphan Train</i> by Christina Baker Kline <i>Cider House Rules</i> by John Irving <i>Trouble</i> by Gary Schmidt <i>Lovely, Dark, and Deep</i> by Amy McNamara <i>Strong for Potatoes</i> by Cynthia Thayer <i>The Pearl of Orr's Island</i> by Harriet Beecher Stowe <i>Silas Crockett</i> by Mary Ellen Chase <i>High Tide at Noon</i> by Elizabeth Ogilvie</p>	<p>57.5% 27.5% 40% 25% 12.5% 37.5% 15% 25% 42.5% 5% 30% 30% 15% 12.5% 12.5% 40% 15% 2.5% 10% 17.5% 10% 35% 32.5% 15% 2.5% 7.5% 17.5% 7.5% 15%</p>

Contents/Questions	Answer Choices	Results (% of respondents who voted)
<p>The list below focuses on nonfiction titles that may be suitable for a Maine Literature course for high school seniors. These titles will most likely be covered through excerpts rather than the text in its entirety.</p> <p>Of the nonfiction titles listed below, which would you recommend to a teacher who wished to use excerpts of nonfiction texts in a Maine Literature course for high school seniors? Please choose up to five titles.</p>	<p><i>One Man's Meat</i> by E.B. White <i>A Midwife's Tale: The Life of Martha Ballard</i> by Laurel Thatcher Ulrich <i>When We Were the Kennedys</i> by Monica Wood <i>A Year in the Maine Woods</i> by Bernd Heinrich <i>A Maine Hamlet</i> by Lura Beam <i>The Maine Woods</i> by Henry David Thoreau <i>The Hungry Ocean</i> by Linda Greenlaw <i>Nine Mile Bridge</i> by Helen Hamlin <i>A Measure of My Days</i> by David Loxtercamp <i>Suddenly the Cider Didn't Taste so Good</i> by John Ford Other (fill in)</p>	<p>50% 42.5% 62.5% 57.5% 7.5% 60% 65% 10% 5% 30% 0%</p>
<p>The following list contains possible volumes or collections of Maine poetry that may be suitable to choose poems from for use in a Maine Literature course for high school seniors.</p> <p>Of the poetry collections listed below, which would you recommend to a teacher who wished to use examples of poetry in a Maine Literature course for high school seniors?</p>	<p><i>Evangeline</i> by Henry Wadsworth Longfellow <i>Collected Poems</i> by Edna St. Vincent Millay <i>My Brother Running and Other Poems</i> by Wesley McNair <i>The Islanders</i> by Philip Booth <i>Death in Lobster Land</i> by Leo Connellan Other (fill in)</p>	<p>44.12% 76.47% 35.29% 20.59% 5.88% 0%</p>

Table 7. Continued

Contents/Questions	Answer Choices	Results (% of respondents who voted)
<p>The following list is a list of titles that include short stories and may be suitable for a Maine Literature course for high school students.</p> <p>Of the titles including short stories listed below, which would you recommend to a teacher who wished to use short stories in a Maine Literature course for high school seniors?</p>	<i>Officer Friendly and Other Stories</i> by Lewis Robinson	10.34%
	<i>When Life Was Young at the Old Farm in Maine</i> by C.A. Stephens	31.03%
	<i>The State We're In: Maine Stories</i> by Ann Beattie	72.41%
	Other (fill in)	0%

The fiction texts were narrowed down considerably, but there were still many at the top that were very close in rank. Table 8 shows the ranking lists of the top ten titles in order. From there I made the decision of which texts to use based on my own experiences working with high school students. I felt that ten full texts would be too much, even for a year long course. The first choice I made was to strike *Orphan Train* by Christina Baker Kline from the list. Although the book was set in Maine, I remember reading it and being disappointed that the focus was primarily on the flashbacks to a character's childhood in the western United States. The next book I chose to eliminate was *Arundel* by Kenneth Roberts. Although it is an excellent piece of historical fiction, I felt that it was too long to include if I wanted to have students read as many books from the list as possible. My hardest choice to make was between *Cider House Rules* by John Irving and *The Weir* by Ruth Moore. Both have merit, but I felt that *The Weir* portrayed island life in a way that had not been represented in the other books on the list. Moore also

develops quite a list of characters in her book, and I felt that the book would be a good text to use for students to learn about characterization.

Table 8. Top 10 Fiction Titles List. These are the top ten fiction titles as determined by the responses from the final survey sent to the MELIBS-L listserv. The percentages are based on the number of people who voted on that title out of the total number of respondents who voted.

Titles	Results (% of respondents who voted)
<i>Empire Falls</i> by Richard Russo	57.5%
<i>The Country of the Pointed Firs</i> by Sarah Orne Jewett	42.5%
<i>The Beans of Egypt, Maine</i> by Carolyn Chute	40%
<i>Olive Kitteridge</i> by Elizabeth Strout	40%
<i>The Good Braider</i> by Terry Farrish	37.5%
<i>Orphan Train</i> by Christina Baker Kline	35%
<i>Cider House Rules</i> by John Irving	32.5%
<i>The Poacher's Son</i> by Paul Doiron	30%
<i>Arundel</i> by Kenneth Roberts	30%
<i>The Weir</i> by Ruth Moore	27.5%

With the major list of books decided, I went back to the list of books for each of the themes, identity and sense of place, to determine which books to use for each theme. I chose to begin the entire course with poets from the list for the theme of identity: “My Lost Youth” by Henry Wadsworth Longfellow and “Renascence” by Edna St. Vincent Millay. I added to those “Blueberry Boy” by Leo Connellan and “Exercise” by Lee Sharkey. All four of the poems represent different perspectives and reflect the poet’s identity in different ways. There are a wide variety of poems that show a poet’s sense of identity very clearly, but I decided on these poems because of the variety in style and time period. For a nonfiction piece I decided to include an excerpt from *One Man’s Meat* by E.B. White. The excerpt I chose was a very reflective piece, showing aspects that reveal something about his identity. Different excerpts might be appropriate for a different class makeup in order to make the reading more engaging for those students.

Table 7. Continued

The two full length texts I chose for

Unit 1 are strong examples of identity,

because they feature characters from very diverse backgrounds. For example, *The Beans of Egypt, Maine* by Carolyn Chute reveals a less polished side of Maine, a side hidden to tourists and foreign to certain populations that are not familiar with that kind of poverty. Chute's characters are vivid, described in such a way that the reader cannot help but feel some sort of emotional reaction to the events. Although there are many difficult topics in the book, including incestuous family interactions, I believe that seniors in high school could handle those issues.

The Good Braider by Terry Farish is a valuable part of the discussion around identity, because it seeks to present the perspective of the new immigrant populations coming to Maine. The fact that the main character Viola is a teenager would make the work more appealing to students and lead to the ability to compare her experiences with their own. Identity is a strong theme that emerges as Viola struggles to transition to her new life in America after coming to the United States as a refugee from South Sudan. Farish also structures her work in free verse, a style many students may not have seen before. The structure naturally leads to conversations of how and why authors make choices when creating their work.

For the next unit, I chose to include excerpts from two pieces of nonfiction and one short story from a collection. *When We Were the Kennedys* by Monica Wood is a memoir that describes her childhood growing up in a small town dependent on the mill. In the excerpt, pieces of her identity are slowly revealed as she discusses her large Irish-Catholic family and her reaction to the news of her father's sudden death on his way to work one morning. I chose an excerpt from the beginning of Rhea Cote Robbins' *Wednesday's Child*, because it addresses another cultural

viewpoint of Maine, the Franco-American perspective. In contrast to Wood's work, the excerpt from Robbins mostly focuses on an experience she had as an adult and the roles her family expects her to play. The third piece is "What Magical Realism Would Be" from *The State We're In* by Ann Beattie. In this short story, a teenager struggles with the news that her friend is in the hospital. This event makes her question her own actions and the actions of those around her. The common thread through these excerpts is how events in a person's life, such as the death of a loved one, shape the person's identity.

I chose to only include one full length text in Unit 2, *The Weir* by Ruth Moore. The book portrays island life in a way that shows concern for the dwindling interest in that way of living. With many characters developed in the book, it gives the teacher an opportunity to have students explore identity in characters from varying age groups and backgrounds. The events of the book, with the eventual deaths of a few characters, also presents the opportunity for students to examine how identity may drive people to react to scenarios in different ways based on their sense of identity.

Sense of place is very closely linked to identity, but to show students the difference between the two themes I chose texts that show a strong connection to physical place or the roles characters played in the community. The texts I chose for this unit all convey a strong sense of place, either through the character's attachment to a physical place or their clear role in their community. Two of the texts I chose are nonfiction: an excerpt from *The Hungry Ocean* by Linda Greenlaw and an excerpt from *The Maine Woods* by Henry David Thoreau. Greenlaw's work describes a sense of place not only due to her connection to the ocean, but also in her role as

captain of her fishing crew. Similarly, in the excerpt I chose from Thoreau, he not only describes the physical place, but also how he feels intimidated by such a raw, natural landscape.

The two full-length texts for this unit are both the shortest and the longest texts in the course. I chose to put them together not only due to their length, but also because in spite of the many differences between the two, both reflect sense of place in their own way. *The Country of Pointed Firs* by Sarah Orne Jewett is a classic piece of Maine literature, one that I have read for at least a few Maine Studies courses. Jewett is very descriptive of the small town of Dunnet on the east coast of Maine. The book is a great piece of historical fiction and portrays the perspective of Maine during an era of maritime trading and seafaring captains. The seafaring tradition is dwindling in Maine and I believe that *The Country of the Pointed Firs* also allows students to make connections to their own sense of place as it relates to time periods throughout history. In contrast, *Empire Falls* is much more modern, with descriptions of numerous characters. Empire Grill diner in itself is symbolic of the community and the dwindling hope that the small town has for a prosperous future. Although the book is long, the characters are relatable and realistic, and they reveal sense of place. Russo weaves a complicated social web with his characters, building sense of place based on their interactions with one another and the past. With a book this length, there are numerous opportunities for class discussion about sense of place.

For the sense of place unit I also chose to include a poem by Wesley McNair, “Small Towns are Passing,” and a short story by Stephen King, “Rita Hayworth and Shawshank Redemption.” McNair’s poem is short, but gives students practice analyzing how sense of place can be present in poetry. The poem describes driving down the road and seeing towns pass by in the rearview mirror, a metaphor for the way that small towns seem to slowly be disappearing

from Maine as people move on or away to bigger towns, more populated spaces. I wanted to challenge students to analyze sense of place without characters, only description and narrative. This requires a higher level of thinking that seniors should be able to achieve before moving on to college or whatever life path they may choose to take.

On the other hand, “Rita Hayworth and Shawshank Redemption” is a story filled with characters and the strong, anchoring presence of the physical confines of the prison and its social structure. The story is not the typical Stephen King horror story. Main characters Andy and Red have very different backgrounds, but as fellow inmates they develop a friendship. King also explores the inmate’s sense of place in relation to the outside world as their sentences span decades and they become unfamiliar with the outside world. Even though it is not a full-length text, it presents many different ways for students to analyze the characters’ senses of place.

For the final unit, my focus was on making sure students explored the intersection between identity and sense of place, both in their readings and through writing about their own experiences. For this purpose I chose two very different full-length novels, a mystery and a work of fiction told in 13 short stories. *The Poacher’s Son* by Paul Doiron ties the themes of sense of place and identity together as a son, a Maine game warden, investigates whether his father has committed a murder. Through the investigation, the main character begins to question his past and his sense of place, torn between his father and his job. His identity is revealed in the various ways he interacts with other characters and in the memories of time spent with his father.

Olive Kitteridge by Elizabeth Strout has a unique structure that is worth exploring. Instead of one story, Elizabeth Strout crafts many short stories that, taken altogether, form a complex web of identity and sense of place. The book not only shows students a different way to

craft a piece of fiction, but also makes it possible to consider each piece on its own, one at a time. In this way, the book can be discussed as distinct pieces and also as a whole. The topic of identity and sense of place examined for each character in the short story, before looking at the larger picture and deciding how the understanding of the themes are influenced when all of the pieces are considered in unity.

For this final unit, I also chose to include a short story, “The Glow of Copper” by Christopher Fahy. The story follows a woman as she is invited back into the house she sold to a couple “from away,” as some Mainers would describe them. As she is given a tour of the home, she remembers her past and how she used the house in comparison to its new owners. It was a home where she raised a family, suffered through hard times. The new owners have transformed it into something she no longer recognizes as her own. Throughout the story is the sense that a place, with all of its memories, can be very strongly linked to identity. This story can be polarizing, asking the reader to side with the woman and not the new owners. I chose it because it shows how identity stays true even when the character’s sense of place might change. The woman went from being the owner of the home to a guest, but her sense of identity did not change as a result of the changing of her roles. She still saw the house as a place where she had raised her children and felt opposed to how the couple was using it.

As a whole, the readings represent many of the different cultural groups in Maine and span across various time periods. The texts show many different stylistic choices and various genres of Maine literature, while sharing the common threads of identity and sense of place. Though the themes are complex, they are easily connected to other works and to students’ own experiences. Discussion of these themes promotes a higher level of thinking that should be

expected from high school seniors. Below is a brief outline of the course, including a summary that could be used for a program of study and the Essential Learning Targets aligned to Common Core standards through Maine state standards.

**CHAPTER 4
CONCLUSION**

**CHAPTER 5
COURSE OVERVIEW AND UNIT PLANS**

Maine Literature Course Overview

Content summary: This course may be taken either as a year-long English course or a semester-long elective course. In either format the curriculum will include a research essay component. For the purpose of this class, the research essay will be focused on a Maine author and using research to help analyze the context of the author’s work. Throughout the course students will be asked to identify key literary elements such as plot, theme, tone and mood and will be asked to analyze authors’ choices about syntax, setting, and characterization. Although the course will be focused on reading Maine literature, there will also be numerous assessments on students’ writing skills. These may come in the form of creative writing assignments including digital writing assignments such as blogs, podcasts or hyperlinked text. Students will be asked to examine their own sense of place through creative writing as another large summative assessment for the course. Prerequisites: Junior English or teacher approval

Table 9. Essential Learning Targets Linked to Maine Standards. The table below lists the Essential Learning Targets assessed in the Maine Literature course. These ELTs are derived from both the Common Core and Maine state standards.

Standard Category	Essential Learning Target
Process of Research	Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis. (Research Process F-1)
Process of Research	Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text. (Research Process F)

Reading Comprehension and Interpretation	Understands how common language devices may contribute to tone and mood. (Use of Language E)
Reading Comprehension and Interpretation	Understands how themes develop in a text and/or artistic media. (Theme E)
Reading Comprehension and Interpretation	Understands that the author's ideas may be supported by opinion and/or evidence and can differentiate between the two. (Author's Point of View D)
Reading Comprehension and Interpretation	Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)
Reading Comprehension and Interpretation	Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
Reading Comprehension and Interpretation	Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)
Reading Comprehension and Interpretation	Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)
Reading Comprehension and Interpretation	Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose. (Rhetorical Modes ALT)
Reading Comprehension and Interpretation	Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)
Reading Comprehension and Interpretation	Understands the difference between sound/unsound reasoning and relevant/irrelevant evidence used to support an argument. (Author's Reasoning/POV ALT)
Types and Purposes of Writing	Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)

Table 9. Continued

Types and Purposes of Writing	Is skilled at structuring an argument that provides a claim and addresses counterclaims with relevant evidence using credible sources. (Opinion/Argument F)
Types and Purposes of Writing	Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing. (Opinion/Argument J)
Types and Purposes of Writing	Is skilled at explaining how evidence connects to the focus/thesis. (Opinion/Argument I)
Types and Purposes of Writing	Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view. (Opinion/Argument G)
Types and Purposes of Writing	Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)
Types and Purposes of Writing	Is skilled at using specific, relevant evidence to support a focus/thesis. (Opinion/Argument H)
Types and Purposes of Writing	Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas. (Opinion/Argument ALT)

Unit 1: The Different Faces of Maine, Exploring Identity

The purpose of this unit is for students to explore definitions of identity and apply them to their own lives and to Maine literature. The texts for this unit will be varied to include numerous perspectives on identity and pieces from a wide variety of different time periods. Throughout the unit students will be asked to identify key literary devices such as plot development, character development, and tone and mood and to analyze how the author uses such literary devices to reveal a sense of identity. Key question: What is identity?

Overall Learning Targets with Links to Standards:

- Understands how common language devices may contribute to tone and mood. (Use of Language E)

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)
- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)
- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)
- Is skilled at using specific, relevant evidence to support a focus/thesis. (Opinion/Argument H)
- Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas. (Opinion/Argument ALT)
- Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view. (Opinion/Argument G)
- Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing. (Opinion/Argument J)
- Is skilled at explaining how evidence connects to the focus/thesis. (Opinion/Argument I)

Description of Unit Assessments:

- Summatives on *The Beans of Egypt, Maine*: Students will take 3 summative assessments over the text *The Beans of Egypt, Maine* covering character development, tone and mood, and theme.
- Summatives on *The Good Braider*: Students will take 2 summative assessments over the text *The Good Braider* that ask them to analyze plot development, character development and medium choices made in the text.
- Identity Narrative: Students will create a 2-3 pages double spaced narrative describing an event that influenced or showcases their own sense of identity.

Table 9. Continued

● Identity Analysis Paper: Using the texts that have been read for this unit, including

short stories, novels, and poetry, students will write a 2-3 page paper to compare and contrast how each reveals something about the identity of Maine people.

Description of Formative Assessments:

- Introduction letter - Students will write a letter of introduction to the teacher explaining their learning preferences and a little about themselves
- Annotated identity article - Students will annotate an article on identity, noting any passages that help them further understand the concept of identity
- Mini-Lesson - Students will work in small groups to create a mini-lesson to teach the class on a portion of Edna St. Vincent Millay's "Renascent"
- Poetry Analysis Questions - Students will answer questions about two poems, analyzing them for theme and making connections to identity
- Identity Narrative Draft - The teacher will look over students' identity narrative drafts to see if they are meeting the standards
- Character Reflections - Students will write a reflection of their character role play, analyzing how well they portrayed the character
- Quotation Comparison Chart - Students will compare two texts using quotes as evidence
- Character Development Quotes - Students will choose three quotes from the text that can be used as evidence of character development
- Prediction of Viola's Struggles - Students will write a prediction about what struggles Viola might face in her life in America
- Personal Connections to Viola - Students will write about connections they can make between Viola's life and experiences in the Portland school system and their own
- Read Aloud Question Response - Students will write a brief response to the question "How does hearing a text out loud influence the meaning?"
- Analytical Essay Drafts - Students will turn in rough drafts of their analytical essay

List of Sequence of Lessons:

Day 1 - Review course syllabus including grading policies and classroom expectations, discuss what Maine literature is, and assign introduction letter formative.

Day 2 - Identity definitions discussion: dictionary, personal, collective from class. Assign "Self, Self Concept, and Identity" article (Pages 69-70, 73-78) modeling reading annotations for the class on first section

Day 3 - Beginning of work on the context of identity. Covering historical perspectives on identity: “My Lost Youth” by Henry Wadsworth Longfellow and “Renascence” by Edna St. Vincent Millay.

Day 4 - Students will teach a mini-lesson in pairs on identity in portions of “Renascence.” More identity in poetry: “Blueberry Boy” by Leo Connellan and “Exercise” by Lee Sharkey.

Day 5 - Assign Identity Narrative Summative. Review what a narrative is and what components make a good narrative. Have students brainstorm ideas for their narrative.

Day 6 - Distribute *Beans of Egypt, Maine*, play episode of Carolyn Chute on PBS’s “A Good Read”, and time to work on identity narrative

Day 7 - *Beans* questions group and class activity

Day 8 - *Beans* Summative 1 and peer editing sessions for identity narrative.

Day 9 - Identity Narrative due. Students will take on the role of characters and in groups act out how they would react in a certain situation.

Day 10 - Read aloud of excerpt of *One Man’s Meat* and discussion on identity in nonfiction.

Day 11 - *Beans* character discussion, casting the movie activity, and watching a clip of the movie on YouTube.

Day 12 - *Beans* Summative 2 and a discussion about identity arguing for a yes or no answer.

Day 13 - Themes of *Beans* as life lessons that can be learned from Chute’s work.

Day 14 - *Beans* Summative 3 for most of the class and distribute *The Good Braider*.

Day 15 - Discuss the context of *The Good Braider* and watch “NH Authors” from PBS on Terry Farish.

Day 16 - Students will research the South Sudanese community in Portland and then make predictions about what struggles the main character Viola will face when she reaches Maine.

Day 17 - *Braider* Summative 1, introduce Analytical Paper guidelines, and review of the structure of a good essay.

Day 18 - Students create a list of characters and their traits and will connect Viola’s experiences in Portland High School with their own high school experiences.

Day 19 - The class will read aloud a section of the text and will discuss each section, keeping the focus on character development and the theme of identity.

Day 20 - *Braider* Summative 2

Day 21 - Analysis paper writing conferences with teacher, peer editing, and writing work day.

Day 22 - Identity analysis paper due. Students will complete activity stations about personal identity.

List of Tools of Inquiry Used Throughout the Unit:

Class Discussion	Product sharing	Activity stations
Small group discussion	Using technology	Modeling
Inquiry based research	Peer editing	Visual media

Pair and share
Writing conferences
Read alouds

Quick writes
Self-reflections/evaluations
Question and response

Mini-lessons
Learn and teach

Text List:

The Beans of Egypt, Maine by Carolyn Chute

The Good Braider by Terry Farish

Excerpt *One Man's Meat* by E. B. White

“My Lost Youth” by Henry Wadsworth Longfellow

“Renescence” by Edna St. Vincent Millay

“Blueberry Boy” by Leo Connellan

“Exercise” by Lee Sharkey

List of Websites and Resources:

Identity Article: Pages 69-70 and 73-78: https://dornsife.usc.edu/assets/sites/782/docs/handbook_of_self_and_identity_-_second_edition_-_ch._4_pp._69-104_38_pages.pdf

(Oyserman, Daphna, Kristen Elmore, and George Smith. "Self, Self-Concept and Identity." Handbook of Self and Identity. 2nd ed. New York: The Guilford Press, 2012. 69-78.)

Video “Tales of Passion”: https://www.ted.com/talks/isabel_allende_tells_tales_of_passion

PBS “A Good Read” with Carolyn Chute: <http://www.pbs.org/video/a-good-read-carolyn-chute/>

PBS’s “NH Authors” on Terry Farish: <http://www.pbs.org/video/nh-authors-terry-farish/>

Unit 2: The Influence of Identity

Brief Summary of Unit:

Students will take a deeper look at the way that identity impacts characters in the novel *The Weir* and further prove their understanding of the applications of the theme by explaining how it pertains to nonfiction texts. This unit will focus on identity as a theme and will ask students to make connections to their own experiences. Students will also engage in a research project on a Maine author, practicing their researching and analytical skills while looking at both sources about their author and the work of the author itself. Key question: How does does a sense of identity shape the way a person interacts with their surroundings?

Overall Learning Targets with Links to Standards:

- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis. (Research Process F-1)
- Is skilled at using a balance of sources to find reliable information that helps develop and/

or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text. (Research Process F)

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)
- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose. (Rhetorical Modes ALT)
- Is skilled at using specific, relevant evidence to support a focus/thesis. (Opinion/Argument H)
- Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas. (Opinion/Argument ALT)
- Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view. (Opinion/Argument G)
- Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing. (Opinion/Argument J)
- Is skilled at explaining how evidence connects to the focus/thesis. (Opinion/Argument I)

Description of Unit Assessment:

- Summatives on *The Weir*: Students will take 2 summative assessments on *The Weir*, one requiring students to identify themes in the text by choosing quotes and the other requiring students to analyze passages from the text focusing on the theme of identity and connecting it to their own experiences.
- Summative on *Wednesday's Child*: Students will take a summative that requires them to predict how the author's identity might lead them to react in certain situations.
- Summative on *When We Were the Kennedys*: Students will take a summative assessment analyzing quotes from the text and how the identity of the author is revealed in those passages.
- *The Weir* Analysis Paper: Students will write a 2-3 page paper analyzing how Ruth Moore examines the theme of identity through her choices in writing *The Weir*.
- Maine author research project: Students will pick a Maine author, research their life and read and analyze excerpts of their work. Their final product will be a presentation with a visual to be given in front of their classmates and a 2-3 page written research paper.

Description of Formative Assessments:

- Quote analysis - Students will pick a passage from the text and analyze it for point of view and identity
- Making connections - Students will write a brief explanation of the connections in themes between their personal life, history, other texts, etc. and the short story they have read in class
- Maine author project proposal - a one paragraph proposal of what the project will cover include who the author is, a brief explanation of why they chose that author, and a description of what they will make for a visual and why that suits the author
- Comparison chart - Students will make a short organizational chart connecting facts gained from the history video and pieces of the text that describe Robbins' life
- 1930's personal letter - Students will write a personal letter taking on the role of someone from 1930's Maine
- Self-reflection and evaluation - Students will submit a self-reflection and evaluation on their Socratic seminar discussion
- Detailed answer - Students will write a detailed answer to a question posed in class, complete with evidence taken from the book

List of Sequence of Lessons:

Day 1 - Class discussion about point of view and identity and *When We Were the Kennedys* reading and analysis discussion.

Day 2 - Monica Wood's talk about *When We Were the Kennedys* at Bates and looking at the text to analyze the identity and point of view of the author.

Day 3 - *When We Were the Kennedys* summative and the Maine Show podcast.

Day 4 - Introduce Maine author project and have students do initial research on the list of authors given to them.

Day 5 - "What Magical Realism Would Be" read aloud and discussion of the narrator's identity.

Day 6 - Around the room activity analyzing quotes that students have chosen from "What Magical Realism Would Be."

Day 7 - Author project proposal due and project research day.

Day 8 - *Wednesday's Child* in-class reading and annotation.

Day 9 - The history of Franco-Americans in Brunswick and the connections to Rhea Cote Robbins' experiences.

Day 10 - *Wednesday's Child* summative and class time to read for their author project.

Day 11 - *The Weir* distribution and reading of "Homesick for that Place: Ruth Moore Writes About Maine" by Jennifer Pixley.

Day 12 - First impressions of *The Weir* class discussion and activity on identity in the text.

Day 13 - Ruth Moore's Maine: photos, music and art of that time period.

- Day 14 - Socratic Seminar based discussion and *The Weir* analysis paper assigned.
- Day 15 - *The Weir* summative 1 where students will provide quotes from the text as evidence to support themes.
- Day 16 - Group circle discussions on *The Weir*
- Day 17 - Rotating circles pair discussions on *The Weir*
- Day 18 - *The Weir* read aloud and class discussion of the text
- Day 19 - *The Weir* summative 2, workshop day for analysis paper with peer editing circles
- Day 20 - *The Weir* analysis paper due and hot seat activity.
- Day 21 - Author project work day
- Day 22 - Author project work day
- Day 23 - Author project presentations
- Day 24 - Author project presentations

List of Tools of Inquiry Used Throughout the Unit:

Class Discussion	Product sharing	Work days
Small group discussion	Using technology	Modeling
Inquiry based research	Peer editing	Visual media
Pair and share	Quick writes	Mini-lessons
Writing conferences	Self-reflections/evaluations	Audio media
Read alouds	Question and response	Role playing
Around the room responses	Socratic seminar discussions	

Text List:

The Weir by Ruth Moore

Excerpts from *When We Were the Kennedys* by Monica Wood

Excerpts from *Wednesday's Child* by Rhea Cote Robbins

“What Magical Realism Would Be” from *The State We're In* by Ann Beattie

List of Websites and Resources:

“Homesick for that Place: Ruth Moore Writes About Maine” by Jennifer Pixley

Monica Wood at Bates: https://www.youtube.com/watch?v=_r9owt8gAPA

The Maine Show Episode 087: <http://maineshowpodcast.com>

“The Cabot Mill and Brunswick, Maine”: https://www.youtube.com/watch?v=_2wj5yhK7sY&t=1286s

Unit 3: Maine Sense of Place Beyond Physical Locations

Brief Summary of Unit:

Sense of place ties into identity, but can be considered as its own separate concept. The purpose of this unit is to help students understand the concept of sense of place. Students will be asked to examine the sense of place presented by authors of both fiction and nonfiction texts. They will also consider various literary devices to determine how an author crafts a sense of place including characterization, tone and mood, plot development, and theme. The genres of digital writing will be discussed and students will produce their own pieces of digital writing in connection with what they have read. Key question: What is sense of place?

Overall Learning Targets with Links to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)
- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)
- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)
- Is skilled at using specific, relevant evidence to support a focus/thesis. (Opinion/Argument H)
- Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas. (Opinion/Argument ALT)
- Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view. (Opinion/Argument G)
- Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing. (Opinion/Argument J)

- Is skilled at explaining how evidence connects to the focus/thesis. (Opinion/Argument I)

Description of Unit Assessments:

- Summative on *The Maine Woods*: Students will complete short answer text analysis questions and be asked to analyze how Thoreau reveals his sense of place.
- Summative on “Rita Hayworth and Shawshank Redemption”: Students will compare and contrast Red’s sense of place and Andy’s sense of place, providing at least two pieces of evidence for each and explaining their reasoning.
- Summative on *The Hungry Ocean*: Students will answer content questions and short text analysis questions about the development of characters and sense of place.
- Analytical essay on *The Country of the Pointed Firs*: Students will write a 2-3 page essay on the question “How does Sarah Orne Jewett show sense of place through her characters?”
- Digital writing project: Students will create a digital writing project (a blog, podcast, website, online article, etc) that explains to their audience an event from *Empire Falls* from the perspective of one of its characters.

Description of Formative Assessments:

- Sense of place concept summary - Students will write at least one solid paragraph (6-8 sentences) explaining sense of place in their own words and providing real life examples of sense of place
- Historical context fact sheet - Students will create a brief historical context fact sheet that other teens could use to gain context before reading *The Country of the Pointed Firs*
- Text discussion comparison chart - Students will summarize the results of the two discussions in a brief comparison chart of Thoreau’s text and what they have read of Jewett’s book so far
- Argument for sense of place - Students will write a brief piece arguing for either the text or “Swords: Life on the Line” to portray sense of place
- Pulitzer Prize research notes - The teacher will collect students’ research notes on the Pulitzer Prize including who it is awarded to and why
- Book vs. movie prediction - Students will write a brief paragraph predicting the similarities and differences between the book and the movie version of *Empire Falls*
- Director’s critique - Students will write a critique of the director’s choices in the movie
- Digital writing project proposals - Students will write a project proposal that describes how they plan to fulfill the requirements of the project including what form it will take
- Casting director analysis - Students will write a short piece analyzing the casting director’s choices of actors for characters

- “Shawshank Redemption” movie vs text - A formative writing piece in which students will compare and contrast sense of place in the text and the movie versions of “Shawshank Redemption.”

List of Sequence of Lessons:

Day 1 - Sense of place visual activity - drawing your “place,” video on sense of place (Dana Gioia “Sense of Place” TEDx), and class discussion of sense of place.

Day 2 - Discussion of sense of place articles

Day 3 - Distribution of *The Country of the Pointed Firs* and the historical context of that book through a fact sheet formative.

Day 4 - Discussion of Mary Ellen Chase’s “Sarah Orne Jewett and Her Coast of Maine” and first section of the book.

Day 5 - Distribution of *The Country of the Pointed Firs* essay assignment sheet and comparison of Thoreau and Jewett, discussion of different senses of place.

Day 6 - *The Maine Woods* summative, “Small Towns Are Passing” by Wesley McNair in class reading and analysis

Day 7 - Watch the PBS episode of “A Good Read” with Linda Greenlaw, Season 3: episode 1 of “Swords: Life on the Line,” and a class discussion of how all these add to *The Hungry Ocean*.

Day 8 *The Hungry Ocean* summative and class time to work on analytical essay draft.

Day 9 - Self-editing activity for essay

Day 10 - *The Country of the Pointed Firs* Essay due. *Empire Falls* books distributed and listening to NPR interview of Richard Russo

Day 11 - Pulitzer prize research: what what Richard Russo’s impact on literature?

Day 12 - Watch “Empire Falls” mini-series part 1 and formative predicting the differences between the movie and the book

Day 13 - Quote trivia game

Day 14 - Small group role play activity with scenarios provided by the teacher

Day 15 - Watch “Empire Falls” mini-series part 2 and formative critiquing the director’s choices in the movie

Day 16 - Read aloud *Empire Falls* pages 267-306 and class discussion

Day 17 - Digital writing project introduced, examples shown and explained. Criteria discussed for different project choices.

Day 18 - Digital writing project proposals due through a mini conference with the teacher. Class time will be devoted to a work day for students to keep working on their projects.

Day 19 - Watch beginning of “Shawshank Redemption” movie, formative analyzing the casting director’s choices for characters

Day 20 - “Rita Hayworth and Shawshank Redemption” summative

Day 21 - Finish watching “Shawshank Redemption”, formative comparing movie to the written work.

Day 22 - Digital writing projects due, small group sharing of finished products through rotations.

List of Tools of Inquiry Used Throughout the Unit:

Class Discussion	Product sharing	Visualization
Small group discussion	Using technology	Modeling
Inquiry based research	Peer editing	Visual media
Pair and share	Quick writes	Mini-lessons
Writing conferences	Self editing	Role playing
Read alouds	Question and response	Making predictions

Text List:

The Country of Pointed Firs by Sarah Orne Jewett

Empire Falls by Richard Russo

Excerpt *The Hungry Ocean* by Linda Greenlaw

Excerpt *The Maine Woods* by Henry David Thoreau

“Small Towns are Passing” by Wesley McNair

“Rita Hayworth and Shawshank Redemption” by Stephen King

List of Websites and Resources:

Dana Gioia “Sense of Place” TEDx: https://m.youtube.com/watch?v=k_LPbi_gqhl

“History + Resources = A Sense of Place” by Wendy Griswold

“Sense of Place Along a Scenic Byway in Maine” by Marilynne Mann

“Sarah Orne Jewett and Her Coast of Maine” by Mary Ellen Chase

NPR interview with Richard Russo:

<http://www.npr.org/2005/05/27/4669633/empire-falls-author-richard-russo>

Unit 4: Still a Struggle: Modern Sense of Place and Identity

Brief Summary of Unit:

The purpose of this unit it for students to connect the two themes they have explored throughout this course: identity and sense of place. Students will utilize all of their knowledge of literary devices to create their own pieces of writing that reflect identity and sense of place. They will also analyze the two novels in this unit, focusing on the literary devices and the themes. Key question: How does a person’s sense of place affect their identity?

Overall Learning Targets with Links to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)
- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)
- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)

Description of Unit Assessments:

- Summative on *Olive Kitteridge*: Students will answer content based questions and answer text analysis questions about character and plot development.
- Summative on *The Poacher's Son*: Students will choose quotes from the text that fit the themes of identity and sense of place and explain their choices. They will also identify two other themes present in the text and provide quotes for those as well.
- Text Journal: Students will choose a character from *Olive Kitteridge* and write three journal entries of no fewer than 500 words each from the perspective of that character. Plot details and details about the character will be required to complete this creative writing assignment.
- Addition to "The Glow of Copper": Students will write a 1-2 page addition to the story "The Glow of Copper" predicting what happens to the characters after the story ends.
- Personal Multigenre project: Students will create a multi-genre project with at least 15 different pieces that is focused on their own identity and sense of place. Students will choose a piece from their project to share with the class during the senior finals period.

Description of Formative Assessments:

- *Olive Kitteridge* reading logs - Students will complete reading logs in which they will keep track of character development, plot development, and write down important passages from the book.

- *Olive Kitteridge* summary - Students will write a summary of the book thus far, describing any relevant plot points and any major details that may influence the direction of the rest of the book
- Quote analysis - Students will write a short analysis of one of the quotes they wrote down for homework
- Maine Game Warden research notes - Students will take notes as they research Maine Game Wardens and what that career involves
- Five drafts of multigenre project - Students will create drafts of five pieces from different genres for their multigenre project
- *The Poacher's Son* connections - Students will write a short piece connecting themes in *The Poacher's Son* to themes they have discussed in history, pop culture, or other texts they have read

List of Sequence of Lessons:

Day 1 - Distribute copies of *Olive Kitteridge*, watch and discuss Elizabeth Strout video

Day 2 - Text journal introduction, rotating small groups discussion of the text

Day 3 - Character identity and progression discussion

Day 4 - “Olive Kitteridge” part 1 of miniseries

Day 5 - Class time to work on students’ text journals

Day 6 - Text journals due, class discussion on the text

Day 7 - “Olive Kitteridge” part 2 of miniseries

Day 8 - “Olive Kitteridge” part 3 of miniseries

Day 9 - *Olive Kitteridge* summative and discussion activity

Day 10 - “The Glow of Copper” class discussion and quote share. Introduce “The Glow of Copper” summative assignment.

Day 11 - Distribute *The Poacher's Son*, Maine Game Warden research on website

Day 12 - “Olive Kitteridge” part 4 of miniseries, alternate ending draft peer editing

Day 13 - “The Glow of Copper” summative due. Introduce multigenre project and provide examples.

Day 14 - Local author visit and discussion regarding the writing and publishing process and their connections to Maine, identity, and sense of place in their writing.

Day 15 - Watch “Haunted History” Season 2 Episode 7 on “Haunted Maine”

Day 16 - First drafts of at least five of the pieces of the multigenre are due (for a formative grade). Students will pair up and share their work with a partner for feedback and then swap partners as time allows to get other perspectives.

Day 17 - Discussion on the night's reading focusing on sense of place, identity and other themes in preparation for the next summative. Students may use the remainder of class time to work on their multigenre projects.

Day 18 - *The Poacher's Son* summative and then students have the remainder of class to work on their multigenre projects.

Day 19 - Work day for multigenre project where teacher is available for last minute writing conferences if needed.

Day 20 - Multigenre Project Presentations where students will pick one piece and present it to the class.

List of Tools of Inquiry Used Throughout the Unit:

Class Discussion	Product sharing	Visualization
Small group discussion	Using technology	Modeling
Inquiry based research	Peer editing	Visual media
Pair and share	Quick writes	Mini-lessons
Writing conferences	Question and response	Work days
Read alouds	Local author visit	

Text List:

The Poacher's Son by Paul Doiron

Olive Kitteridge by Elizabeth Strout

"The Glow of Copper" by Christopher Fahy

List of Websites and Resources:

Elizabeth Strout talk: <https://www.youtube.com/watch?v=djMFVXDo6a8>

Maine Game Warden website: www.maine.gov/ifw/warden-service/

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APPENDIX A

UNIT 1 LESSON PLANS

Introduction to Maine Literature

Lesson 1 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will be able to define Maine literature and describe its importance.
2. Students will be able to understand and recall the rules of the classroom and the grading policies of the teacher.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)

Guiding Question: What is Maine Literature and why is it important?

Assessment:

Informal: Assess the class as they have a discussion over what Maine literature is and as students contribute names of Maine authors that they know.

Formal: Students will take summative exams over texts written by Maine authors and will write an introduction letter for a formative grade.

Learning Tasks:

- Review classroom rules, grading policies, and major themes of the course as outlined in the classroom syllabus. Emphasize that as a senior level English class, there will be high expectations for turning in work on time and for the quality of work submitted.
- Opportunity for students to ask questions about the syllabus and classroom rules.
- Ask students to write down what they think Maine literature is and to list as many Maine authors as they can.
- Ask students to volunteer what they have written for the definition of Maine literature and record answers on the board.
- Class discussion about the overall definition of Maine literature by class consensus.
- Ask students to volunteer names from their list of Maine authors, writing the list on the board and discussing the list and how the course will cover authors that many students have probably never heard of before.
- Ask students to work on an introductory letter, writing directions on the board such as:

“Introduction Letter

Dear _____,

Questions to answer:

1. What made you want to take this class?
2. What are you hoping to learn?
3. What is your favorite thing to read?
4. What do you think will be your biggest challenge in this course?
5. Tell me a little about yourself: What are your hobbies? Your interests? What did you do this summer?”

Materials and Supplies:

Course syllabus and Classroom Policies Handout

Whiteboard and Markers

Paper and pencils/pens

Definitions of Identity

Lesson 2 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will create personal definitions of identity by analyzing definitions from various sources and drawing their own meaning from those definitions.
2. Students will describe examples that illustrate their definitions of identity.
3. Students will annotate an article describing identity in different forms and summarize the information gathered from that source.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)

Guiding Question: What is identity and why is it important?

Assessment:

Informal: Introduction letter can be assessed as a writing sample and the content of the letter itself can provide useful background information about what topics students are interested in and their various learning styles. Observation during class on identity definitions to see if each student can give examples of identity that support the definitions.

Formal: The introduction letter can be assessed for a habits of work and formative grade for the technical writing standard. Students will take summative exams over the theme of identity in various texts later in the unit.

Learning Tasks:

- Collect introductory letters
- Ask students to look up the dictionary definition of “identity” and try to rewrite it in their own words and in a way that makes sense to them.
- Have students share their definitions with one another in small groups or pairs, coming up with one unified definition and an example that helps illustrate their definition of identity.
- Each group or pair will share their definition and example with the class. As they present out, write what they have created on the board.
- Class discussion of what identity is according to the pair/group definitions and examples, working to create one overall definition to use as they discuss identity as a theme in Maine literature. The definition and examples the groups created can be put on the course website for students to access when they need it.
- Hand out paper copies of “Self, Self Concept, and Identity” and use an overhead projector or smart board to project the first section.
- Demonstrate annotating the text as it is read out loud to the class. It may help to model for students how to make connections by writing quick notes and trying to clarify understanding by writing questions in the margins.
- Direct students to read and annotate the remaining pages of the article, completing it for homework if needed.

Materials and Supplies

Dictionaries/Technology to look up definitions

Whiteboard and markers

Copies of Article Pages 69-70 and 73-78: https://dornsife.usc.edu/assets/sites/782/docs/handbook_of_self_and_identity_-_second_edition_-_ch._4_pp._69-104_38_pages.pdf

(Oyserman, Daphna, Kristen Elmore, and George Smith. "Self, Self-Concept and Identity." Handbook of Self and Identity. 2nd ed. New York: The Guilford Press, 2012. 69-78.)

Overhead Projector

Article on Clear Sheets for Projector

Paper and pencils

Identity in Poetry, Part 1

Lesson 3 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will be able to analyze the theme of identity in a sample of poems.
2. Students will be able to apply the concept of historical context to understanding poetry.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How is identity present as a theme in poetry?

Assessment:

Informal: Observation to determine whether or not students are understanding the theme of identity in the poems.

Formal: The annotated article could be assessed for a formative and habits of work grade.

Students will take summative exams over the theme of identity in various texts later in the unit.

Learning Tasks:

- Check students' annotated articles
- Discussion over the details gained from the previous night's reading on identity. Invite students to ask clarifying questions about the text, make observations, or to share passages of the text that they found the most influential.
- Passing out copies of the poems "My Lost Youth" by Henry Wadsworth Longfellow and "Renaissance" by Edna St. Vincent Millay
- Explain to students the historical context of the two poems, which could include the connection between the two poets and Maine or important events going on during the time period that the poems were written.
- Read "My Lost Youth" out loud as a class
- Discussion about the theme of identity in the poem. Ask students to make connections between the historical context and the passages from Longfellow's work and literary devices that help further the theme of identity.
- Pair up students and assign them a portion of Edna St. Vincent Millay's "Renaissance" to explain to the class. The pairs could focus on pointing out literary devices that show themes of the poem, including but not limited to identity, and/or making connections to the historical context of the poet and poem.

- Homework: prepare a mini-lesson of no more than 5 minutes to be taught next class.

Materials and Supplies:

Whiteboard and markers

Copies of the two poems

Paper and pencils

Copies of “My Lost Youth” by Henry Wadsworth Longfellow

Copies of “Renaissance” by Edna St. Vincent Millay

Identity in Poetry, Part 2

Lesson 4 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will analyze poems for historical context and the theme of identity.
2. Students will make connections between the sense of identity in the poems they are reading and their own experiences.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How is identity present as a theme in poetry?

Assessment:

Informal: Collect students’ written answers to the questions on the board about the poems “Blueberry Boy” by Leo Connellan and “Exercise” by Lee Sharkey to determine if further instruction is needed before expecting students to be able to analyze longer texts for theme and various literary devices.

Formal: The student’s work as a team in teaching the mini-lesson could be assessed for a formative and habits of work grade. Answers to questions about the poems could be a formative grade. Students will take summative exams over the theme of identity in various texts later in the unit.

Learning Tasks:

- Allow students time to meet with their partners and prepare to teach their mini-lessons

- Students will present their mini-lessons to the class, with the teacher helping as needed to keep the flow going and to ensure that the class has an overall understanding of the themes presented in the poem.
- Pass out copies of “Blueberry Boy” by Leo Connellan and “Exercise” by Lee Sharkey.
- Ask students to answer the following questions individually using each of the poems.
 1. Give a passage of the poem that shows identity.
 2. Why does that passage show identity?
 3. What affect does the historical context have on the poem?
 4. What connection can you make between the poem and your own experiences or something else we have read?
- Collect answers to poetry questions

Materials and Supplies:

Copies of the two poems

Paper and pencils

Whiteboard and markers

Copies of “Blueberry Boy” by Leo Connellan

Copies of “Exercise” by Lee Sharkey

Identity Narrative Preparation

Lesson 5 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will understand the definition of a narrative and the various components that comprise one.
2. Students will create a list of possibilities for their personal identity narrative.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)

Guiding Question: What makes a good personal narrative?

Assessment:

Informal: Observe students during the discussion and check in with them while they are brainstorming ideas for their identity narratives to determine whether they are ready to move on to writing.

Formal: Students will write a personal narrative focusing on the theme of identity for a summative grade.

Learning Tasks:

- Play for students “Tales of Passion”, and ask them to think about the way that the speaker tells her story. What does she do to make her story appealing for her audience?
- Class discussion about the video and what made Allende’s story appealing as a viewer.
- Record characteristics of the stories on the board and talk about the characteristics of narratives.
- Ask the class how the woman’s narratives revealed something about identity. What can we tell about her identity from those stories?
- Connect the narratives Allende presented during her TED talk, to the narrative students will write revealing an aspect of their own personal identity.
- Hand out the Identity Narrative summative handout and review the requirements and Essential Learning Targets that will be assessed.
- Students will brainstorm ideas of events in their life that reveal aspects of their identity they could write about for their personal identity narrative. It may be helpful for them to jot down at least a few details for each idea to decide which they want to use.
- Homework: come prepared to spend part of class working on identity narratives.

Materials and Supplies:

Projector and Laptop

Video: “Tales of Passion”: https://www.ted.com/talks/isabel_allende_tells_tales_of_passion

Whiteboard and Markers

Identity Narrative Summative handouts

Paper and pencils

Identity in Longer Works

Lesson 6 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will analyze a video of an author interview for context about her writing.

2. Students will apply their knowledge of what makes a good narrative to create a personal narrative that reveals an aspect of their identity.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)

Guiding Question: How does an author’s sense of identity affect their writing?

Assessment:

Informal: Observe students during the class discussion and check in with as many students as possible about the start of their narrative.

Formal: The work that students do for their personal narrative will eventually be graded as part of the summative.

Learning Tasks:

- Distribute copies of *The Beans of Egypt, Maine*
- Read out loud the reviews on the back cover of the book and ask students to hypothesize what the book will be about based on those reviews.
- Play the PBS episode of “A Good Read” where Carolyn Chute is interviewed about her life and writing.
- Pause the video to ask students questions about what the interview reveals about Carolyn Chute’s identity.
- Discuss what the interview reveals about the text the students are about to read for homework.
- Students will be given time to work on their personal identity narrative with the goal to have at least two paragraphs completed by the end of class.
- Homework: Keep working on identity narrative, read the book pg. 3-20, and bring to class at least three questions that they have after the reading.

Materials and Supplies:

Copies of *The Beans of Egypt, Maine*

Whiteboard and markers

Projector and laptop

PBS “A Good Read” with Carolyn Chute: <http://www.pbs.org/video/a-good-read-carolyn-chute/>

Pencils and paper

***The Beans of Egypt, Maine* First Impressions**

Lesson 7 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will apply their knowledge of the text to answering questions about the characters and theme.
2. Students will apply their knowledge of what makes a good narrative to create a personal narrative that reveals an aspect of their identity.

Connection to Standards:

- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)
- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Understands how common language devices may contribute to tone and mood. (Use of Language E)

Guiding Question: How does identity play a role in novels?

Assessment:

Informal: Observe students during the class discussion and their small group work

Formal: The work that students do for their personal narrative will eventually be graded as part of the summative.

Learning Tasks:

- Ask students to each volunteer one question that they had while reading the book and to write their question on the whiteboard.
- Have the class pick ten questions, eliminating anything that seems to be too repetitive.
- Have the class break up into small groups of no more than three students to carry on their own discussions about the questions, answering as many as they can with as much detail as possible.
- Call on random groups to answer certain questions. Other groups may volunteer to add to that answer if they have more details to contribute.
- Homework: read the next section of the book pg. 23-68, study for a summative over the sections they have read so far, and finish a rough draft of their identity narrative

Materials and Supplies:

Pencils and paper

Whiteboard and Markers

Extra copies of *The Beans of Egypt, Maine*

Peer Editing and Identifying Identity

Lesson 8 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will apply their knowledge of tone and mood to analyze portions of text in a summative.
2. Students will write constructive feedback in response to the drafts that their peers have written for their personal identity narratives.

Connection to Standards:

- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)
- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Understands how common language devices may contribute to tone and mood. (Use of Language E)

Guiding Question: How does the theme of identity help develop a book's characters?

Assessment:

Informal: Observation of students as they take their summatives to determine who may need more help with the content and checking in with students during the peer editing sessions.

Formal: Identity narrative drafts could be assessed for a formative grade. Students will take a summative exam over the first two sections of *The Beans of Egypt, Maine* that will focus on content and analyzing passages for tone and mood.

Learning Tasks:

- Pass out the summative exams. If necessary, remind students to do their best to answer every question with as much detail as they can in the 30 minutes given.
- Describe to students the type of constructive feedback students should give to their peers, including providing feedback on their use of detail and literary devices to illustrate an aspect of

identity. Students could comment on aspects such as clarity or phrasing and make appropriate suggestions if they think something is missing or unnecessary to the narrative.

- After a certain period of time, tell students to switch, giving the draft to the next member of the group
- Homework: final drafts of identity narratives due next class and read pg. 71-100, focusing on how the author develops her characters.

Materials and Supplies:

Copies of *The Beans of Egypt, Maine* Summative 1

Paper and Pencils

Extra copies of the book

A Cast of Characters

Lesson 9 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will use their knowledge of characters to create scenes to act out in front of the class.
2. Students will reflect on their classmate's performances and analyze how characters contribute to plot development.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)

Guiding Question: How do characters reveal their identity?

Assessment:

Informal: Observe students in their groups planning and as they act out their character scenes

Formal: Collect reflections to see whether students are understanding character development and possibly assess them for a formative grade. Collect personal identity narratives to be assessed based on the writing standards involving narrative and technical writing.

Learning Tasks:

- Collect students' identity narratives

- Break students up into small groups
- Have each student choose a character from one hat and each group will choose a scenario from the other hat. (Page numbers on the character slips might be helpful)
- Students work individually developing their character from details written in the book.
- Whole group works together to create a brief scene where their characters react to a particular scenario.
- Groups will present their role plays to the class using props if available.
- After each presentation, ask the other students to comment positively on how the group portrayed the characters in that scenario based on evidence from the book.
- Ask students to take out paper and a pencil and write a reflection on the day's activity. They should write for the whole period of time (ten minutes, maybe) and focus on questions such as: "How does what I did today show character development?" and "What have I learned about how characters influence the plot?"
- Collect students reflections if assessing them as a formative
- Homework: Read *The Beans of Egypt, Maine* pages 100-130.

Materials and Supplies:

Hats/boxes to draw from

Slips of paper with characters

Slips of paper with real life scenarios

Props (old clothes, plates, toys, etc) - optional

Pencils and paper

Identity in Nonfiction

Lesson 10 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will analyze an excerpt of *One Man's Meat* for the theme of identity.
2. Students will compare and contrast the language devices used in Chute's and E.B. White's work to establish tone and mood.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how common language devices may contribute to tone and mood. (Use of Language E)

Guiding Question: How is finding the theme of identity in nonfiction different?

Assessment:

Informal: Listen to responses during discussions to determine student's comfort levels with analyzing text for evidence of a specific theme, tone, and mood.

Formal: Collect student's comparison charts to assess their ability to choose evidence as a formative grade. Students will take a summative exam on *The Beans of Egypt, Maine* focusing on character development in a few class periods.

Learning Tasks:

- Hand out copies of the excerpt from *One Man's Meat*
- Explain to students who E. B. White was and ask students why they think he might be included in this course.
- Read out loud the excerpt from E. B. White
- Pause after certain sections and ask students to identify tone and mood, or to have students point out pieces that could be used as evidence for the theme of identity. Depending on the makeup of the class, she may have students read portions of the text as well, stopping them when she would like to initiate some discussion over the text.
- Put students in pairs and have them create a comparison chart for *The Beans of Egypt, Maine* and *One Man's Meat* with a quote from each text for each of the following: theme, tone, and mood.
- Homework: read pages 131-165 and find 3 quotes that show character development

Materials and Supplies:

Copies of excerpts of *One Man's Meat*

Pencils and paper

Extra copies of *The Beans of Egypt, Maine*

The Book Versus the Movie

Lesson 11 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will analyze the literary devices used in the book that contribute to plot and character development.
2. Students will create a movie cast for a theoretical movie based on character details gained from the book.
3. Students will compare and contrast the book *The Beans of Egypt, Maine* with a clip of the movie of the same name.

Connection to Standards:

- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)
- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: How are characters developed differently or similarly in different mediums?

Assessment:

Informal: Observe students during the class discussion over the movie and during their pair conversations about casting the movie.

Formal: Check the student's quotes for a formative grade. Students will take a summative over character development in *The Beans of Egypt, Maine* in the next class.

Learning Tasks:

- Walk around the room checking students' quotes on character development
- Have students pick a character quote, write it down on a notecard, and pass it to the front of the class
- Shuffle and redistribute them, one for each student (a few cards made ahead of time may be needed in case students do not bring one).
- Students will read their new quotes and analyze them for the purpose of looking at character development.
- Ask students to volunteer quotes that they think are particularly good evidence of character development and to explain why. Classmates can contribute to the conversation as they would like.
- Direct students to take out a piece of paper and create a list of an essential cast of characters from the book as if they were trying to make a movie as true to the book as possible.
- Have students choose celebrities to portray the characters in a theoretical movie and be prepared to defend their celebrity choices as they play this role of casting director.
- Students get into pairs or small groups and share and compare their two lists, explaining their choices to each other.
- Discussion about how students made their decisions about who to cast as the characters.
Possible focus questions: How is a movie different from a book? What does that mean in terms of casting characters for the movie?

- Show students a short clip from the movie “The Beans of Egypt, Maine” and ask them to talk about the choices that the casting director of the movie made versus their own choices.
- Homework: read pages 169-200 and be prepared for a summative next class over character development in pages 71-165.

Materials and Supplies:

Whiteboard and markers

Notecards (a few made up with quotes in case someone forgot theirs or was absent)

Projector and laptop

Clip of “The Beans of Egypt, Maine” movie

Beans Divided Questions

Lesson 12 of 22, 80 minutes

Goals- Content and Cognitive:

1. Students will analyze passages from the book for evidence of character development.
2. Students will argue in support of their opinion on an answer to a yes or no question about either identity or the book.

Connection to Standards:

- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)
- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how themes develop in a text and/or artistic media. (Theme E)

Guiding Question: How much of our identity can we consciously create?

Assessment:

Informal: Observe students as they take their exam and during the taking sides activity for any signs of confusion about analyzing a text or theme.

Formal: Students will take a summative exam covering character development in *The Beans of Egypt, Maine* that requires them to analyze how literary devices help to further character development in the book.

Learning Tasks:

- Pass out the summative exam and let students know that they will have 40 minutes to complete the exam.

- Hang up two signs on either side of the room, one with the word “yes” and the other with the word “no.”
- Tell students you are going to ask them yes or no questions. There are no right or wrong answers to these questions, only answers based on the student’s opinions. Questions will focus on the topic of identity, such as “Can you change your identity?” or “Can identity cause a person to commit a crime?”
- After each question, students should move to stand on the side of the room that corresponds with their answer.
- Randomly call on a few students from both sides to explain their position. After each side has been explained, students are given the opportunity to switch sides if they so choose.
- Homework: read pages 201-238.

Materials and Supplies:

Copies of *Beans* Summative 2

“Yes” and “No” signs

What Did We Learn From the Beans?

Lesson 13 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will identify themes of the text by creating a list of “life lessons” that can be taken from *The Beans of Egypt, Maine*.
2. Students will make connections between themes of the text and current events by using a theme to provide a solution to a current problem in Maine.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)

Guiding Question: How is identity important in living our everyday lives?

Assessment:

Informal: Observe students during the class and small group discussions to determine whether students are able to determine theme from a passage of the book.

Formal: Students will take an open book summative requiring students to find and analyze quotes that have to do with themes in the book.

Learning Tasks:

- Ask students to do a quick write on their thoughts on the end of *The Beans of Egypt, Maine* writing for the whole ten minutes to get their thoughts flowing for the class discussion.
- Have students will brainstorm a list of life lessons that can be learned from the book.
- Ask each student to give one life lesson out loud to the class, writing each contribution to the board, adding to those already on the board when appropriate. have students put their heads down on their desk for a blind vote.
- Read each life lesson out loud and have students put their heads down on their desk for a blind vote to vote for which lesson has the most evidence to support it in the book. The top three life lessons will be the focus of the next activity.
- Discuss the current issues are facing the country, and more specifically, Maine, writing a list on the board.
- Make connections between those issues and the life lessons drawn from the book, asking students to provide paraphrased evidence from the book. Possible focus question: How are the themes present in the book also present in real life?
- Homework: Prepare for an open book summative over theme (Might suggest using sticky notes to mark certain sections in preparation for finding quotes during the summative)

Materials and Supplies:

Whiteboard and markers

Pencils and paper

Themes Through Passages

Lesson 14 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will identify themes of the book *The Beans of Egypt, Maine*.
2. Students will support their arguments with direct quotes from the text and explain their evidence.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How is identity used as a theme?

Assessment:

Informal: Observe students as they take their exam

Formal: Assess student's answers on the summative to determine whether they have demonstrated meeting the standards for theme.

Learning Tasks:

- Pass out the summative and instruct students to take out their books to use
- Collect the summative after an hour or so
- Distribute copies of *The Good Braider*
- Homework: read pages 1-33 for homework, focusing on plot development and the way that the author structures the text.

Materials and Supplies:

Sticky notes

Copies of *Beans* Summative 3

Extra copies of *The Beans of Egypt, Maine*

Copies of *The Good Braider* by Terry Farish

Far Away From Maine

Lesson 15 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will explore the background of *The Good Braider*, including the historical and cultural context and the background of the author.
2. Students make connections between the text they have read and the context they have learned in class.

Connection to Standards:

- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)
- Understands how themes develop in a text and/or artistic media. (Theme E)

Guiding Question: How does culture shape identity?

Assessment:

Informal: Observe students during the classroom discussion, possibly looking for students to participate in the discussion and contribute details that they have read in the book for connections to context.

Formal: Students will take a summative exam over the plot and style of the book in an upcoming class block.

Learning Tasks:

- Ask students to take out their books and to turn a share with a partner one thing that they found interesting about the previous night's reading.
- Give students a brief presentation on the background of the conflict in the Sudan. This should include where in Africa the country is (showing students on a map to help them visualize the long trip to Maine) and cultural practices of South Sudan.
- Possible skills activity: have students calculate how many miles separate the South Sudan from Maine by using the scale on the map and a yard stick.
- Show the episode of PBS's "NH Authors" on Terry Farish, asking students to pay attention to any sort of context that might help them understand her choices in the book *The Good Braider*.
- Discuss what connections can be made to the text they read for homework, the author's background, and the cultural and historical background of the South Sudan.
- Homework: Read *The Good Braider* pages 34-65.

Materials and Supplies:

Whiteboard and markers

World Map (with North and South Sudan)

Laptop and projector

PBS's "NH Authors" on Terry Farish: <http://www.pbs.org/video/nh-authors-terry-farish/>

South Sudan to Maine

Lesson 16 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will research the South Sudanese community in Portland, Maine to gain a better understanding of the real life connections in the book.
2. Students will predict what struggles Viola might have transitioning from her life in the South Sudan to her life in Maine.

Connection to Standards:

- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)
- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)

Guiding Question: How does identity help in a challenging situation?

Assessment:

Informal: Listening to student's answers during class discussion and looking over students notes as they are researching the South Sudanese community in Portland.

Formal: Students will take a summative over plot development and style next class. Students' predictions of the struggles that Viola will face could be assessed as a formative.

Learning Tasks:

- Ask students to research the South Sudanese population in Portland, taking notes on what they find during their research. They should focus on the circumstances under which people immigrated, what challenges they face once here, and their contributions to Portland.
- Students will report out their findings, adding to their notes as their classmates contribute something they may not have found.
- Discuss the connections to the book that students see so far
- Have students write for ten minutes, providing a detailed prediction of what challenges Viola might face on arriving in Maine and trying to transition to life in America.
- Collect predictions if assessing as a formative
- Homework: read pages 66-89 for homework and prepare for a summative over pages 1-89

Materials and Supplies

Technology for students to do research (laptops, iPads, etc)

Pencils and Paper

Plot Development in Verse

Lesson 17 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will take a summative assessment analyzing plot development and medium choices in the text.
2. Students will review the structure for writing an analytical essay in preparation for their analytical essay assignment.

Connection to Standards:

- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text.
- Understands how literary devices help develop characters and contribute to plot development.
- Understands the advantages and disadvantages of using different mediums for a variety of audiences.

Guiding Question: How does the medium of a work affect plot development?

Assessment:

Informal: Observe students during the review of how to structure a good analytical essay to determine whether the class may need more support before writing their essay.

Formal: Students will be assessed on a summative covering the first sections of *The Good Braider*, focusing on plot development and the author’s choice of medium. In a future class, students will be required to write an analytical essay on the texts they have read using the analytical essay structure reviewed in class.

Learning Tasks:

- Hand out the summative exam, letting students know they have 40 minutes to take the test
- Collect the summative exams and pass out the analytical essay assignment sheet.
- Review the requirements and assignment details and then review the structure of a good analytical essay. Topics for review could include how to transition from one paragraph to another, connecting back to the thesis, strong conclusions, and how to properly cite sources in-text and in a works cited page.
- Homework: *The Good Braider* pages 93-122, paying particular attention to character development.

Materials and Supplies:

Copies of *The Good Braider* summative 1
 Copies of Analytical Essay assignment sheet
 Whiteboard and markers
 Pencil and papers

Maine Connections

Lesson 18 of 22, 80 minutes

Goals-Content and Cognitive:

1. Students will create a list of characters that Viola interacts with in Portland and analyze passages about them to determine their characteristics.
2. Students will compare and contrast their own experiences at school and Viola's descriptions of her school experiences.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: Does identity change when trying to acclimate to a new culture?

Assessment:

Informal: Listen to student's responses during the class discussion and observe their interactions with their partners during the pair work.

Formal: Student's in class writing on their connections to Viola's experiences in Portland can be collected for a formative grade. Students will take a summative over character development in *The Good Braider* in an upcoming class.

Learning Tasks:

- Break students into pairs or small groups and assign each pair a section of the text read the night before. Each pair should come up with a list of characters mentioned in their sections and quotes that show character development.
- Ask each pair to share the names of characters in their section.
- Write all of the characters mentioned on the board, and ask students to volunteer quotes from their sections that show that character's development.
- Have students write a comparison and contrast of Viola's experiences with high school and their own experiences. This can take the form of a list, written paragraphs, or an organized chart, and should provide concrete examples to support their own experiences of high school and quotes from the book to support Viola's experiences.
- Collect the comparisons if assessing as a formative assignment.
- Homework: read pages 123-153.

Materials and Supplies:

Paper and Pencils

Whiteboard and markers

Extra copies of *The Good Braider*

Read Aloud for Character Development

Lesson 19 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze text as it is read aloud, focusing on character development and literary devices the author uses.
2. Students will analyze the use of characters as a means to further a text's theme.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)

Guiding Question: How do you think hearing text out loud influences meaning?

Assessment:

Informal: Observe students during the classroom discussion

Formal: The writing about the read aloud could be collected for a formative grade. Next class students will take a summative exam on *The Good Braider* covering character development and literary devices the author chooses to develop characters.

Learning Tasks:

- Ask students to take out their books and turn to page 157.
- Ask if there are any questions about the reading and discuss them as a class
- Begin by reading a section out loud, then ask students to volunteer to read sections.
- Stop the reading at certain points to initiate discussion about the character's development and how the characters further the themes of the book.
- Continue the reading until pages 157-186 have been read
- Ask students to write a brief response to the question: "How does hearing a text out loud influence the meaning?" using evidence to support their opinion.
- Collect this writing if assessing for a formative grade.

- Homework: read pages 187-216, prepare for an open notes, open book summative on character development next class.

Materials and Supplies

Pencils and paper

Extra copies of *The Good Braider*

Character Development By Farish

Lesson 20 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze passages of *The Good Braider* for character development.
2. Students will use textual evidence to support their arguments about character's personalities and traits.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)

Guiding Question: How do characters develop in verse?

Assessment:

Informal: Observe students during the course of the class

Formal: Students will take a summative exam on *The Good Braider* asking them to provide quotes that could be used as evidence of character development and explain how those quotes show that development.

Learning Tasks:

- Students will take *The Good Braider* summative 2 as an open book and open note exam

Materials and Supplies

Copies of *The Good Braider* summative 2

Pencils and paper

Analytical Essays Writing Conferences

Lesson 21 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze their peer's writing for whether or not it meets the essay writing criteria.
2. Students will use feedback from their peers and teacher to edit their analytical essays.

Connection to Standards:

- Is skilled at structuring an argument that provides a claim and addresses counterclaims with relevant evidence using credible sources.
- Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing.
- Is skilled at explaining how evidence connects to the focus/thesis.
- Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view.
- Is skilled at using specific, relevant evidence to support a focus/thesis.
- Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

Guiding Question: How is identity present in everything we have studied?

Assessment:

Informal: Observe students as they work on their drafts and peer edit each other's papers.

Formal: Look over the analytical essay drafts during the writing conferences, which could be assessed for the writing standards as a formative assessment. Students will submit the final draft of the analytical essay as a summative next class.

Learning Tasks:

- Ask students to get their drafts out and break up into small groups of three or four.
- Write up a writing conferences schedule on the board, asking students to volunteer for slots and then placing students in the remaining slots.
- Have students write three questions for their peers to focus on when editing their paper. For example: "Have I connected each body paragraph back to the thesis?" or "What should I add in paragraph three to make it stronger?"

- As students work in small groups, call each up to read their papers and hold brief writing conferences with them (focusing on the questions the students wrote for their peer editors may help keep these conferences brief).
- Homework: final draft of their essay due next class.

Materials and Supplies:

Whiteboard and markers

Pencil and paper

Colored pens for peer edits

Personal Identity in Maine

Lesson 22 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze a variety of different media for the theme of identity.
2. Students will make connections between the media presented and their own personal sense of identity.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How is the theme of identity portrayed across various media?

Assessment:

Informal: Observe students as they progress through the stations

Formal: Students will be assessed on their ability to analyze works for theme in a later summative.

Learning Tasks:

- Direct students' attention to the various stations set up around the room.
- Introduce each station and describe what students should be discussing at each of the medium stations set up around the room. Stations could be set up with examples of the following media: poetry, video, comic, song, artwork, short essay, and 3D object, with media to suit the

makeup and interests of the class if possible. Each station is set up with a prompt that gets students thinking about how it reflects the theme of identity and making connections to their own identity.

- Break students up into small groups and have them rotate through all of the stations, calling out when students should switch stations.

Materials and Supplies:

Laptop for video

Music playing device with headphones

Copies of texts, comic, and artwork

Prompt for each station

**APPENDIX B
UNIT 1 HANDOUTS AND SUMMATIVES**

Maine Literature Syllabus

Teacher’s website:

Email:

Overview: This course may be taken either as a year-long English course or a semester-long elective course. In either format the curriculum will include a research essay component. For the purpose of this class, the research essay will be focused on a Maine author and using research to help analyze the context of the author’s work. Throughout the course students will be asked to identify key literary elements such as plot, theme, tone and mood and will be asked to analyze authors’ choices about syntax, setting, and characterization. Although the course will be focused on reading Maine literature, there will also be numerous assessments on students’ writing skills. These come in the form of creative writing assignments including digital writing assignments, character journal entries, and writing alternate endings. Students will be asked to examine their own sense of place through creative writing as another large summative assessment for the course.

Essential Questions:

- What is identity?
- How does a sense of identity shape the way a person interacts with their surroundings?
- What is sense of place?
- How does a person’s sense of place affect their identity?

Texts:*The Beans of Egypt, Maine* by Carolyn Chute*The Good Braider* by Terry Farish*The Weir* by Ruth Moore*The Country of the Pointed Firs* by Sarah Orne Jewett*The Poacher's Son* by Paul Doiron*Olive Kitteridge* by Elizabeth Strout*Empire Falls* by Richard Russo

We will also be reading excerpts from several nonfiction titles and will read select poems and short stories over the course of the year.

Expectations:

Respect: Respect others, their belongings, and their opinions. Respect the rules of the classroom and take good care of the tools we use in the classroom.

Kindness: Be kind to others. Treat others the way that you would like to be treated.

Try your best: Put forth your best effort on your assignments. Take pride in what you have turned in. Do the best you can. Even if you are not sure or are struggling with a difficult concept, try your best and do not give up on the assignment. We all make mistakes and we all struggle with different things, but if you make an effort, it will show in your work.

Essential Learning Targets and Habits of Work

Standard Category	Essential Learning Target
Process of Research	Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis. (Research Process F-1)
Process of Research	Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text. (Research Process F)
Reading Comprehension and Interpretation	Understands how common language devices may contribute to tone and mood. (Use of Language E)

Reading Comprehension and Interpretation	Understands how themes develop in a text and/or artistic media. (Theme E)
Reading Comprehension and Interpretation	Understands that the author's ideas may be supported by opinion and/or evidence and can differentiate between the two. (Author's Point of View D)
Reading Comprehension and Interpretation	Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)
Reading Comprehension and Interpretation	Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
Reading Comprehension and Interpretation	Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)
Reading Comprehension and Interpretation	Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)
Reading Comprehension and Interpretation	Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose. (Rhetorical Modes ALT)
Reading Comprehension and Interpretation	Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)
Reading Comprehension and Interpretation	Understands the difference between sound/unsound reasoning and relevant/irrelevant evidence used to support an argument. (Author's Reasoning/POV ALT)
Types and Purposes of Writing	Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)

Types and Purposes of Writing	Is skilled at structuring an argument that provides a claim and addresses counterclaims with relevant evidence using credible sources. (Opinion/Argument F)
Types and Purposes of Writing	Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing. (Opinion/Argument J)
Types and Purposes of Writing	Is skilled at explaining how evidence connects to the focus/thesis. (Opinion/Argument I)
Types and Purposes of Writing	Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view. (Opinion/Argument G)
Types and Purposes of Writing	Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)
Types and Purposes of Writing	Is skilled at using specific, relevant evidence to support a focus/thesis. (Opinion/Argument H)
Types and Purposes of Writing	Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas. (Opinion/Argument ALT)

Habits of Work

Preparation for Learning: Student regularly completes assignments and is prepared for class with all the necessary materials.

Engagement with learning: Student uses time effectively, takes initiative, asks questions, and actively contributes to the class.

Interactions with peers and teachers: Student’s language and behavior is respectful of others and interacts regularly in a way that is contributing to a positive and productive learning environment for all.

Classroom Rules

Attendance: To be successful in this class you should be present in class on time and ready to

begin when the bell rings. You may leave class only for valid reasons and should try to miss as little class time as possible to stay on top of what we are learning.

Homework: Most of the homework in this class will consist of reading assignments. Make sure you write down the homework assignments each day from the whiteboard and complete those assignments to be prepared for the next class.

Make Up: If you miss a class it is your responsibility to communicate with the teacher to determine what you have missed and to gather any assignments you might need to complete. If you miss a day where we are taking a summative, you have two weeks to make up that summative or it will be graded M, for an incomplete assignment (a failing grade).

Revising: If an assignment you have handed in receives a low grade, you have a week from the day it is handed back to revise it and resubmit it with the original copy for the possibility of a better grade.

Technology: During class time all technology including cell phones, tablets, music devices and laptops should be stored out of sight unless you are told specifically that you may use them. If your use of technology becomes a distraction for you or your classmates the device will be taken and put on the teacher's desk until the end of class. Further disruptions may result in detentions or technology use restrictions.

Communication: If you need to get in contact with me the best time is to see me face to face during your class block with me or before or after school. If you cannot do that, then the next best way is to send me an email at the email address I have put on this syllabus.

I look forward to working with you all this year as we explore the exciting world of Maine literature!

Identity Narrative

ELT's assessed:

_____ Is skilled at establishing point of view and theme to engage the reader by telling a story.

_____ Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.

Narratives play an important role in helping a reader understand a character or author's identity. The actions a person takes, the way they talk, and the way they feel about certain things all give clues to their identity. Even a short narrative gives the reader a glimpse of who the character or author is as a person.

Your task as a writer is to write a narrative that reveals part of your identity. Try to pick a moment or an event in your life that you remember very well, something that had an impact. Use dialogue, details, and vivid descriptions to help the reader get a sense of who you are and what your personal identity is (or was, if you are writing about a moment in the distant past).

Remember: your task is to reveal a piece of your identity, so make sure you play a central role in your narrative!

Requirements:

Your narrative should:

- Have a clear point of view (yours)
- Focus on the theme of identity
- Have descriptive details
- Be typed in Times New Roman, size 12
- Be free from grammar errors (make sure you proofread!)
- Be 2-3 pages double spaced

Narrative Paper Due Date: _____

Name:
Class period:

The Beans of Egypt, Maine Summative 1

ELT's assessed:

_____ Understands how common language devices may contribute to tone and mood.
--

1. What upsets Earlene's grandmother when she comes to visit? Why?

2. "Out comes a big Bean, loose, very loose, like a dead cat. His arms and legs just go all over the ground. His green felt hat plops out in the dirt. About five beer bottles skid out, too, roll and clink together." Page 10

What is the tone of this passage? Explain what leads you to think that.

3. What mood is conveyed in the following passage about Earlene's Uncle Loren?

“Uncle Loren don’t go to church. Gram says Uncle Loren ain’t accepted Jesus Christ as his Savior. Uncle Loren lives alone. We never visit him.” Page 15

4. What color is the cake the Bean kids give to Earlene? Where was she and why?

5. Who is Beal Bean’s mother? What is the mood when his aunt tells him:
“And, of course, you ain’t got no dad. You know how *that* goes. Like these babies here... You see... they ain’t got one. It happens now and then” (page 26)? What does she mean?

6. Why does Carolyn Chute choose to sometimes capitalize what Earlene says out loud? For example: “DADDY! WHEN WE GET THE TREE, WHERE WE GONNA PUT IT? USUALLY IT GOES WHERE HER CHAIR IS!” page 61. What tone does that convey?

7. Whose chair was Earlene talking about? How does she seem to feel about this person?

Name:
Class period:

The Beans of Egypt, Maine Summative 2

ELT's assessed:

<p>_____ Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>_____ Understands how literary devices help develop characters and contribute to plot development.</p>

1. “Rubie runs up behind her, puts both hands on her shoulders... feels to Marie like the two squeezing feet of a hawk readying to lift her, Marie, a mouse, away.” Page 82

How does Marie know Reuben? What does this quote tell you about their relationship and how do you know?

2. What does Marie tell Buzzy Atkinson? Why is her interaction with him important?

3. Beal Bean has grown into a young man. What has not changed about him?

4. What happened in the church parking lot between Earlene and Cole Deveau’s wife? What does the incident reveal about each woman?

5. “She is barefoot and wears a thin, worn-out housedress with print nearly the same hue as the green tomatoes. She arranges some of them on a card table on the shoulder of the road. She unfurls a stained blue-and-yellow beach umbrella to shade the tomatoes and other produce, then places her folding chair in the sun. She sits, picks up her sewing. She crosses her ankles. Her feet aren’t bony like the rest of her. They are staunch and silver-color, and the long toes handle the grass like deft fingers.”

What do those lines say about Roberta Bean’s character? Use details from the text above to support your answer.

6. Thinking about how the characters have developed, name one theme of this book. What evidence supports that theme?

Name:
Class period:

The Beans of Egypt, Maine Summative 3

ELT's assessed:

_____ Understands how themes develop in a text and/or artistic media.
_____ Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Directions: For each theme, pick two passages from the text (a few sentences or less) that are evidence for that theme. Then explain why the passages fit the theme.

1. Theme: Identity

Passage #1: _____

Passage #2: _____

Why do those passages fit the theme?

2. Theme: Family

Passage #1: _____

Passage #2: _____

Why do those passages fit the theme?

3. Theme (choose your own):

Passage #1: _____

Passage #2: _____

Why do those passages fit the theme?

Name:
Class period:

The Good Braider Summative 1

ELT's assessed:

_____ Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text.

_____ Understands how literary devices help develop characters and contribute to plot development.

_____ Understands the advantages and disadvantages of using different mediums for a variety of audiences.

1. "My legs shake, barely holding me. Water slops down my body.
But the soldier slings the rifle on his shoulder.
He is in no hurry with me.
I walk to the water tap every day." Page 17

What happened on Viola's trip to the water tap? Why is this significant?

2. Why does Viola's mother give her the elephant bone and tell her "No animal can kill the elephant"? Page 23. What is she preparing her daughter for?

3. Read the following passage:

"Then my muscles give way.

I kneel in the dirt.
My mother kneels, too.
My mother's arms and legs are strong around me,
and then we rise
as if we are one person." Page 50

What do you notice about the structure of this passage? Why do you think the author chose to write it this way? Think about her audience.

4. What happens on the way to Cairo?

5. Why is Viola working hard to learn English? Who gave her the book she carried with her?

6. Where is Viola going at the end of Part One? What events led up to her leaving?

Name:
Class period:

The Good Braider Summative 2

ELT's assessed:

_____ Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

_____ Understands how literary devices help develop characters and contribute to plot development.

Directions: Pick three characters from the text and describe their identity. Pick two quotes for each character that support your explanation from separate sections of the book (not one from one page and the other from the next page).

Character #1: _____

Quote #1 _____

Connect Quote #1 to identity:

Quote #2 _____

Connect Quote #2 to identity:

Character #2: _____

Quote #1 _____

Connect Quote #1 to identity:

Quote #2 _____

Connect Quote #2 to identity:

Character #3: _____

Quote #1 _____

Connect Quote #1 to identity:

Quote #2 _____

Connect Quote #2 to identity:

Identity Analysis Paper

ELT's assessed:

_____ Is skilled at structuring an argument that provides a claim and addresses counterclaims with relevant evidence using credible sources.

_____ Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing.

_____ Is skilled at explaining how evidence connects to the focus/thesis.

_____ Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view.

_____ Is skilled at using specific, relevant evidence to support a focus/thesis.

_____ Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas.

_____ Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

Over the course of this unit, we have read several texts and discussed how living in Maine has an impact on identity. The places we live have a huge impact on our identity, whether we realize it or not. For this assignment, your task is to compare and contrast the different identities presented in the texts that we have read for this unit in a structured and well-written essay.

Prompt: How different aspects of identities shaped by living in the same place (Maine in this case)? Compare and contrast the identities of at least three different characters/narrators from the following texts:

The Beans of Egypt, Maine by Carolyn Chute

Excerpt of *One Man's Meat* by E. B. White

“Renaissance” by Edna St. Vincent Millay

“My Lost Youth” by Henry Wadsworth Longfellow

The Good Braider by Terry Farish

“Exercise” by Lee Sharkey

“Blueberry Boy” by Leo Connellan

Requirements:

Your essay must:

- Have a clear thesis statement that answers the prompt
- Have quotes or paraphrased pieces of text as evidence in each paragraph
- Have in-text citations and a works cited page
- Be typed in size 12, Times New Roman font
- Be 2-3 pages double spaced

Essay Due Date: _____

APPENDIX C UNIT 2 LESSON PLANS

Identity and Point of View

Lesson 1 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze quotes from the text for the author's point of view.
2. Students will analyze the text for themes, specifically the theme of identity, and make connections to the author's point of view.

Connection to Standards:

- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Understands how themes develop in a text and/or artistic media.

Guiding Question: How is an author's identity shown in nonfiction?

Assessment:

Informal: Listen to students during the class discussions

Formal: Students will take a summative exam over *When We Were the Kennedys* in a future class that will assess their ability to identify point of view and theme in the text.

Learning Tasks:

- As a class, discuss the difference between point of view and identity
- Pass out copies of the excerpt of *When We Were the Kennedys*
- Have students take turns reading pieces out loud.

- If needed the teacher, explain where Mexico, Maine is in the state and what the historical connection is between the Wood family and the Kennedys.
- Stop students at certain points to discuss what is happening in the text
- Homework: finish reading the sections from *When We Were the Kennedys*

Materials and Supplies:

Copies of excerpt from *When We Were the Kennedys* pages xiii-xvii, 1-20

Map of Maine

Whiteboard and markers

Pencils and Paper

Monica Woods' Point of View

Lesson 2 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will compare and contrast the concepts of point of view and identity.
2. Students will analyze passages from the text for point of view and identity.

Connection to Standards:

- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Understands how themes develop in a text and/or artistic media.

Guiding Question: Are identity and point of view interconnected?

Assessment:

Informal: Listen to students during the class discussions

Formal: Collect quotation analysis if desired to assess as a formative grade. Students will take a summative exam over *When We Were the Kennedys* next class that will assess their ability to identify point of view and theme in the text.

Learning Tasks:

- Review the takeaways from the previous day's discussion on identity and point of view and their interconnected nature.
- Play the video of Monica Wood's talk at Bates about *When We Were the Kennedys*.
- Discuss what the talk reveals about the author's identity and point of view. Could also discuss how this added information contributes to the meaning of the text.

- Model analysis by choosing a brief quotation from the text and explaining what it shows about the author’s point of view and identity
- Ask students to pick a passage from the text and analyze it for point of view and identity.
- Collect their analysis if using it for a formative grade.
- Homework: Prepare for summative over identity and point of view in *When We Were the Kennedys*

Materials and Supplies:

Whiteboard and markers

Pencils and paper

Copies of excerpt from *When We Were the Kennedys* pages xiii-xvii, 1-20

Laptop, speakers, and projector

Monica Wood at Bates: https://www.youtube.com/watch?v=_r9owt8gAPA

***When We Were the Kennedys* POV and Theme Assessment**

Lesson 3 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze passages from the text for the author’s point of view and provide specific evidence from the text to support their argument.
2. Students will analyze passages from the text for theme and support their analysis with textual evidence.

Connection to Standards:

- Understands an author’s point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Understands how themes develop in a text and/or artistic media.

Guiding Question: How does identity influence an author’s point of view?

Assessment:

Informal: Observe students while they are taking their summatives

Formal: Students will take a summative over passages from *When We Were the Kennedys*, analyzing for the author’s point of view and theme.

Learning Tasks:

- Pass out copies of the summative (suggested testing time: 40 minutes)
- Play for the students an episode of The Maine Show podcast, episode 087 with Maulian Dana Smith, a member of the Penobscot Nation.
- Discuss how this perspective adds to the bigger picture of the collective identity of the state of Maine. Maine is made up of many different people from various backgrounds. How is the identity of Maine more complex than stereotypes about the state would make it seem?
- Have students complete a brief reflection slip, asking them to write a few lines about the complexity of a “Maine identity.”

Materials and Supplies:

Pencils and paper

Copies of the *When We Were the Kennedys* summative

Laptop and speakers

The Maine Show Episode 087: <http://maineshowpodcast.com>

Exploring the Many Maine Authors

Lesson 4 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will research Maine authors and choose one to be the subject of a research paper.
2. Students will understand what a reliable source is and how to appropriately cite sources in a research paper.

Connection to Standards:

- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

Guiding Question: How does understanding the context of an author’s life contribute to understanding their work?

Assessment:

Informal: Observe students during discussion and lesson. Check in with students as they conduct research to determine their progress

Formal: At the end of the unit students will have to hand in various products for their research paper, some of which will be assessed for a summative grade.

Learning Tasks:

- Ask students to jot down a few ideas of genres or subjects they would be interested in reading for a research project.
- Hand out copies of the Maine Author Project summative sheet and go over the project details and requirements.
- Review what a reliable source is and show examples of what is and is not a reliable source on the projector.
- Review how to find scholarly articles using academic databases and show students a few advanced search tricks to help them in their search.
- Also review how to properly cite a source both in the text of the research essay (direct quote and paraphrasing) and in a works cited page.
- Give students the remainder of the class time to begin researching some of the authors on the list provided to them. Goal: to choose two or three authors as their top choices for their research paper.
- Compile a list of first choices for each student and help students can make a final choice (not repetitive of what other students have chosen).
- Homework: keep working on research project

Materials and Supplies:

Pencils and paper

Copies of the Maine Author Project summative sheet

Laptop and projector

Technology for students to do research (ie. laptops, iPads, etc)

Teenage POV in Maine Short Story

Lesson 5 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will identify themes in a short story, focusing on how the character's identity is revealed.
2. Students will makes connections between the text and their own personal experiences, other texts, and/or pop culture.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How do authors use themes in short stories?

Assessment:

Informal: Observe students during the read aloud and during the class discussion.

Formal: The brief explanation of the connections in themes can be collected as a formative.

Learning Tasks:

- Pass out copies of “What Magical Realism Would Be” and ask students to underline the first sentence. What do they notice about that sentence right away? What does this tell them about the text they are going to be reading in class?
- Reading the first paragraph out loud, then ask students to read.
- Stop the reading at certain points to initiate discussion about what is happening in the story.
- On the board, write down the various characters and themes that they come across in the reading and have students volunteer details about each character.
- Ask students to write a few paragraphs on the connections between themes in the short story they have read in class and events in their own life, the media, other texts, movies, etc. They should connect the themes in the short story to at least three of the categories, backing up their connections with details from both the text and the other subject they are connecting it to.
- Collect the writing if using for a formative grade.
- Pass out a notecard to each student.
- Homework: write a short passage from the text on the notecard. This passage could be something they find confusing, interesting, or revealing.

Materials and Supplies:

Copies of “What Magical Realism Would Be” by Ann Beattie

Pencils and Paper

Whiteboard and markers

Notecards

Around the Room Activity

Lesson 6 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze passages of a text for themes and connections to the outside world.
2. Students will analyze their classmate's arguments about a passage and come to their own conclusion about its meaning.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How can short passages contribute to a greater meaning?

Assessment:

Informal: Observe and participate in the “around the room” activity to read student’s answers.

Formal: Students will take a summative over identifying themes and specifically the theme of identity later on in the unit.

Learning Tasks:

- Ask students to take out the notecard they were supposed to write for homework, a piece of paper, and a pencil.
- Have students rearrange the desks to form one large circle (if not already in that configuration).
- Go around the room and give each student a number, which they will write on the paper and on the notecard.
- Collect all of these papers and redistribute them in a random order face down.
- Have students should take out their copies of the short story to use for context if needed.
- Give instructions: read the quote on the notecard and write one or two sentences on the piece of paper accompanying it. Their sentence could be about the theme, what they find interesting, what is confusing, a connection that can be made, or a comment on a literary device used.
- Every few minutes, say “swap” and they should finish what they were writing and pass both papers to the person on their left.
- Repeat process until cards have gone all the way around the room

- Have students meet in pairs or small groups and discuss what they have learned from what was written about their notecard. Possible focus question: how all of these different contributions help to create a greater sense of meaning for the passage?
- Homework: Maine author project proposal

Materials and Supplies:

Paper and pencils

Extra notecards

Extra copies of “What Magical Realism Would Be” by Ann Beattie

Author Project Proposal Day

Lesson 7 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will research the life of a Maine author to discover the context of their work.
2. Students will analyze sources for reliability and select sources that will provide evidence for their research paper.

Connection to Standards:

- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

Guiding Question: How can a biographical piece be used as a source for context?

Assessment:

Informal: Observe students as they research and check in with as many students as possible to gauge their progress

Formal: Collect students’ author project proposals and assess them as a formative grade. Students will show their research skills in the various products that they will create for their Maine author project summative.

Learning Tasks:

- Ask students to hand in their Maine author project proposals.

- Give students the majority of class to do research for their Maine author project. Goal: have at least three potential sources by the end of class.
- Check in with students about their progress.
- Homework: continue to do research for their project and choose a piece or pieces of the author's work to read outside of class.

Materials and Supplies:

Pencils and paper

Technology to research (laptops, iPads, etc)

Wednesday's Child: A Franco-American Perspective

Lesson 8 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze a long excerpt of text for the author's point of view and purpose.
2. Students will analyze a long excerpt of text for theme.

Connection to Standards:

- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Understands how themes develop in a text and/or artistic media. (Theme E)

Guiding Question: How is identity shaped by belonging to a cultural group?

Assessment:

Informal: Listen to students as they participate in the class discussion

Formal: In a later class, students will take a summative exam over point of view, purpose, and theme in *Wednesday's Child*.

Learning Tasks:

- Hand out copies of the excerpt from *Wednesday's Child*.
- Ask students to look at the quote on the first page and turn and talk to a partner about what they think the quote might mean. What does it indicate about the excerpt that follows?
- Ask students to report out what they think the quote might mean for the reading. What theme or themes are present in the quote? Will they be present in the text?
- Begin reading the text out loud and then ask students to read sections.
- Pause at certain sections to discuss the author's point of view, purpose, and themes.

- Have students read the text over again and annotate sections with notes about theme, point of view, and purpose. They could also circle or underline key details in the text that can be used as evidence to support an argument about those topics.

Materials and Supplies:

Pencils and paper

Excerpt from *Wednesday's Child*, pages 19-24

Franco-American History in Maine

Lesson 9 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will connect Franco-American history to the culture and point of view Robbins describes in the text.
2. Students will connect themes from the video with themes in the text.

Connection to Standards:

- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.
(Theme F)

Guiding Question: How does a knowledge of history contribute to understanding a cultural group?

Assessment:

Informal: Listen to students as they participate in the class discussion

Formal: The short organizational chart connecting facts from the video and pieces of the text could be collected for a formative grade. In the next class, students will take a summative exam over point of view, purpose, and theme in *Wednesday's Child*.

Learning Tasks:

- Ask students what they know about Franco-American history and write what they know on the whiteboard off to the side
- Project "The Cabot Mill and Brunswick, Maine," a video of a talk about the history of Maine's Franco-American people in that area.
- Ask students to take note of new or interesting information while they are watching

- Ask students to contribute any new facts they learned from the video and write these on the board.
- Review that the time period Robbins' grew up in is much later than the historical lecture covered, but that the history still has an impact today.
- Have students create an organizational chart of their choosing that connects the history they have discussed and the text. Focus: clearly explain or show how Robbins' point of view and sense of identity was influenced by being Franco-American, connecting back to the history of the group.
- Homework: Prepare for a summative over theme, point of view and purpose in *Wednesday's Child*. Make selections of texts to read for author project.

Materials and Supplies:

Whiteboard and Markers

Pencils and paper

Projector and laptop

Copies of the excerpt from *Wednesday's Child*, pages 19-24

“The Cabot Mill and Brunswick, Maine”: https://www.youtube.com/watch?v=_2wj5yhK7sY&t=1286s

Robbins' Point of View

Lesson 10 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze specific techniques used in excerpts from a text to reveal the author's point of view.
2. Students will predict how an author would act in a certain situation based on their knowledge or the author's point of view and purpose.

Connection to Standards:

- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.

Guiding Question: How does an author show their point of view?

Assessment:

Informal: Observe students as they are taking their summative and check in with students who have selected a text for their author project.

Formal: Students will take a summative exam requiring them to analyze quotes from *Wednesday's Child* to determine the author's point of view and purpose and apply it to making predictions.

Learning Tasks:

- Pass out *Wednesday's Child* summative (suggested testing time: 40 minutes)
- Collect the summatives
- Ask students to take out the texts they are planning to read for their author projects. If they have not chosen any yet, they should use class time to make their final selections.
- Check in with students who have selected a text for their author project to determine if it is the right length to suit the criteria.
- Ask students who have their texts to use the class time to read and annotate them
- Homework: continue to read and annotate texts for author project

Materials and Supplies:

Copies of *Wednesday's Child* summative

Technology to find texts (laptops, iPads, etc)

Pencils, paper, and sticky notes

“Homesick for That Place”

Lesson 11 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the theme of a nonfiction, biographical text.
2. Students will make connections between the text they read in class and what they have learned about the history and literature of Maine.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How does an author's life influence their work?

Assessment:

Informal: Observe students during the discussion

Formal: Students will take a summative and write an essay over *The Weir* making connections to the theme of identity in a future class.

Learning Tasks:

- Ask students to turn and talk with a few students around them about the question: “How does an author’s life influence their work?”
- Ask students to volunteer some of things that their group discussed when answering the question and provide examples from what they have previously read in class.
- Pass out copies of “Homesick for That Place: Ruth Moore Writes about Maine” by Jennifer Pixley.
- Read out loud from the text, pausing to make annotations and to discuss pieces of the text.
- Pass out copies of *The Weir* and ask students to spend the rest of class reading.
- Homework: read pages 3-33 of *The Weir* and come to class with three sticky notes with a big picture question about the text written on each (May need to provide sticky notes before they leave class).

Materials and Supplies:

Copies of “Homesick for that Place: Ruth Moore Writes About Maine” by Jennifer Pixley

Copies of *The Weir*

Pencils and paper

Sticky Notes

***The Weir* First Impressions Questions**

Lesson 12 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will examine the author’s descriptions of Maine and its people through the setting and characters.
2. Students will describe the identity of the characters introduced thus far in the book.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How does an author create a realistic identity for fictional characters?

Assessment:

Informal: Observe students during the small group discussions and the larger full class discussion to determine their grasp of the content of the book.

Formal: Students will take a summative and write an essay over *The Weir* making connections to the theme of identity in a future class.

Learning Tasks:

- Have students take out their sticky notes with questions about the first section of reading. If a student has not filled out their sticky notes, ask them to quickly jot down a few questions.
- Break up the class into groups of four or five. Each student should have their sticky notes in front of them.
- Directions: as a group, students should read the sticky notes and sort them into categories. For example, if someone had a question about a vocabulary word that might go with a question about the meaning of a phrase or expression. Once the notes are sorted into categories, students should go through and try to answer them by discussing it as a small group.
- Ask the groups to pick three or four good questions that they either struggled to answer as a group, or that they think would be good discussion for the class.
- Ask groups to report out their questions and discuss them as a class
- Homework: read pages 33-61.

Materials and Supplies:

Whiteboard and Markers

Sticky notes

Extra copies of *The Weir*

Ruth Moore's Maine

Lesson 13 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze different media from the 1930's to determine what life was like during that time period.
2. Students will write a letter in which they take on the role of a person from the 1930's in Maine.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How does pop culture influence identity?

Assessment:

Informal: Observe students during the small group discussions and the larger full class discussion to determine their grasp of the content of the book.

Formal: Students will write a personal letter taking on the role of someone from 1930's Maine that could be assessed as a formative. Students will take a summative and write an essay over *The Weir* making connections to the theme of identity in a future class.

Learning Tasks:

- Have students to discuss with a partner what they can remember about what was going on during the 1930's
- Using a projector, show students a variety of different media from the 1930's including music, photographs, art, and clips of movies.
- Discuss each of these pieces and the history of 1930's Maine, including the important issues in the state at that time.
- Ask students to pretend they are a person from 1930's Maine. Directions: write a personal letter to a friend or relative talking about what is going on in Maine at that time, referencing specifics from what the class has learned about Maine and the pop culture of that time period.
- Collect letters before the end of class if assessing for a formative grade.
- Review what a socratic seminar is and the assignment of leading a small group discussion using that format next class.
- Homework: read pages 62-101 and prepare for the socratic seminar style discussion by choosing an open-ended question about a theme in *The Weir*.

Materials and Supplies:

Laptop, projector, and speakers

Clips of music, movies, photos, art, etc from the 1930's

Pencils and paper

Whiteboard and markers

Socratic Seminar Discussion

Lesson 14 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will facilitate a discussion with a small group of their classmates over the previous night's reading.

2. Students will write self-reflection and self-evaluation over their Socratic seminar performance.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How does identity reflect history?

Assessment:

Informal: Observe students during their Socratic method discussions

Formal: Students could submit a self-reflection and evaluation on their Socratic seminar discussion for a formative grade. Students will take a summative next class and write an essay over *The Weir* making connections to the theme of identity in a future class.

Learning Tasks:

- Briefly review what a Socratic seminar is and model for students a quick example of how such a discussion works using a couple volunteers from the class and a general knowledge topic.
- Randomly group students into groups of four or five. Each student in the group should lead their group in discussion on identity and other themes in *The Weir* and try to make connections to other texts, events or experiences to support their arguments during the discussion.
- Ask students to write a paragraph or two self-reflection and self-evaluation on their performance in the Socratic seminar discussions. Directions: Students should review the discussion and write about what was done well, what needed improvement, and give themselves a grade of 1,2,3 or 4.
- Collect these reflections if using them as a formative assessment.
- Hand out copies of *The Weir* Analysis paper assignment sheet and review the requirements.
- Homework: read pages 101-138 and prepare for a summative next class over theme and making connections between *The Weir* and the outside world.

Materials and Supplies:

Pencils and paper

Copies of *The Weir* Analysis paper assignment sheet

***The Weir* Theme Summative**

Lesson 15 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will apply their knowledge of theme to identify themes in specific passages from *The Weir*.
2. Students will explain their choices of passages and support their arguments with specific details from the text.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How is theme expressed in details?

Assessment:

Informal: Observe students while they are taking their summatives

Formal: Students will take a summative requiring them to choose passages from *The Weir*, analyzing them for details that reveal the theme.

Learning Tasks:

- Pass out the summative. Students may use their books to find passages, but may not use any notes.
- Homework: read pages 138-174.

Materials and Supplies:

Copies of *The Weir* summative 1

Extra copies of *The Weir*

Paper and pencils

Group Circle Discussion Stations

Lesson 16 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will compare and contrast different characters in the book in a group discussion.
2. Students will make connections between the life of characters in the book and the life experiences of the author, events from history, and their own life experiences.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how

they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: What connects the 1930's experience to today?

Assessment:

Informal: Observe students during their small group discussions

Formal: Students will take a summative focusing on identifying theme in a later class and will also write an analytical paper on how identity is portrayed as a theme in the book.

Learning Tasks:

- Have students take out a piece of paper and make a list of as many details as they can remember from the section they read without looking in the book.
- Group students into groups of four or five.
- Ask all of the groups the same question. One member of each group should be the recorder and write down the details that the group comes up with to help support their answer to the question.
- After 5-10 minutes, ask that two of the members of each group stand up and move to another group. This process of giving a question, students answering it, and two students moving will repeat for a few more questions. Questions will be application questions, asking students to compare and contrast, make connections, or make predictions.
- Pose the same questions again to the whole class, asking for students to give details that their group came up with to support their answers.
- Write key points on the board that answer the questions she has posed to the class and ask students to write them down for their notes.
- Homework: read pages 174-208

Materials and Supplies:

Whiteboard and markers

Pencils and paper

Extra copies of *The Weir*

Rotating Circles Pair Discussions

Lesson 17 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will apply their knowledge of theme and identity to answer questions about the book.
2. Students will support their arguments with specific evidence from the book.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: When is identity present?

Assessment:

Informal: Observe students during their discussions

Formal: For a possible formative grade, students will answer a question posed in class with evidence taken from the book. In upcoming classes, students will take a summative exam and write an analytical essay to show proficiency in the standards on theme.

Learning Tasks:

- Students will pair up and talk about any major plot points or character development in the previous night's reading of the book.
- Arrange desks in two circles, one inner circle and one outer circle.
- Provide the students with a question and the pair facing each other has a discussion using evidence drawn from the text.
- After a short period of time, have students in one circle get up and move to the chair to their right. Repeat the process until the teacher has exhausted the list of questions.
- Have the students choose one of the questions from the rotating discussion activity. Ask them to answer that question with as much detail from the book as they can, paraphrasing evidence or providing a quotation from the book if possible.
- Collect answers if assessing for a formative grade.
- Homework: read pages 208-242 and work on a draft of the analytical essay due in next week.

Materials and Supplies:

Pencils and paper

Whiteboard and markers

Extra copies of *The Weir*

Read Aloud and Discussion

Lesson 18 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze text for themes and connect events in the book to the theme of identity.
2. Students will make comparisons between the text and their own life experiences in Maine.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How might the identity of the reader color what they read?

Assessment:

Informal: Observe students during their discussions

Formal: In upcoming classes, students will take a summative exam and write an analytical essay to show proficiency in the standards on theme.

Learning Tasks:

- Ask if students had any questions about last night's reading, discussing any answers and making clarifications if needed.
- Read aloud pages 243-274. Asking students to volunteer to read.
- Pause the read aloud periodically to discuss what is going on in the book with students.
- Homework: read pages 274-308, prepare for *The Weir* summative 2 over themes and connections to the real world or other texts, rough draft of the analytical essay due next class.

Materials and Supplies:

Pencils and paper

Extra copies of *The Weir*

Summative 2 and Peer Editing

Lesson 19 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze text for themes including the theme of identity.
2. Students will make connections between themes in the text and themes in other subjects.
3. Students will provide constructive feedback on their peers' writing.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How do specific details come together to reveal a theme?

Assessment:

Informal: Observe students while they are taking the summative exam

Formal: Students will take a summative over passages from *The Weir*, analyzing for theme and specifically the theme of identity.

Learning Tasks:

- Hand out *The Weir* Summative 2 (suggested testing time: 40 minutes)
- Collect all of the summative exams.
- Ask students to take out the rough drafts of their analytical essays.
- Break the class up into groups of four and have students read each other's rough drafts.
- Every 10-15 minutes prompt them to switch and pass the draft on to another person in the group for editing.
- Homework: read pages 309-342, final draft of the essay due next class.

Materials and Supplies:

Copies of *The Weir* summative 2

Pencils and paper

Colored pens for comments

Hot Seat Discussion

Lesson 20 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will apply their knowledge of the characters in the book to act out the answers to questions as characters would give them.
2. Students will connect the way that characters are depicted in the text with how that same character might be depicted in the current time period.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how to connect major themes in a text to the outside world and analyze how

they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How does a character's identity help us predict how he or she will react in certain situations?

Assessment:

Informal: Observe students during the hot seat activity

Formal: Students will turn in their analytical essay focusing on how Ruth Moore explores the theme of identity in *The Weir*.

Learning Tasks:

- Collect the student's final drafts of their analytical papers.
- Have students write down their favorite character from the book and jot down specific details about the character's sense of identity.
- Sit in the "hot seat". Choose a character and have students ask questions, modeling how to role play in that scenario.
- Ask student volunteers to role play as various characters from the book. Directions: in this activity someone will sit in a chair in the front of the room and act like a character from the book, answering questions posed to them by their classmates. Questions may be deep ("How do you feel about...?") or more lighthearted ("What is your favorite color?").
- Homework: work on Maine Author project, due in one week.

Materials and Supplies:

Pencils and paper

Chair for the "hot seat"

Author Project Work Day 1

Lesson 21 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will research the life of a Maine author to determine the context of their work.
2. Students will analyze their author's work for point of view, themes, etc to determine what effect their life experiences may have had on their writing.

Connection to Standards:

- Is skilled at using specific, relevant evidence to support a focus/thesis.
- Understands the difference between sound/unsound reasoning and relevant/irrelevant evidence used to support an argument.

- Understands that the author’s ideas may be supported by opinion and/or evidence and can differentiate between the two.
- Understands an author’s point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

Guiding Question: What evidence is there of identity in this author’s work?

Assessment:

Informal: Observe students as they work in class, checking in with as many as possible

Formal: The essay, visual, and presentation students create for their Maine author project will be assessed as a summative grade covering research, reading, and writing standards.

Learning Tasks:

- Ask students to take out any work they have been doing on their author projects including research notes, any annotated texts, and anything they may have done for their visual piece.
- Give students whole block to work on their projects. Goal: make progress on visuals or their essays.
- Availability for writing conferences might be helpful
- Homework: continue to work on Maine author project essays and visuals for next class.

Materials and Supplies:

Basic craft supplies: construction paper, scissors, glue sticks, markers, colored pencils, etc

Pencils and paper

Technology for students to type their papers (laptops, iPads, etc)

Author Project Work Day 2

Lesson 22 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will research the life of a Maine author to determine the context of their work.
2. Students will analyze their author’s work for point of view, themes, etc to determine what effect their life experiences may have had on their writing.

Connection to Standards:

- Is skilled at using specific, relevant evidence to support a focus/thesis.
- Understands the difference between sound/unsound reasoning and relevant/irrelevant evidence used to support an argument.
- Understands that the author's ideas may be supported by opinion and/or evidence and can differentiate between the two.
- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

Guiding Question: What evidence is there of identity in this author's work?

Assessment:

Informal: Observe students as they work in class

Formal: The essay, visual, and presentation students create for their Maine author project will be assessed as a summative grade covering research, reading, and writing standards.

Learning Tasks:

- Tell students to take out any work they have been doing on their author projects including research notes, any annotated texts, and anything they may have done for their visual piece.
- Ask students to sign up for presentation times (1st, 2nd, etc). (If students are not willing to volunteer, have them draw numbers from a hat)
- Give students the class block to work on their projects, writing conferences available should students need extra help revising their papers.
- Homework: Finish essays and visuals for next class, be prepared to present

Materials and Supplies:

Basic craft supplies: construction paper, scissor, glue sticks, markers, colored pencils, etc

Pencils and paper

Technology for students to type their papers (laptops, iPads, etc)

Numbers on paper for time slot drawing (if needed)

Author Project Presentations Day 1

Lesson 23 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will create a visual that portrays an aspect of a Maine author's life that has influenced them.
2. Students will explain the connections between context and the work of a Maine author to other students.

Connection to Standards:

- Is skilled at using specific, relevant evidence to support a focus/thesis.
- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis.

Guiding Question: How are context and identity related?

Assessment:

Informal: Observe students as they present

Formal: The essay, visual, and presentation students create for their Maine author project will be assessed as a summative grade covering research, reading, and writing standards.

Learning Tasks:

- Ask students to take out all of the materials they will need to present including having their visual handy.
- Run through the list of time slots again, making note of any changes that might need to be made (students absent, needing to leave early, etc).
- Students will present their projects, explaining how the author's life experiences influenced their work and the meaning of their visual.
- After each student has presented, give the rest of the class a few minutes to ask questions.
- Homework: Be prepared to present

Materials and Supplies:

Projector and laptop (if students need it for their visual)

Whiteboard and markers (to write presentation order on the board)

Author Project Presentations Day 2

Lesson 24 of 24, 80 minutes

Goals - Content and Cognitive:

1. Students will create a visual that portrays an aspect of a Maine author's life that has influenced them.
2. Students will explain the connections between context and the work of a Maine author to other students.

Connection to Standards:

- Is skilled at using specific, relevant evidence to support a focus/thesis.
- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis.

Guiding Question: How are context and identity related?

Assessment:

Informal: Observe students as they present

Formal: The essay, visual, and presentation students create for their Maine author project will be assessed as a summative grade covering research, reading, and writing standards.

Learning Tasks:

- Ask students to take out all of the materials they will need to present including having their visual handy.
- Run through the list of time slots again, making note of any changes that might need to be made (students absent, needing to leave early, etc).
- Students will present their projects, explaining how the author's life experiences influenced their work and the meaning of their visual.
- After each student has presented, give the rest of the class a few minutes to ask questions.

Materials and Supplies:

Projector and laptop (if students need it for their visual)

Whiteboard and markers (to write presentation order on the board)

APPENDIX D
UNIT 2 HANDOUTS AND SUMMATIVES

Name:

Class period:

When We Were the Kennedys Summative

ELT's assessed:

_____ Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.

_____ Understands how themes develop in a text and/or artistic media.

Directions: For each quote from the book, explain how that quote reveals part of the author's identity and thus her point of view. Use specifics from the quotes in your explanation.

1. "In Mexico, Maine, where I grew up, you couldn't find a single Mexican [...] In fourth grade, after discovering that the world included a country called Mexico, I spent several befuzzled days wondering why it had named itself after us. Sister Ernestine adjusted my perspective with a pull-down map of the world, on which the country of Mexico showed up as a pepper-red presence and its puny namesake did not appear at all." Page xiii

2. “Who could tell one kid from the next? White kids in similar clothes; Catholic children of millworkers and housewives. We lived in triple-decker apartment buildings - we called them ‘blocks’ - or in nondescript houses that our fathers painted every few years.” Page xiv

3. “Every day our mothers packed our fathers’ lunch pails as we put on our school uniforms, every day a fresh chance on the dream path our parents had laid out for us.” Page xvi

4. “I’m the slow eater. The ‘absent-minded’ one.” Page 3

5. "We were an ordinary family; a mill family, not the stuff of opera. And yet, beginning with the singing boy who found Dad, my memory of that day reverberates down the decades as something close to music. Emotion, sensation, intuition." Page 7

6. "Why do I not feel reassured? Instead, I experience a profound dislocation, a feeling like slipping on the shifting surface of my allotted scrap of God's earth, in the country of America, in the state of Maine, in the town of Mexico, my Mexico, the one Dad no longer lives in.

This morning we woke up as the Wood family. Who are we now?" Page 20

Maine Author Research Project

ELT's assessed:

_____ Is skilled at using specific, relevant evidence to support a focus/thesis.

_____ Understands the difference between sound/unsound reasoning and relevant/irrelevant evidence used to support an argument.

_____ Understands that the author's ideas may be supported by opinion and/or evidence and can differentiate between the two.

_____ Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.

_____ Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis.

_____ Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

Over the course of this semester we have covered various Maine authors and genres of Maine literature. We have covered short stories, poetry, novels, and nonfiction from various time periods and from varying perspectives from all over Maine.

For your midterm project, you will be choosing a Maine author to research from the list attached to this sheet or one you propose. If you chose your own author they must be a published author and someone with a body of work large enough to discuss in your essay. For the sake of avoiding repetition, you will not be able to choose one of the authors we have or will be covering in class, and only one person per class may choose a particular author.

This is a research project and your final product should reflect an appropriate amount of time spent researching your author and reading their work. While you are not expected to read a whole novel, you will be asked to read a good portion of their work (to be determined with the help of your teacher). You will be given some class time to work on your project close to the due date, but you will need to keep your own schedule for balancing working on the project and the material we will be covering in class. Pay attention to the due dates for the different pieces of the unit.

One final piece of advice: Do not leave this project until the last minute! Work on it a little bit each week and you should be all set when we have class time to work on putting it all together.

Project Requirements:

Your project must:

- Include research from at least 5 credible sources, 2 of which should be found on MARVEL from scholarly sources (book reviews, author biographies, etc.)
- Cover the context of the author's work: the author's life, the historical time period they live in, etc. (part of author paper)
- Analyze a piece or pieces of the author's work focusing on identity and the context gained from your research (part of author paper)
- Have a works cited page and include in-text citations where appropriate
- Include an appealing visual that showcases your author or their work

Project Products:

Author Project Proposal:

Write a one paragraph proposal of what your project will cover. Your proposal should include who your author is, a brief explanation of why you chose that author, and a description of what you will make for a visual and why that suits the author you chose. This may be handwritten if you do not wish to type it.

Author Project Research Notes:

As you research your author, you should be taking notes either electronically or handwritten on paper. Your notes should be neat and organized by the source that they have come from. Make sure to write down the information from your source to use later on in your works cited. (Tip: If using MARVEL sources, you can get the citation information by clicking on the "citation" tab) The author's work should also be annotated in some way, either by annotating printed copies or using sticky notes to mark passages and make comments in the book. These notes will be checked and graded.

Author Paper:

You will write a 2-3 page paper (size 12, Times New Roman, double spaced) that includes both the context of your author's work (see requirements above) and analyzes the piece of work that you read focusing on the theme of identity. Your paper must be properly cited, well-structured, and include evidence from the five sources you are required to have.

Author Visual and Presentation:

The last piece of your project is to create a visual that you will be presenting and explaining to the class along with talking about your author and their work. Your presentation should be about 5-10 minutes long and should be a summary of your research and presentation of your visual, not just reading out loud from your paper. This visual can take any of several forms: video, poster, artwork, sculpture, diorama, etc. and should represent something about your author and/or their work. For example, for Henry Wadsworth Longfellow I might make a model of the house in Maine he spent his time in during his childhood.

Project Proposal Due _____

Rough Draft of Paper Due _____

Final Project Due (Presentation Day) _____

Author List

Christina Baker Kline
John Irving
Kenneth Roberts
Maria Padian
Anita Shreve
Harriet Beecher Stowe
Cathie Pelletier
Sanford Phippen
Gary Schmidt
Elizabeth Ogilvie
Ardeana Hamlin Knowles
Elizabeth Gilbert
Van Reid
Gladys Hasty Carroll
Cynthia Thayer
Mary Ellen Chase
J. Courtney Sullivan
Amy McNamara
Bernd Heinrich
Laurel Thatcher Ulrich
John Ford
Helen Hamlin
Lura Beam
David Loxtercamp
Colin Woodard
Philip Booth
Leo Connellan
Robert Tristram Coffin
May Sarton
Lewis Robinson

Check out the Portland Press Herald's Maine Literary Map to explore more authors:

http://www.pressherald.com/interactive/literary_map/

Name:
Class period:

Wednesday's Child Summative

ELT's assessed:

_____ Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.

1. Robbins writes about her Mémère who gave birth to seventeen children: "her sewing needle fed her children. The quilt speaks of a leisure time which did not exist. How she managed to squeeze a quilt out of her life is miracle or miserableness made intangible." Pg 20

How does Robbins seem to feel about her grandmother's life? Would she have lived her life the same way? Support your argument with details from the passage.

2. If Robbins followed her father's advice, would she choose to wear an expensive dress to a party or choose a well-worn favorite? Why?

3. Why is Robbins different from the rest of her siblings?

4. “Strangely enough I got to keep the quilts and I’m not quite sure what everyone says about me behind my back, but I felt it was the adult thing to do so that my presence would be felt and real. I was always the youngest and the least heard. It’s tough holding up the totem.” Page 24

Would Robbins have stood up for herself out loud to her family eventually? Would she have acted the same way if it was something other than the quilts? Why or why not?

5. Based on her experiences with her mother and father’s death, how do you think Robbins might handle preparing for her own death? What might she say to her children?

6. What else do you think Robbins’ family might ask her to do? Think about the roles she was asked to take on by her family. Why do you think they would expect that of her?

Name:
Class period:

The Weir Summative 1

ELT's assessed:

_____ Understands how themes develop in a text and/or artistic media.

_____ Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Directions: For each theme, pick two passages from the text (a few sentences or less) that are evidence for that theme. Then explain why the passages fit the theme.

1. Theme: Identity

Passage #1: _____

Passage #2: _____

Why do those passages fit the theme?

2. Theme: Change can be difficult

Passage #1: _____

Passage #2: _____

Why do those passages fit the theme?

3. Theme (choose your own):

Passage #1: _____

Passage #2: _____

Why do those passages fit the theme?

Name:
Class period:

The Weir Summative 2

ELT's assessed:

- _____ Understands how themes develop in a text and/or artistic media.
- _____ Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

1. "To Haral, the 'future' was a state of being in which he would have plenty of money and be his own boss, like Leonard. How this was to be achieved he had no idea, unless you waited and the 'future' happened to you. If going to high school would help him to make something of himself more quickly, Haral was willing." Page 138

What is the theme of this passage? Give specific details from the text to support your answer.

How does this theme connect to your own life, experiences or observations?

How does this theme connect to history, pop culture, or another piece we have read?

2. “Leonard set his teeth and said nothing. It had been a shock to him to find out that he cared a damn what Morris thought about him, and he knew he wouldn’t have if Morris hadn’t put into words the same criticism that Alice had implied. Maybe the reason he didn’t go somewhere away and land himself a good-paying job was because he was afraid to. But something staunch and self-respecting kept protesting to him that if a man had something he did well, then that was the thing he ought to do.” Page 186

What is the theme of this passage? Give specific details from the text to support your answer.

How does this theme connect to your own life, experiences or observations?

How does this theme connect to history, pop culture, or another piece we have read?

3. “Been there a long time, Hardy thought. Too bad to cut em. Some of them big ones is goin to be tough to manufacture. Methodically he started in on the seedlings, stacking them in a big pile in a cleared space. Might as well set em afire now, he thought, seein it may snow any day. Don’t want to have to wait till spring.” Page 240

What is the theme of this passage? Give specific details from the text to support your answer.

How does this theme connect to your own life, experiences or observations?

How does this theme connect to history, pop culture, or another piece we have read?

The Weir Analysis Paper

ELT's assessed:

_____ Is skilled at structuring an argument that provides a claim and addresses counterclaims with relevant evidence using credible sources.

_____ Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing.

_____ Is skilled at explaining how evidence connects to the focus/thesis.

_____ Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view.

_____ Is skilled at using specific, relevant evidence to support a focus/thesis.

_____ Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas.

_____ Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

In class we have had many discussions about identity and the way that an author presents that theme in their writing. In *The Weir*, Ruth Moore introduces us to a variety of characters with many different senses of identity. Though they live in the same place, the characters' experiences have shaped them in different ways. For this essay, you will need to take what we have discussed about identity in *The Weir* and find evidence to support your argument.

You could approach this essay in one of several ways. You could choose to compare and contrast examples of identity from the novel; choose one character and follow their journey through the novel; or choose another method to showcase how Moore's writing portrays the theme of identity.

Prompt: How does Ruth Moore present the theme of identity through her writing in *The Weir*?

Requirements:

Your essay must:

- Have a clear thesis statement that answers the prompt
- Have quotes or paraphrased pieces of text as evidence in each paragraph
- Have in-text citations and a works cited page
- Be typed in size 12, Times New Roman font
- Be 2-3 pages double spaced

Essay Due Date: _____

APPENDIX E
UNIT 3 LESSON PLANS

What is Sense of Place?

Lesson 1 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will understand the concept of sense of place and will be able to apply it as a theme used in literature.
2. Students will visualize their own sense of place to gain a better understanding of the concept.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Is skilled at using specific, relevant evidence to support a focus/thesis. (Opinion/Argument H)

Guiding Question: What is sense of place?

Assessment:

Informal: Observe students during the class discussion and as they are working on their visuals.

Formal: Students will take a summative over identifying sense of place in literature in a later class.

Learning Tasks:

- Write the question on the board “What is your place?” asking students to interpret this in their own way by drawing a picture that is a visual representation of their place.
- Ask students to break up into small groups of three or four and share their drawings and what the visuals represent. Focus questions: What is place exactly? Is my sense of place different from other people? Did we interpret the meaning of place differently?
- Play a video on sense of place (Dana Gioia “Sense of Place” TEDx), asking students to think about how Gioia presents sense of place.
- Class discussion on sense of place. Focus questions: What did they gain from the visualization activity? What did the video add to their understanding of the concept of sense of place?
- As a class, create a definition of sense of place to use as they progress through the unit (could be kept in their notes or posted online on a class website)
- Homework: read “Sense of Place Along a Scenic Byway in Maine” by Marilynne Mann and “History + Resources = A Sense of Place” by Wendy Griswold, annotating both pieces, focusing on any passages they think are important to understanding sense of place.

Materials and Supplies:

Copies of “Sense of Place Along a Scenic Byway in Maine” by Marilynne Mann

Copies of “History + Resources = A Sense of Place” by Wendy Griswold

Dana Gioia “Sense of Place” TEDx: https://m.youtube.com/watch?v=k_LPbi_gqhl

Laptop, projector, and speakers

Paper and pencils

Colored pencils, crayons or markers

Whiteboard and markers

Sense of Place Readings

Lesson 2 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will explain why sense of place is important in Maine and in regional literature.
2. Students will summarize the concept of sense of place in their own words and provide examples to further illustrate the concept.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How is sense of place applicable to Maine or any region?

Assessment:

Informal: Look at each student's annotations of the articles

Formal: Students will write a paragraph explaining sense of place in their own words and providing real life examples of sense of place (could be graded as a formative assignment). In a later class, students will take a summative exam in which they will analyze a text for the theme of sense of place.

Learning Tasks:

- Ask students to take out their annotated articles and check their annotations.
- Have students take out a piece of paper and write down three questions they still have about the two articles or about sense of place as a concept in general.
- Break the class up into groups of four or five.
- Ask students to share their questions with the group. Then the group will choose a few questions and try to answer them, working together to try to figure out an answer using the text and what has been discussed in class.
- Ask each group to tell the class what questions they chose and what they discussed. Invite other students to add to the discussion if they have any ideas.
- Have students write a summary on the concept of sense of place, at least one paragraph long, that includes a detailed explanation of the concept of sense of place and three real life examples of sense of place, either in their own life, popular culture, history, or current events.
- Collect the paragraph if grading as a formative.

Materials and Supplies:

Pencils and paper

Whiteboard and markers

Extra copies of the two articles

Historical Context Scavenger Hunt

Lesson 3 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will research the historical context of *The Country of the Pointed Firs*.
2. Students will create a historical fact sheet for a teenage reader who also has to read *The Country of the Pointed Firs*.

Connection to Standards:

- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis (Research Process F-1)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How are historical context and the theme of sense of place related?

Assessment:

Informal: Observe and check in with students during their research

Formal: The historical context fact sheet could be collected and graded for a formative grade.

Students will take a summative exam in a later class that will require them to analyze a text for themes and to connect the text to sense of place.

Learning Tasks:

- Hand out copies of *The Country of the Pointed Firs* by Sarah Orne Jewett.
- Ask students to turn to the copyright page of the book and point out the original copyright date.
- Discuss with students the connection between historical context and the concept of sense of place, using comparisons between modern life and the past to illustrate how sense of place is affected by the time period.
- Give students the rest of class to research the historical context of the book. Goal: to produce a fact sheet on the historical context of the book for other teens who are about to read it.
- Collect the fact sheet if assessing for a formative grade.
- Homework: read pages 1-27

Materials and Supplies:

Copies of *The Country of Pointed Firs* by Sarah Orne Jewett

Paper and pencils

Technology for research (laptops, iPads, computers, etc)

Learning About Sarah Orne Jewett

Lesson 4 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will connect the theme of sense of place to Sarah Orne Jewett's life.

2. Students will analyze the text for themes including sense of place.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How is sense of place in an author's life reflected in their work?

Assessment:

Informal: Observe students during the class discussion, asking questions to assess understanding

Formal: In a future class, students will take a summative exam and write an analytical essay connecting themes to the text and providing evidence from the text to support their argument.

Learning Tasks:

- Have students to choose a partner and review with them the historical context that they discovered in their research last class.
- Hand out copies of Chase's piece on Sarah Orne Jewett.
- Read out loud Mary Ellen Chase's "Sarah Orne Jewett and Her Coast of Maine," pausing the reading occasionally to discuss the text. Focus: have students make connections to the historical context they researched in the previous class.
- Discuss the first section of the book including characters, the plot thus far, and how sense of place is evident in the book.
- Ask students to break down into groups of three or four and talk about their impressions of the book so far. Focus: making connections to any of the topics they have discussed in class including sense of place, historical context, the life of the author, and other texts.
- Homework: read pages 28-55

Materials and Supplies:

Copies of "Sarah Orne Jewett and Her Coast of Maine" by Mary Ellen Chase

Whiteboard and markers

Thoreau Compared to Jewett

Lesson 5 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will compare and contrast the points of view of Thoreau and Jewett.
2. Students will analyze the text for evidence of sense of place.

Connection to Standards:

- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Understands how themes develop in a text and/or artistic media.

Guiding Question: How are different senses of place portrayed by different authors?

Assessment:

Informal: Observe students during the class and small group discussions

Formal: The Thoreau and Jewett comparison chart could be collected and assessed for a formative grade. Students will take a summative exam over themes in the excerpt from Thoreau.

Learning Tasks:

- Ask students to break into small groups, going around the group and each sharing one event or development they found interesting in the previous night's reading and why.
- Distribute copies of *The Country of the Pointed Firs* essay assignment sheet, then briefly review the requirements and due dates of the assignment.
- Hand out copies of an excerpt from *The Maine Woods* by Henry David Thoreau.
- Read the brief text out loud to the class, pausing to explain certain passages or invite discussion. Focus: ask students specific questions about how the text differs from what they have been reading from Sarah Orne Jewett and differentiate between Thoreau and Jewett, specifying that Thoreau came to Maine as a visitor, whereas Jewett lived in Maine.
- Break the class back up into small groups and discuss the comparison between Thoreau and Jewett, discussing different senses of place and point of views.
- Have students summarize what they have gained from the discussions, written in the form of a chart showing both similarities and differences in Thoreau and Jewett's point of views and senses of place.
- Collect the chart at the end of the block if using as a formative assessment.
- Homework: read pages 55-82 and prepare for a summative over *The Maine Woods* excerpt

Materials and Supplies:

Copies of *The Country of the Pointed Firs* essay assignment sheet

Copies of excerpt of *The Maine Woods* by Henry David Thoreau pages 93-96

Pencils and paper

The Maine Woods Summative

Lesson 6 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze texts and make an argument about the author's point of view, supporting their argument with specifics from the text.
2. Students will make connections between the specific details of the text and the theme of sense of place.

Connection to Standards:

- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.
- Understands how themes develop in a text and/or artistic media.

Guiding Question: How is point of view made evident in poetry?

Assessment:

Informal: Observe students during the exam

Formal: Students will take a summative exam in which they will be required to analyze a text for theme, including sense of place, and support their argument with specific evidence from the text provided.

Learning Tasks:

- Pass out copies of *The Maine Woods* summative (Suggested testing time: 40 minutes)
- Collect the exams and pass out copies of "Small Towns Are Passing" by Wesley McNair.
- Read the poem out loud and lead the class in a detailed analysis of the poem line by line, asking students to annotate the text as they work through it, circling key details that support the theme, making notes on meanings of certain phrases, or underlining important pieces.
- Discuss the sense of place presented in the poem and the author's point of view.
- Hand out copies of *The Hungry Ocean* excerpt pages 10-25
- Homework: read *The Hungry Ocean* excerpt pages 10-25

Materials and Supplies:

Copies of *The Maine Woods* Summative

Copies of "Small Towns are Passing" by Wesley McNair

Copies of *The Hungry Ocean* by Linda Greenlaw excerpt pages 10-25

Paper and pencil

Whiteboard and markers

Projector and laptop or overhead projector (to project the poem)

Real Life Versus Reality T.V.

Lesson 7 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will compare and contrast the portrayal of Greenlaw's life in the television show and in her own writing.
2. Students will analyze how both the text and the television show develops characters to further a plot and a theme.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Understands how themes develop in a text and/or artistic media.

Guiding Question: What is authentic sense of place?

Assessment:

Informal: Observe students and listen to their answers during the class discussion.

Formal: The writing arguing for either the text or the television show to portray sense of place could be collected as a formative. They will take a summative exam over the text focusing on character development and theme in a later class.

Learning Tasks:

- Briefly describe who Linda Greenlaw is and her background in Maine.
- Watch the PBS episode of "A Good Read" with Linda Greenlaw for background context
- Play portions of "Swords: Life on the Line," focusing on sections that contain Linda Greenlaw.
- Discussion how these videos add to *The Hungry Ocean* and an understanding of Linda Greenlaw's sense of place.
- Have students write a brief formative piece arguing for either the text or the television show to portray sense of place, supporting their argument with specific reasons that their choice is the better one.
- Homework: prepare for the summative next class and read pages 83-107 in *The Country of the Pointed Firs*.

Materials and Supplies:

Copies of *The Hungry Ocean* by Linda Greenlaw excerpt pages 10-25

Paper and pencil

Whiteboard and markers

Projector, speakers, and laptop

DVD of “Swords: Life on the Line,” DVD player, and T.V. (If not possible to find online)

***The Hungry Ocean* Summative**

Lesson 8 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze text for character development and the connection to plot or theme.
2. Students will identify themes in the text and support their reasoning with specific details from the text.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Understands how themes develop in a text and/or artistic media.

Guiding Question: How do characters further sense of place?

Assessment:

Informal: Observe students during the exam

Formal: Students will take a summative exam in which they will be required to analyze a text for theme, including sense of place, and support their argument with specific evidence from the text provided.

Learning Tasks:

- Pass out copies of *The Hungry Ocean* summative (suggested testing time:40 minutes).
- Give students the rest of class time to work on essay drafts for *The Country of the Pointed Firs* essay assignment. Goal: have at least an outline of their essay completed with specific evidence and page numbers.
- Homework: read pages 108-133, and have a rough draft of their essay completed for next class

Materials and Supplies:

Copies of *The Hungry Ocean* summative

Paper and pencils

Technology to type essay drafts (laptops, iPads, etc)

Self-Editing and Revising

Lesson 9 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will create a clear thesis that answers the prompt for *The Country of the Pointed Firs* essay assignment.
2. Students will support their thesis with specific evidence from the book, either in quotation or paraphrased form.

Connection to Standards:

- Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view.
- Is skilled at using specific, relevant evidence to support a focus/thesis.

Guiding Question: What evidence is there of sense of place in a text?

Assessment:

Informal: Hold writing conferences with students and check in with students as they are editing their papers

Formal: Students will write an essay analyzing the text for sense of place and supporting their reasoning with evidence from the text. The essay will be a summative assessment and will be due next class.

Learning Tasks:

- Ask students to get out their rough drafts of their essays and write down three things they think need improvement in their essay. For example, a student might write “stronger thesis” or “explaining evidence clearly.”
- Ask students to first work on revising their own paper. First, they should read their essay for content, making sure they have evidence, and that their argument is clear. Then they should go back and read it a second time, focusing on the three areas that they wanted to improve.
- For the rest of class, students should make revisions to their essay, asking for a writing conference as needed to discuss any problems they might have revising their essays.
- Homework: final draft of the essay due next class.

Materials and Supplies:

Colored markers/pens for correcting

Pencils and paper

Technology for typing essays (laptops, iPads, etc)

***Empire Falls* Introduction**

Lesson 10 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze a recorded audio interview for context of the author's life.
2. Students will identify the themes in an audio recording and compare them to other texts and media they have previously analyzed.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How does an audio recording convey theme?

Assessment:

Informal: Observe students during the interview and class discussion

Formal: Students will create a digital writing project that follows a theme and conveys a sense of place present in *Empire Falls*, to be submitted for a summative grade at a later date.

Learning Tasks:

- Collect the final drafts of *The Country of the Pointed Firs* essays.
- Distribute copies of *Empire Falls*
- Have students pair up or form small groups and look at the copyright page, review quotations, and the back of the book, discussing amongst themselves what they have learned about the book just from reading those pieces.
- Play the NPR interview with Richard Russo, pausing the recording to discuss certain topics with students or to ask them questions about the meaning of something that has been said.
- Class discussion on possible connections between the text and all of the other material they have covered in the course. Focus questions: What is the connotation of the word "empire?" Where else has that word come up? What does the whole title seem to foreshadow?
- Have students begin the night's reading in class.
- Homework: finish reading pages 3-43 in *Empire Falls*.

Materials and Supplies:

NPR interview with Richard Russo:

<http://www.npr.org/2005/05/27/4669633/empire-falls-author-richard-russo>

Copies of *Empire Falls*

Laptop and speakers

Pulitzer Prize Research

Lesson 11 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will use a variety of reliable resources to research the Pulitzer Prize.
2. Students will research Richard Russo's impact on the literary community.

Connection to Standards:

- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis. (Research Process F-1)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.
(Theme F)

Guiding Question: Why do we give awards to authors?

Assessment:

Informal: Observe students while they are researching the Pulitzer Prize

Formal: Students' research notes could be collected for a formative assessment grade. Students will create a digital writing project that follows a theme and conveys a sense of place present in *Empire Falls*, to be submitted for a summative grade at a later date.

Learning Tasks:

- Have students turn and share with a partner their first impressions of *Empire Falls*.
- Ask students to conduct research on the Pulitzer Prize, taking notes as they research. Focus questions: What is the Pulitzer Prize? How and why is it awarded? When was it awarded for *Empire Falls*? What was Richard Russo's impact on literature?
- Discuss the answers to the focus questions about the Pulitzer Prize
- Collect students' notes on their Pulitzer Prize research if assessing as a formative.
- Homework: read pages 44-83.

Materials and Supplies:

Technology to do research (laptops, iPads, etc)
Pencils and paper

“Empire Falls” Part 1

Lesson 12 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will predict the similarities and differences between the movie and the text version of *Empire Falls*.
2. Students will analyze how the movie portrays characters and themes.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: How does a movie portray sense of place?

Assessment:

Informal: Observe students as they watch the movie

Formal: Students will write a brief paragraph predicting the similarities and differences between the book and the movie (could be collected for a formative grade). Students will create a digital writing project that follows a theme and conveys a sense of place present in *Empire Falls*, to be submitted for a summative grade at a later date.

Learning Tasks:

- Have students write a brief paragraph predicting the similarities and differences between the book and the movie.
- Collect the predictions if assessing as a formative.
- Play “Empire Falls” mini-series part 1, suggesting that students take notes as needed to help them remember for later class discussions.
- Homework: read pages 84-132 and bring three notecards with a quotation on each from a character in the book for next class (quote on one side, character name on the other).

Materials and Supplies:

Pencils and paper
“Empire Falls” DVD
DVD player and TV
Notecards

Character Quote Trivia

Lesson 13 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze how characters are portrayed differently in a movie than in a book.
2. Students will analyze the details of quotes from the text to determine which character said those words.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)

Guiding Question: How does dialogue convey sense of place?

Assessment:

Informal: Observe students as they participate in the trivia game

Formal: Students will create a digital writing project that follows a theme and conveys a sense of place present in *Empire Falls*, to be submitted for a summative grade at a later date.

Learning Tasks:

- Ask students to separate into four teams and spend a few minutes picking a team name.
- Collect the notecards from each team and tape them quotation side out to the board.
- Explain the game. Directions: teams will take turns picking a notecard from the board and trying to figure out who said that quote. If they get the answer wrong the team to their right gets to steal and then so on and so forth. The team with the most points at the end wins.
- Finish watching “Empire Falls” part 1.
- Homework: read pages 133-175.

Materials and Supplies:

Pencils and paper

“Empire Falls” DVD

DVD player and TV

Whiteboard and markers

Small Group Role Play Activity

Lesson 14 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will act out a character based on the details they have acquired from descriptions in the book.
2. Students will predict how different characters would act in different scenarios.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)

Guiding Question: What motivates a person to act a certain way?

Assessment:

Informal: Observe students as they role play within their group.

Formal: Students will create a digital writing project that follows a theme and conveys a sense of place present in *Empire Falls*, to be submitted for a summative grade at a later date.

Learning Tasks:

- Ask students to write down five character names and a brief description of each character and what they do in the book.
- Break up the class into small groups of four or five.
- Role play activity with scenarios. Directions: Each group is handed a card with a scenario and the names of characters involved on it. Before they begin each scenario, students should assign and discuss their character roles with their group, then they will act out the scenario on the card within their group. The process will repeat until just before the end of class.
- Homework: read pages 176-218.

Materials and Supplies:

Whiteboard and markers

Pencils and paper

Character scenario cards

“Empire Falls” Director Critique

Lesson 15 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the director’s choices, focusing on plot development in the film.
2. Students will compare and contrast the advantages of conveying the plot in the text against the advantages of conveying plot in a movie.

Connection to Standards:

- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: How does a director’s choices differ from an author’s?

Assessment:

Informal: Observe students while they are watching the movie.

Formal: For a formative assessment, collect students’ critiques of the director’s choices in the movie. Students will create a digital writing project that follows a theme and conveys a sense of place present in *Empire Falls*, to be submitted for a summative grade at a later date.

Learning Tasks:

- Tell students that today they will be taking on the role of the director of the movie, who controls how the movie is filmed and how the actors are placed in a scene. They should think about the decisions that the director made and how those helped develop the plot.
- Play the “Empire Falls” mini-series part 2
- Have students write a critique of the director’s choices in the movie, describe which choices were well made and what they might have done differently. They should also make comparisons between the movie and the text, ultimately deciding whether they would have liked the director to stay more true to the book.
- Collect the writing at the end of class if using as a formative.
- Ask students to think about how they might portray the book’s contents in a different medium. Focus questions: the film seeks to reach a certain audience, how does it do that effectively? What would be needed for other mediums to be as effective?

- Homework: read pages 219-266.

Materials and Supplies:

Pencils and paper

“Empire Falls” DVD

DVD player and TV

Empire Falls Class Read Aloud

Lesson 16 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze how the author develops characters in the text, using specific details from the text to support their claims about characters.
2. Students will explain how the actions of characters help to develop the themes of the novel.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)

Guiding Question: How do the interactions of characters lead to a development of sense of place?

Assessment:

Informal: Observe students during the reading and discussion

Formal: In later classes, students will take a summative on character development and how it leads to theme in a text. They will also create a digital writing project in which they write from the perspective of a character while focusing on the theme of sense of place.

Learning Tasks:

- Ask students to volunteer any developments that occurred in the previous night’s reading to help refresh their memories.

- Begin reading aloud pages 267-306 in *Empire Falls*, then ask students to volunteer to read as well.
- Ask clarifying questions during the reading focusing on character development and how the interaction between characters leads to the development of sense of place.
- Play the last portion of “Empire Falls” part 2, asking students to continue think about how the book might be different from the movie.
- Discussion about how the class has finished the movie before the book. Focus question: How does the perspective change when you watch the movie first and then read the book?
- Homework: read pages 307-353

Materials and Supplies:

Extra copies of *Empire Falls*

“Empire Falls” DVD

DVD player and TV

Pencil and paper

Whiteboard and markers

Digital Writing Project Introduction

Lesson 17 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will consider pieces of digital writing to determine which medium they would like to use for their project.
2. Students will analyze how different pieces of digital writing use language to engage the audience and convey themes.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)

Guiding Question: How does digital writing convey themes?

Assessment:

Informal: Observe students during the discussion about the project

Formal: Students will create a digital writing project that conveys the theme of sense of place present in *Empire Falls*. This project will be submitted for a summative grade at a later date.

Learning Tasks:

- Hand out copies of the Digital Writing Project assignment sheet and explain the requirements and assignment due dates.
- Explain what digital writing is, including some of commonly known genres.
- Show students examples of podcasts based on characters, creative blog posts, social media posts for characters, and any other genres of digital writing that might appeal to students in the class.
- Explain the criteria for different project choices including writing requirements and/or audio length and what is required for proof of planning out the digital writing piece. For example, a podcast should have a script with notes about pauses, changes made to awkward wording, etc.
- Ask students to investigate different genres of digital writing to determine which they might like to use for their project, considering what they find appealing as an audience.
- Hand out copies of *Different Seasons*
- Homework: digital writing project proposal due next class and read “Rita Hayworth and Shawshank Redemption” pages 15-48, in the copies of *Different Seasons*

Materials and Supplies:

Laptop, speakers, and projector to show examples of digital writing

Copies of the Digital Writing Project assignment sheet

Technology for students to continue exploring options for the digital writing project

Copies of *Different Seasons* by Stephen King for “Rita Hayworth and Shawshank Redemption”

Digital Writing Project Work Day

Lesson 18 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will write a narrative from the perspective of a character from *Empire Falls*.
2. Students will create a digital writing piece that appeals to their audience by using details and language to paint a vivid picture of an event.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to

convey a vivid picture of experiences, events, and/or ideas. (Technical B)

Guiding Question: What appeals to an audience?

Assessment:

Informal: Hold mini conferences with students to discuss their digital writing project proposal.

Formal: Collect students' digital writing project proposals as a formative assessment. Students will create a digital writing project that follows a theme and conveys a sense of place present in *Empire Falls* to be graded as a summative assessment.

Learning Tasks:

- Have students come up with a rough outline of a plan for what they need to accomplish for their digital writing project during the class block.
- Class time will be devoted to a work day for students to work on their projects. Goal: have a clear plan of what they will accomplish in the week left until the project due date.
- Collect digital writing project proposals during mini conferences with each student.
- Homework: read “Rita Hayworth and Shawshank Redemption” pages 48-82, and keep working on digital writing projects

Materials and Supplies:

Pencils and paper

Technology to work on digital writing projects

“Shawshank Redemption” Casting

Lesson 19 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the casting director's choices for “Shawshank Redemption” and make an argument for or against certain casting decisions.
2. Students will analyze how characters are developed over the course of the movie and compare that development to character development in the text.

Connection to Standards:

- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)
- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)

Guiding Question: How does the choice of actors for roles affect character development in a film?

Assessment:

Informal: Observe students while they are watching the movie and while they are writing

Formal: Ask students to write what could be a formative analyzing the casting director's choices of actors for characters. Students will take a summative exam over character development and the theme of sense of place in "Rita Hayworth and Shawshank Redemption" next class.

Learning Tasks:

- Explain to students what the role of a casting director is on a film crew. She will ask students to watch the movie and consider how a casting director makes their decisions.
- Have students watch the first portion of "Shawshank Redemption," focusing on character development and the acting done by the actors that the casting director chose.
- Ask students to write a formative analyzing the casting director's choices for characters, arguing which choices were good and what they might have done differently (using specific details from the movie and the text to support their argument).
- Collect the writing at the end of class if assessing as a formative.
- Homework: read "Rita Hayworth and Shawshank Redemption" pages 82-107 and *Empire Falls* pages 357-399.

Materials and Supplies:

Paper and pencils

"Shawshank Redemption" DVD

DVD player and TV

"Rita Hayworth and Shawshank Redemption" Summative

Lesson 20 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the development of characters in the text and how that development furthers the theme of sense of place.
2. Students will support their explanations with specific details from the text that aid in the characters' development.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)

Guiding Question: How do characters show different senses of place?

Assessment:

Informal: Observe students as they take their summative exams

Formal: Students will take a summative exam over character development and the theme of sense of place in “Rita Hayworth and Shawshank Redemption.”

Learning Tasks:

- Hand out the “Rita Hayworth and Shawshank Redemption” summative. Students may use the text to find the quotes required for the summative.
- Collect the summatives at the end of class.
- Homework: read *Empire Falls* pages 400-436 and keep working on digital writing projects.

Materials and Supplies:

Pencils and paper

Copies of “Rita Hayworth and Shawshank Redemption” summative

Extra copies of *Different Seasons* by Stephen King

Movie and Story Comparison

Lesson 21 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will compare and contrast the movie and text versions of “Shawshank Redemption.”
2. Students will analyze how both the movie and the text portray the theme of sense of place.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: What is the difference between theme in a movie and a text?

Assessment:

Informal: Observe students as they watch the movie and write the formative piece

Formal: Assign a possible formative writing piece in which students compare and contrast sense of place in the text and the movie versions of “Shawshank Redemption.” Students will create a digital writing project that follows a theme and conveys a sense of place present in *Empire Falls* to be graded as a summative assessment.

Learning Tasks:

- Play the rest of “Shawshank Redemption”
- Ask students to write a formative comparing sense of place in the movie to the written work.
Goal: make an argument for which medium was more effective in conveying the theme of sense of place, using evidence to support their argument.
- Collect the writing before the end of class if using as a formative.
- Homework: read the last section of *Empire Falls*, pages 437-483, finished digital writing projects due next class

Materials and Supplies:

“Shawshank Redemption” DVD

DVD player and TV

Paper and pencils

Digital Writing Projects Sharing

Lesson 22 of 22, 80 minutes

Goals - Content and Cognitive:

1. Students will create a narrative that describes an event from *Empire Falls* from the perspective of one of the characters.
2. Students will use details and language to convey the theme of sense of place and a vivid picture of the chosen event.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)

Guiding Question: How do writers convey sense of place?

Assessment:

Informal: Go around the room and sit in on different groups as students are sharing their projects.

Formal: Students created a digital writing project that will be graded as a summative assessment.

Learning Tasks:

- Ask students to take out the technology available (laptops, iPads, etc) and get their digital writing projects ready to present to their classmates.
- Have students break up into small groups of four or five to go around the circle sharing their finished products. Part of their presentation should be an explanation of why they chose a specific medium for their project.
- After all the groups have shared, have students get up, form new groups, and present again to the new group.

Materials and Supplies:

Technology to present digital writing projects (laptops, iPads, etc)

**APPENDIX F
UNIT 3 HANDOUTS AND SUMMATIVES**

Name:

Class period:

The Maine Woods Summative

ELT's assessed:

_____ Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose.

_____ Understands how themes develop in a text and/or artistic media.

1. "It is difficult to conceive of a region uninhabited by man. We habitually presume his presence and influence everywhere." Page 94

What does Thoreau mean in this quote?

What does this quote tell the reader about Thoreau's sense of place?

2. "Here was no man's garden, but the unhandseled globe [...] There was clearly felt the presence of a force not bound to be kind to man." Page 94

What does this tell us about Thoreau's views on the piece of Maine he is traveling through?

4. "Think of our life in nature, -- daily to be shown matter, to come in contact with it, -- rocks, trees, wind on our cheeks! the *solid* earth! the *actual* world! the *common sense*! *Contact ! Contact ! Who are we? where are we?*" Page 95

What message is Thoreau trying to give the reader in this passage?

What is the theme of this passage?

What details from the passage helped you reach your conclusion about the theme?

5. Does Thoreau's description of nature and the Maine woods make you want to visit it? Why or why not?

Name:
Class period:

The Hungry Ocean Summative

ELT's assessed:

<p>_____ Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>_____ Understands how themes develop in a text and/or artistic media.</p>
--

1. “[...] and shook my head at his use of the word *fisherwoman*. I hate the term, and can never understand why people think I would be offended by the word *fisherman*. I have often been confused by the words ‘male nurse,’ wondering if that would be someone who cares for only male patients. *Fisherwoman* isn’t even a word. It’s not in the dictionary. A fisherman is defined as ‘one whose employment is to catch fish.’ That describes me to a tee.” Page 11

How does this quote reflect Greenlaw’s sense of place? Use details from the quote to help support your answer.

2. Who is Hannah Boden? Why is she so important to Greenlaw?

3. What warning does Greenlaw give to new fisherman about working for a share?

4. "I liked being the first one aboard in the morning, usually arriving at the dock early enough to allow time to complete the engine room chores before beginning work on deck." Page 19

What does this passage reveal about Greenlaw?

5. Who is Uncle Patty? What happens to him that Greenlaw describes in the section we read? Give as many details as you can.

6. Why do you think Greenlaw chose to include the story about Uncle Patty in this book?

7. “It would be just twenty-four hours before I would be heading to sea, and it might be thirty days before I would bump into anybody but my crew. Proximity gains magnitude on the ocean.”

Page 23

What does this passage tell you about Greenlaw’s sense of place?

The Country of the Pointed Firs Analytical Essay

ELT's assessed:

_____ Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

_____ Is skilled at structuring an argument that provides a claim and addresses counterclaims with relevant evidence using credible sources.

_____ Is skilled at crafting a conclusion that resolves and reflects the ideas and information shared throughout the writing.

_____ Is skilled at explaining how evidence connects to the focus/thesis.

_____ Is skilled at introducing a clear thesis, argument, or focus that establishes a point of view.

_____ Is skilled at using specific, relevant evidence to support a focus/thesis.

_____ Is skilled at integrating quotations and/or paraphrased evidence into the text to maintain the flow of ideas.

_____ Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis and cite the sources appropriately both in a Works Cited page and in-text.

In class we have been discussing how sense of place is shown through the descriptions authors give of the characters and the places that they live. The places where we live and the place that we occupy in society or family influences our sense of place and affects the way we think, act, talk, and feel. Sarah Orne Jewett's *The Country of the Pointed Firs* gives us characters with a strong sense of place. Using evidence from the book, you will answer the following prompt in a well-structured essay.

Prompt: How does Sarah Orne Jewett show sense of place through her characters?

Requirements:

Your essay must:

- Have a clear thesis statement that answers the prompt
- Have quotes or paraphrased pieces of text as evidence in each paragraph

- Have in-text citations and a works cited page
- Be typed in size 12, Times New Roman font
- Be 2-3 pages double spaced

Essay Due Date: _____

Digital Writing Project

ELT's assessed:

_____ Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

_____ Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.

Throughout our daily lives we see many different forms of digital writing. Many people subscribe to blogs or click on links on social media that take them to those sites. Newspapers and magazines often publish their articles online and sometimes use hyperlinked text to help their readers navigate to other content that may interest them. Visiting websites is a daily occurrence for many of us and listening to podcasts on the way to work or while working out at the gym is as common as listening to music for some.

For this project, you will pick a character from *Empire Falls* and create a piece of digital writing from their perspective. Your work should reflect knowledge of that character as they are presented in the book and should reflect something of that character's sense of place. Your task is to describe one particular event or plot point using your character's perspective and feelings about that event. Use as many descriptive details from the book as you can to support your character's perspective.

Possible options:

Online newspaper, blog posts, website page, hyperlinked text, podcast (typed script should be submitted with audio), faux social media posts, etc

For other digital writing methods see teacher with proposal

Requirements:

- At least 800 words minimum for total word count
- Content must be presented digitally (no handwritten pieces will be accepted)
- Proper grammar and good formatting as appropriate
- Incorporate the theme of sense of place as you take on the role of the character

Digital Writing Project Due Date: _____

Name:

Class period:

“Rita Hayworth and Shawshank Redemption” Summative

ELT’s assessed:

_____ Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

_____ Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)

Directions: For each of the characters listed below, find two quotes that describe their sense of place. Explain why the quotes show the character’s sense of place. Then, write a paragraph comparing and contrasting the two characters, focusing on their sense of place.

Character: Andy Dufresne

Quote #1 _____

Quote # 2 _____

Explain how the quotes show sense of place:

Character: Red

Quote #1: _____

Quote #2: _____

Explain how the quotes show sense of place:

In a solid paragraph (6-8 sentences): Compare and contrast Andy and Red focusing on their sense of place. (Use the back of this sheet if you need more space to write)

APPENDIX G
UNIT 4 LESSON PLANS

***Olive Kitteridge* Introduction**

Lesson 1 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze an author's talk to university students to determine the theme of the speech.
2. Students will discuss the advantages and disadvantages of conveying ideas through talks and speeches versus through texts.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: How does an author talk reveal context of a book?

Assessment:

Informal: Listen to students' responses during the classroom discussion

Formal: Students will complete summative assignments on *Olive Kitteridge* that will require them to analyze the text for character development, theme, and plot.

Learning Tasks:

- Distribute copies of *Olive Kitteridge* to students.
- Ask students to look at the front and back covers to see what they can draw from the outside of the book. What is familiar about this book that they have seen before?
- Discussion with students about what they have noticed about the book.
- Play Elizabeth Strout's talk about her book and writing.
- Discuss what can be learned from Elizabeth Strout's talk, including the context it will give Elizabeth Strout's work and what themes were present.
- Hand out copies of the *Olive Kitteridge* reading log
- Explain to students how to fill out these logs for homework. The logs could be checked periodically for a formative grade.
- Homework: read pages 3-47 and fill out reading log

Materials and Supplies:

Copies of *Olive Kitteridge*

Projector, laptop, and speakers

Elizabeth Strout talk: <https://www.youtube.com/watch?v=djMFVXDo6a8>

Pencils and paper

Copies of *Olive Kitteridge* Reading Log

Text Journal Project

Lesson 2 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the text for theme including sense of place and identity.
2. Students will create journal entries that reflect the point of view of a character from *Olive Kitteridge*.

Connection to Standards:

- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.
- Is skilled at establishing point of view and theme to engage the reader by telling a story.

Guiding Question: How do you write a story that conveys a theme?

Assessment:

Informal: Listen to student's answers during the small group discussions

Formal: Students will complete summative assignments on *Olive Kitteridge* that will require them to analyze the text for character development, theme, and plot.

Learning Tasks:

- Ask students to pick a character from the book and write down all the details they know about the character so far. Focus question: how does the character act, talk, and interact with others
- Ask the class to help make a list on the board of all the characters introduced in the previous night's reading.
- Ask students to give details that they had written down about each character. This could be an opportunity to ask students to add details that they missed to their reading logs for possible use later for the journal summative
- Hand out copies of the Text Journal summative assignment and review the requirements, essential learning targets, and due dates.
- Split the class into groups of four or five for a rotating small group discussion of the text. Directions: ask students questions about character development, plot, and the presence of the

themes identity and sense of place in the text. After each question, two students will stand up and rotate to the next group to create different groupings each round.

- Homework: read pages 48-74 and complete reading log.

Materials and Supplies:

Whiteboard and markers

Paper and pencils

Copies of Text Journal summative assignment sheet

Copies of *Olive Kitteridge* Reading Log

Character Identity Discussion

Lesson 3 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze text for specific details that reveal a character's identity or sense of place.
2. Students will compare the text from the current section to previous sections to see if the character's identity or sense of place seems to change at all.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how literary devices help develop characters and contribute to plot development. (Plot Development ALT)

Guiding Question: How does identity or sense of place change as we grow older?

Assessment:

Informal: Observe students' participation during the classroom and small group discussions

Formal: The teacher could collect students' reading logs for a formative grade. Students will complete summative assignments on *Olive Kitteridge* that will require them to analyze the text for character development, theme, and plot.

Learning Tasks:

- Have students help list characters on the whiteboard.

- Break up the class into groups of three or four and the teacher will assign each a character. Focus: Find quotes about that character in the section read for homework that help the reader understand the character, either revealing physical or emotional traits or sense of place or identity.
- Have groups switch to finding quotes from the first section of the book about their character.
- Ask the groups to discuss any changes that their character seems to have gone through over the course of these sections. Focus questions: How has the character changed? If the character has not changed, why do you think there has been no change?
- Ask the groups report out their findings to the class, reading a few key quotes that they found as evidence of change or of no change in their characters.
- Ask students to hand in their reading logs if assessing for a formative grade.
- Homework: read pages 75-104

Materials and Supplies:

Copies of *Olive Kitteridge* Reading Log

Whiteboard and markers

Pencils and paper

Extra copies of *Olive Kitteridge*

“Olive Kitteridge” Part 1

Lesson 4 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze how themes develop in part one of the “Olive Kitteridge” mini-series.
2. Students will compare and contrast the portrayal of characters in the text with their portrayal in the series.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: How do different mediums address themes?

Assessment:

Informal: Observe students as they watch the video and during the class discussion

Formal: Collect students' reading logs if assessing for a formative grade. Students will complete summative assignments on *Olive Kitteridge* that will require them to analyze the text for character development, theme, and plot.

Learning Tasks:

- Ask students to hand in their reading logs for a possible formative grade.
- Play part 1 of the “Olive Kitteridge” miniseries.
- Lead students in a discussion comparing the video and the text versions of *Olive Kitteridge*, focusing on theme and how various media convey themes differently.
- Homework: read pages 105-139 and prepare to work on their character journal assignment.

Materials and Supplies:

“Olive Kitteridge” mini-series DVD

DVD player and TV

Whiteboard and markers

Pencils and paper

Copies of *Olive Kitteridge* Reading Log

Text Journal Work Day

Lesson 5 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will create journal entries written from the perspective of a character that establish a point of view and theme.
2. Students will practice using language that conveys a vivid picture of events as they took place in the text from their character's perspective.

Connection to Standards:

- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.
- Is skilled at establishing point of view and theme to engage the reader by telling a story.

Guiding Question: What is necessary to establish a point of view and theme in a story?

Assessment:

Informal: Observe students as they spend the class period working on their journal entries, checking in with each student.

Formal: Students will complete summative assignments on *Olive Kitteridge* that will require them to analyze the text for character development, theme, and plot.

Learning Tasks:

- Discuss with the class what makes a good story, what details are needed to really convey a picture of what is going on during the event and in the narrator's mind.
- Ask students to take out any materials they may need for their character journal entries.
- Give students the remainder of class time to work on their character journals. Goal: all of the entries planned out, including what events they are going to describe and what specific details they will be using, and at least one of the entries written.
- Homework: read pages 140-180, focusing plot developments in the text.

Materials and Supplies:

Copies of *Olive Kitteridge* Reading Log

Pencils and paper

Whiteboard and markers

Plot Class Discussion

Lesson 6 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will make connections between the plot and how it drives interactions between characters and vice versa.
2. Students will analyze the text for evidence of plot development and summarize the book so far.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. (Character Development F)
- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)

Guiding Question: Does identity or sense of place drive plot or vice versa?

Assessment:

Informal: Listen to students as they participate in class and small group discussion.

Formal: The summary of the book so far could be used as a formative assessment. Students will complete summative assignments on *Olive Kitteridge* that will require them to analyze the text for character development, theme, and plot.

Learning Tasks:

- Collect character journal entries.
- Ask students to write a short summary of the important plot details in the book so far, including specific details and anything that might have an impact on the direction of the rest of the book.
- Collect the summaries if assessing as a formative
- Tape up characters names or pictures on the whiteboard.
- Create a character web on the board. Directions: Begin with one character and discuss what connections that character has to the others, categorizing them as plot-based or character development based connections. Use colored markers to indicate connections to create a colorful web.
- Form small groups of two or three and discuss the web on the board. Focus questions: How does visualizing something help you understand it better? How does this particular visual help them understand the book? What other types of visuals might work?
- Homework: read pages 181-200.

Materials and Supplies:

Whiteboard and colored markers

Printed names/pictures of characters from *Olive Kitteridge*

Pencils and paper

“Olive Kitteridge” Part 2

Lesson 7 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will compare the advantages and disadvantages of portraying Olive Kitteridge to an audience through a mini-series versus the text.
2. Students will analyze the mini-series for the themes of identity and sense of place.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: What appeals to an audience?

Assessment:

Informal: Observe students as they watch the video and during the class discussion

Formal: Students will complete a summative assignment on *Olive Kitteridge* that will require them to analyze the text for character and plot development.

Learning Tasks:

- Play “Olive Kitteridge” mini-series part 2
- Discuss with the class what themes were present in the video. Focus questions: What details were there to help support those themes? Do themes translate differently in the video than in the book? What are the advantages or disadvantages of a video and a piece of text when trying to reach a certain audience?
- Homework: read pages 201-250

Materials and Supplies:

“Olive Kitteridge” mini-series DVD

DVD player and TV

Whiteboard and markers

“Olive Kitteridge” Part 3

Lesson 8 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze part 3 of the “Olive Kitteridge” mini-series for themes.
2. Students will compare and contrast how the movie and the book portray various events in the plot.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: How does the structure of a mini-series compare to the structure of a book?

Assessment:

Informal: Observe students as they watch the video and during the class discussion

Formal: Students could pass in their reading logs as a formative assessment. Students will complete a summative assignment on *Olive Kitteridge* that will require them to analyze the text for character and plot development.

Learning Tasks:

- Ask students to pass in their latest reading log if using as a formative assessment
- Students will watch “Olive Kitteridge” part 3
- Discuss the differences between the video and text versions of *Olive Kitteridge*. Focus questions: Why is the mini-series different from the book? Does it necessarily have to be different? Why or why not? How does the structure of the two mediums compare? Does that have anything to do with why they chose to create a mini-series and not a movie?
- Homework: read pages 251-270

Materials and Supplies:

“Olive Kitteridge” mini-series DVD

DVD player and TV

Whiteboard and markers

***Olive Kitteridge* Summative**

Lesson 9 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the text for evidence of character development and plot development.
2. Students will summarize the text in a short, objective manner.

Connection to Standards:

- Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Understands how literary devices help develop characters and contribute to plot development.
- Understands how the plot develops over the course of a text, including how it is shaped

and refined by specific details and elements: can provide an objective summary of the text.

Guiding Question: How does plot influence characters and vice versa?

Assessment:

Informal: Observe students as they are taking their summative and during the class discussion

Formal: Students will complete a summative assignment on *Olive Kitteridge* that will require them to analyze the text for character and plot development.

Learning Tasks:

- Pass out the *Olive Kitteridge* summative (suggested testing time: 40 minutes)
- Lead a wrap-up discussion about *Olive Kitteridge* with the class. Focus questions: What did students think of the ending? Was there closure for the characters? Having finished the book, how was this book different from others they read for this class? What final thoughts do they have about plot and character development in this book?
- Pass out copies of “The Glow of Copper” by Christopher Fahy.
- Homework: read “The Glow of Copper” and write down three quotations to bring to class.

Materials and Supplies:

Pencils and paper

Copies of *Olive Kitteridge* summative

Copies of “The Glow of Copper” by Christopher Fahy

Quote Share Discussion

Lesson 10 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the text for specific literary devices that contribute to character and plot development.
2. Students will compare and contrast how plot is developed in a short story compared to a full novel.

Connection to Standards:

- Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text. (Plot Development F)
- Understands how literary devices help develop characters and contribute to plot

development. (Plot Development ALT)

Guiding Question: Is plot developed differently in a short story?

Assessment:

Informal: Observe and listen to students as they participate in the class discussion

Formal: For a formative assessment, collect the short analysis of one of the quotations they wrote down for homework. Students will write a summative piece that shows an understanding of plot and character development in “The Glow of Copper” by creating an alternate ending.

Learning Tasks:

- Ask students to take out the quotations they were asked to write down for homework the night before and to get out a pencil and a piece of paper.
- Ask students to pick one of the quotations that they had written down and analyze it for literary devices that further character or plot development. Focus question: What specific evidence is there of development in the quotation?
- Collect the writing if grading as a formative assessment.
- Lead students in a general discussion about “The Glow of Copper,” including the plot, their thoughts on the characters, and their reactions to the text as a whole.
- Break the class up into groups of three or four.
- Ask students to share their quotations with their group. Groups should sort all the quotations into one of two categories: quotations that reveal character development or quotations that reveal plot development.
- Once they have sorted all of these quotations, the groups should discuss. Focus questions: What, if any, are the differences between the development of this in a short story compared to the longer texts they have read? What is similar in the development?
- Hand out copies of “The Glow of Copper” summative assignment sheet and explain the requirements, due dates, and essential learning targets.
- Homework: begin working on “The Glow of Copper” summative assignment.

Materials and Supplies:

Copies of “The Glow of Copper” Alternate Ending assignment sheet

Maine Game Wardens

Lesson 11 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will research Maine Game Wardens to provide context for the book they will be reading.
2. Students will predict how the themes of identity and sense of place will be present based on various characteristics of the book.

Connection to Standards:

- Is skilled at using a balance of sources to find reliable information that helps develop and/or revise a thesis. (Research Process F-1)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.
(Theme F)

Guiding Question: How does a career influence identity and sense of place?

Assessment:

Informal: Observe students as they do research

Formal: Students' research notes could be assessed for a formative assessment. Students will take a summative exam on *The Poacher's Son* in a later class, focusing on themes.

Learning Tasks:

- Distribute copies of *The Poacher's Son* and ask students to look over the front and back covers of the book to get clues about the contents of the book. Ask them to think about the title and what that might mean in relation to the main character's sense of place.
- Lead a discussion on what clues the cover gives about the main character's sense of place. Reveal that the main character is a Maine Game Warden and ask them to predict how that influences his sense of place.
- Conduct research on the Maine Game Warden service starting on their official website. Goal: take notes on what they do in the state, how they become wardens, etc, citing the sources of their information
- Collect these notes if assessing for a formative assessment.
- Homework: read pages 1- 40

Materials and Supplies:

Copies of *The Poacher's Son* by Paul Doiron

Pencils and paper

Technology to conduct research (laptops, iPads, etc)

Maine Game Warden website: http://www.maine.gov/ifw/warden_service/note.html

“Olive Kitteridge” Part 4

Lesson 12 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze part 4 of “Olive Kitteridge” for evidence of the theme of sense of place.
2. Students will make connections between character interaction and the formation of sense of place.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: How do character interactions help create a feeling of sense of place?

Assessment:

Informal: Observe students as they watch the video and walk around the room during the peer editing sessions to observe and check in with students.

Formal: Students will take a summative exam in which they will be asked to analyze text for evidence of themes including sense of place and identity.

Learning Tasks:

- Play part 4 of the miniseries “Olive Kitteridge.”
- Conduct a brief discussion with the class about how the interaction between characters might lead to a sense of place for a character. Focus question: How does sense of place reflect community and feelings of belonging or being apart?
- Ask students to choose a partner and exchange their alternate ending drafts for peer editing, focusing on giving feedback on whether or not their peer has met the assignment’s requirements and essential learning targets.
- Homework: alternate endings due next class, read pages 41-83 in *The Poacher’s Son*

Materials and Supplies:

Pencils and paper

Colored correcting pens

“Olive Kitteridge” mini-series DVD

DVD player and TV

Multigenre Project Introduction

Lesson 13 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze various genres of writing to determine what would suit their own personal experiences.
2. Students will create pieces of writing that use language to create a vivid picture of their personal identity and sense of place.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story. (Narrative)
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas. (Technical B)

Guiding Question: What is the purpose of various genres of writing?

Assessment:

Informal: Observe students during the discussion

Formal: Students will create a multigenre project that reveals their identity and sense of place over the course of several pieces of writing.

Learning Tasks:

- Collect “The Glow of Copper” summative.
- Ask students to take out a piece of paper and write down as many different genres of writing as they can think of in the few minutes before they are told to stop.
- Ask students to give some of the genres that they wrote down and write them on the board
- Introduce the multigenre project, going over the requirements, essential learning targets, and due dates.
- Provide examples for students by choosing several genres and showing what type of piece might show personal identity (Might choose to show some of the less practiced writing genres such as a cartoon with speech bubbles, an obituary, or a letter to the editor)
- Ask students begin working on planning out their multigenre projects. Goal: think about what genres to use and what the subject of each might be.
- Homework: read pages 85-127, work on multigenre project

Materials and Supplies:

Copies of Multigenre Project assignment sheet

Whiteboard and markers

Pencils and paper

Examples of different genres to show students

Laptop and projector to show examples

Local Author Visit

Lesson 14 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will ask questions to determine the author's point of view and purpose in their writing.
2. Students will make connections between the author's visit and their own experience writing their own story for their multigenre project.

Connection to Standards:

- Understands an author's point of view or purpose in a text and analyzes how the author uses a variety of techniques to advance that point of view or purpose. (Rhetorical Modes ALT)
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture. (Theme F)

Guiding Question: How does an face to face interaction with an author add to their work?

Assessment:

Informal: Observe students during the author's visit

Formal: Students will create a multigenre project that reveals their identity and sense of place over the course of several pieces of writing.

Learning Tasks:

- Introduce the local author and ask students to spend a few minutes jotting down a question or two that they might have for the author.
- Local author will be asked to speak on the writing and publishing process and their connections to Maine, identity, and sense of place in their writing.

- Help facilitate the discussion and ask questions to help the author when needed, also allowing students to pose questions to the author at appropriate times in the discussion.
- Homework: read pages 129-173 and continue to work on their multigenre projects.

Materials and Supplies:

Pencils and paper

“Haunted Maine”

Lesson 15 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the episode “Haunted Maine” for themes and how they are developed in the episode.
2. Students will analyze the advantages and disadvantages of this medium for conveying theme to an audience.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media. (Theme E)
- Understands the advantages and disadvantages of using different mediums for a variety of audiences. (Text Structure and Features F)

Guiding Question: What themes do ghost stories convey?

Assessment:

Informal: Observe students as they are watching the video and in the class discussion.

Formal: Students will create a multigenre project that reveals their identity and sense of place over the course of several pieces of writing.

Learning Tasks:

- Ask students to turn to someone near them and share any stories they might know about hauntings in Maine. If they do not know any about Maine in particular, they could just share stories of any hauntings they have heard about.
- Play “Haunted History” Season 2 Episode 7 on “Haunted Maine”
- Discuss the themes present in this episode and the approach this type of show takes to convey themes to its audience. Focus questions: What are the advantages and disadvantages of presenting themes via a show such as this one? What appeals to the audience with this show? What might make conveying theme difficult?
- Homework: read pages 175-209, drafts of at least five pieces of multigenre project

Materials and Supplies:

Laptop, speakers, and projector to stream episode

Pair and Share of Multigenre Project Drafts

Lesson 16 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze various genres of writing to determine what would suit their own personal experiences.
2. Students will create pieces of writing that use language to create a vivid picture of their personal identity and sense of place.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story.
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.

Guiding Question: What makes a cohesive set of pieces of writing?

Assessment:

Informal: Observe students as they share their drafts with other students

Formal: The teacher will check in with each student and briefly look over the five drafts that were due as a possible a formative grade. Students will create a multigenre project that reveals their identity and sense of place over the course of several pieces of writing.

Learning Tasks:

- Ask students to take out the five drafts that were due for their multigenre project and write down at least two questions they have for their readers. For example, what they could add to a piece, whether the whole picture makes sense or what they think is missing.
- Have students pair up and share their work with a partner for feedback and then swap partners as many times as time allows to get other perspectives. Partners should focus on providing answers to the questions that the students wrote down.
- Homework: read pages 211-259 in *The Poacher's Son*, work on multigenre project

Materials and Supplies:

Paper and pencils

Colored correcting pens

Theme Discussion

Lesson 17 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze the text for evidence of themes including sense of place and identity.
2. Students will make connections between the themes in the text and the presence of those themes in other places such as history, other texts, or pop culture.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: What connections are there between themes in *The Poacher's Son* and themes elsewhere?

Assessment:

Informal: Observe and listen to students during the class discussion

Formal: A possible formative could be the writing connecting themes in *The Poacher's Son* to themes they have discussed in history, pop culture, or other texts they have read. Students will take a summative over themes in *The Poacher's Son* that requires them to analyze the text and provide evidence to support their claims.

Previous Knowledge:

Students have practice analyzing various mediums for themes including sense of place and identity. When making claims about themes, students have practice providing solid evidence in the form of details from the text or other medium to support their claims.

Learning Tasks:

- Ask students to turn to another student and talk about some of the most important events in the previous night's reading.
- Lead the class in a discussion on the night's reading focusing on sense of place, identity and other themes in preparation for the next summative.

- Have students write a short formative connecting themes in *The Poacher's Son* to themes they have discussed in history, pop culture, or other texts they have read, providing specific examples to support their connections.
- Give students the remainder of class time to work on their multigenre projects.
- Homework: read pages 261-324 and prepare for their summative next class.

Materials and Supplies:

Pencils and paper

Whiteboard and markers

***The Poacher's Son* Summative**

Lesson 18 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will provide evidence to support their analysis of the themes in a text.
2. Students will make connections between the text and the outside world in their explanations.

Connection to Standards:

- Understands how themes develop in a text and/or artistic media.
- Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Guiding Question: How can numerous themes contribute to the bigger picture of a text?

Assessment:

Informal: Observe students as they are taking their summative

Formal: Students will take a summative over themes in *The Poacher's Son* that requires them to analyze the text and provide evidence to support their claims.

Learning Tasks:

- Hand out *The Poacher's Son* summative. Students may have their books out to find quotes for this summative.
- Any students who finish early should use the remainder of class to work on their multigenre projects.
- Homework: work on multigenre projects.

Materials and Supplies:

Copies of *The Poacher's Son* summative
Pencils and extra paper

Multigenre Work Day

Lesson 19 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will analyze various genres of writing to determine what would suit their own personal experiences.
2. Students will create pieces of writing that use language to create a vivid picture of their personal identity and sense of place.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story.
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.

Guiding Question: What language conveys your personal point of view as a writer?

Assessment:

Informal: Observe students as they are working on their multigenre projects and check in with them via writing conferences.

Formal: Students will create a multigenre project that reveals their identity and sense of place over the course of several pieces of writing.

Learning Tasks:

- Ask students to take out all of the materials for their multigenre project. Goal: get most of their pieces into finished form with a cohesive structure that makes the whole project make sense as a representation of their identity and sense of place.
- Give students the block as a work day for the multigenre project and last minute writing conferences if needed.
- Homework: Multigenre projects due next class, prepare to present one piece

Materials and Supplies:

Paper and pencils

Colored pencils, markers, etc for visual pieces
Technology to type finished pieces (laptops, iPads, etc)

Multigenre Presentation Day

Lesson 20 of 20, 80 minutes

Goals - Content and Cognitive:

1. Students will create pieces of writing that use language to create a vivid picture of their personal identity and sense of place.
2. Students will establish a point of view throughout their multigenre project that is clear and cohesive to their audience.

Connection to Standards:

- Is skilled at establishing point of view and theme to engage the reader by telling a story.
- Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.

Guiding Question: How can a piece of writing represent you as a writer?

Assessment:

Informal: Observe students as they present to their classmates.

Formal: Students will create a multigenre project that reveals their identity and sense of place over the course of several pieces of writing.

Learning Tasks:

- Ask students to take out their completed multigenre projects and prepare the piece that they are going to present to the class.
- Have students draw numbers from a hat to determine the order in which they will be presenting to the class.
- Students will present their piece to their classmates, explaining any necessary context and clarifying the genre if they feel it is necessary to help their classmates understand what they are presenting.
- Collect all the multigenre projects (Give students a time when they can return to pick up their graded multigenre projects if they would like them back)

Materials and Supplies:

Hat/box with numbered slips of paper

APPENDIX H
UNIT 4 HANDOUTS AND SUMMATIVES

Olive Kitteridge Reading Log

Character Developments

Directions: Keep a character list with the character's names, traits, connections to other characters, and connections to key events. Keep track of how the characters develop as the story progresses.

Plot Timeline

Directions: Keep track of key events as they occur in the book. Why do you think this event is or may be important?

Quotes

Directions: Choose three quotes from this section that seem to be particularly important. Write out the quote (or at least the most important piece of it) cite the page number and write a sentence or two explaining the quote's current importance or what future significance it may hold.

Character Journal

ELT's assessed:

_____ Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.

_____ Is skilled at establishing point of view and theme to engage the reader by telling a story.

Over the course of the year we have discussed how both identity and sense of place are shaped by a person's life and in turn affect their future decisions. In *Olive Kitteridge*, Elizabeth Strout creates a web of characters that are all interconnected in some way. This web serves to further the plot of the book and the interactions between characters helps to reveal clues about their identities and senses of place.

For this assignment, you will choose a character from *Olive Kitteridge* and use their perspective to write at least three journal entries. These journal entries can be about any subject you would like, but they should contain details and plot points from the book. Your entries should stay true to your character and show deeper understanding of who the character is as a person and of their role in the community.

Requirements:

Your character journal must:

- Have at least 3 journal entries of 500 words each
- Contain details about the character and the plot from the book to support that perspective

- Reflect the character’s point of view
- Be typed (font style and size are up to you, pick what your character might choose)
- Have detailed descriptions that help your audience understand your character better
- Be styled in a way (syntax, word choice, etc) that reflects your character

Character Journal Due Date: _____

Name:

Class period:

Olive Kitteridge Summative

ELT’s assessed:

<p>_____ Understands how characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</p> <p>_____ Understands how literary devices help develop characters and contribute to plot development.</p> <p>_____ Understands how the plot develops over the course of a text, including how it is shaped and refined by specific details and elements: can provide an objective summary of the text.</p>
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1. “Retired now, he still wakes early and remembers how mornings used to be his favorite, as though the world were his secret.” Page 3

What has changed for Henry Kitteridge? Why are mornings no longer his favorite?

2. “Angie, leaning her head now against the hallway wall, fingering her black skirt, felt she had figured something out too late, and that must be the way of life, to get something figured out when it was too late.” Page 60

What does this quote tell us about Angie? Use details from the quote to support your answer.

3. What is Harmon and Daisy’s relationship? What connections to other characters do they have? Name as many as you can.

4. Why is the web of connections between characters significant to the plot of this story? What does that web do to contribute to the themes of identity and sense of place?

5. Summarize *Olive Kitteridge* in two sentences or less.

“The Glow of Copper” Alternate Ending

ELT’s assessed:

<p>_____ Is skilled at establishing point of view and theme to engage the reader by telling a story.</p> <p>_____ Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.</p>
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There are many instances where a writer may choose to leave their story with a cliffhanger. This allows the reader to choose their own ending and to decide for themselves what the fate of the characters will ultimately be. The reader can think back to how the characters have acted throughout the story and use their judgment to think ahead and predict what might be next for them. Movies and television shows often use a similar tactic, although the viewer’s lingering questions are usually answered in a sequel or the next season. Sometimes directors choose to create an alternate ending, one that ties up loose ends that might have been left unanswered in the previous version of the ending. As a writer, however, Christopher Fahy has left us with only our own imaginations to come up with what might have happened afterwards in “The Glow of Copper.”

For this assignment you will be writing an alternate ending to “The Glow of Copper.” You will pick up where the story left off and describe what happens next, either immediately in the future or after some time has passed. Your description should be detailed and make sense with what happened in the story. It should also reveal your point of view and what you think should happen to the characters in the story.

Requirements:

Your alternate ending should:

- Be typed in size 12, Times New Roman font
- Be detailed and present a point of view on the characters
- Include details about the characters and/or plot from the story
- Be well-written including proper grammar and spelling (Make sure to proofread!)
- Be 1-2 pages double spaced

Alternate ending due date: _____

Personal Identity and Sense of Place Multigenre Project

ELT's assessed:

_____ Is skilled at establishing point of view and theme to engage the reader by telling a story.
_____ Is skilled at using precise words and phrases, telling details, and sensory language to convey a vivid picture of experiences, events, and/or ideas.

A multigenre project is a collection of pieces of writing and visuals of various genres that are created together to create a sense of meaning. The collection of pieces can be organized by chronology or some other manner of organization that helps the reader make sense of them.

We have been discussing identity and sense of place in Maine literature and how that applies to your own experiences. For this assignment, your task is to show your reader your identity and sense of place through the pieces you create for this multigenre project. You could approach this project in one of many different ways, but you should create the pieces with an idea of the general structure of the collection and what you would like to share about yourself with the audience. For example, if I want to show my reader that I have loved to write since a young age, I might start with a narrative about a time I won a prize in a writing contest. I could follow it up with a cartoon showing me writing happily and not happily, one captioned “not for homework” and the other “for homework.” You will put this project together in a binder and present one of your pieces to the class.

Requirements:

Your multigenre project must:

- Contain at least 15 pieces, each from a different genre (see list for ideas)
- Include one piece from each of the following genres: introductory letter, poem, narrative, and visual
- Have an organized structure that helps further the meaning of the theme
- Reveals to your audience your identity and sense of place
- Use appropriate spelling and grammar

Draft of 5 pieces of multigenre project due: _____

Multigenre project due: _____

Multigenre Genres List

This is just a list of some possibilities, you do not have to only pick from this list.

Poem

Narrative

Informational Piece

Flash Fiction

Personal Letter

Letter to the Editor

Newspaper Article

Cartoon

Script

Interview

Television Report

Radio Broadcast

Song lyrics

Encyclopedia entry

Journal/Diary Entry

Schedule

To Do List

Advertisement

Contest Entry Application

Acceptance Speech

Eulogy

Obituary

Special Event Announcement

Collage
Graphic Novel Excerpt
Recipe with preparation notes
Timeline
Map with place notes
Will
Email
Text Conversation
Twitter feed
Website home page
Conversation dialogue

Name:
Class period:

The Poacher's Son Summative

ELT's assessed:

_____ Understands how themes develop in a text and/or artistic media.
_____ Understands how to connect major themes in a text to the outside world and analyze how they reflect or transform themes from history, religion, other texts, or pop culture.

Directions: For each theme, pick a quote from the text (a few sentences or less) that is evidence for that theme. Then explain why the passage fits the theme.

1. Theme: Identity

Quote #1: _____

Why does that quote fit the theme?

2. Theme: Sense of Place

Quote #1: _____

Why does that quote fit the theme?

3. Theme (choose your own):

Quote #1: _____

Why does that quote fit the theme?

4. Theme (choose your own):

Quote #1: _____

Why does that quote fit the theme?

BIOGRAPHY OF THE AUTHOR

Courtney Hawkes was born and raised in Gorham, Maine. She graduated from Gorham High School in 2009 and attended the University of Maine that fall. She graduated from the University of Maine in 2012 with a Bachelor's degree in Secondary Education with concentrations in English and Social Studies. In 2013 she returned to the University of Maine, entering the Interdisciplinary Studies graduate program with a concentration in Maine Studies as an online student living in Gorham. In the fall of that same year she became the Learning Lab Teacher at South Portland High School and has been teaching there ever since. Courtney is a candidate for the Master of Arts degree in Interdisciplinary Studies from the University of Maine in December 2017.