EAST MEADOW U.F.S.D.

CURRICULUM AREA PROJECT

The “New” ELA Regents Exam (Common Core)

2013-2014

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English

**TABLE OF CONTENTS:**

**ABSTRACT……………………………………………………………………………………………………………...Page 3**

**CORE STANDARDS………………………………………………………………………………………………….Page 3**

**RATIONALE…………………………………………………………………………………………………………….Page 3**

**LITERARY SELECTIONS……………………………………………………………………………………….……Page 4**

**ESSENTIAL QUESTIONS…………………………………………………………………………………………..Page 5**

**KNOWLEDGE AND SKILLS……………………………………………………………………………………….Page 5**

**LEARNING ACTIVITIES…………………………………………………………………………………………….Page 5**

**LESSON PLANS AND HANDOUTS…………………………………………………………………….Pages 6-26**

**POWER POINTS………………………………………………………………………………………………Pages 27- 46**

**WORKS CITED…………………………………………………………………………………………………Page 47**

**Abstract:** New York State’s current reform initiative to ensure that schools prepare students with the knowledge and skills they need to succeed in college and in their careers will be reflected in the ELA Regents Exam. The goal of this CAP is to highlight changes to the exam and provide lesson plans and worksheets that can be used in the classroom that align with the changes occurring in the assessments and the New York State ELA Common Core Learning Standards (CCLS). ELA text selections are a mixture of module three of the NYS grade ten selections and non-fiction selections.

**Core Standards for literacy addressed:**

Reading

* Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
* Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

Writing

* Write arguments to support claims with clear reasons and relevant evidence.
* Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.
* Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
* Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
* Establish and maintain a formal style.
* Provide a concluding statement or section that follows from and supports the argument presented.

Language

* Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.

**Rationale:** The focus of this cap is lesson plans and support material. Included are a series of lesson plans, worksheets, power points and texts that can be used as a whole or adapted to fit core texts across grades 9-12 due to the universal themes that are covered. The emphasis is on multiple activities to emphasize the common core focus of writing from sources, generating claims and using evidence to support reading comprehension. A sample writing task is modeled after part two of the NYS ELA Regents Exam and incorporates the use of the following literary selections.

**Literary Selections with links to the complete text:**

1. Stanford Prison Experiment: <https://www.youtube.com/watch?v=sZwfNs1pqG0> -13:41
2. The New York Times May 6, 2004 *Simulated Prison in '71 Showed a Fine Line Between `Normal' and `Monster'* By JOHN SCHWARTZ: <http://www.nytimes.com/2004/05/06/international/middleeast/06PSYC.html>
3. The New York TimesNovember 18, 2011 *Doing the Ethical Thing May Be Right, but It Isn’t Automatic* By ALINA TUGEND: <http://www.nytimes.com/2011/11/19/your-money/why-doing-the-ethical-thing-isnt-automatic.html?_r=0>
4. *Teenage Brain* by Amanda Leigh Mascarelli: <https://student.societyforscience.org/article/teenage-brain>
5. Los Angeles Times *'Hunger Games': A dark mirror on our own world* March 26, 2012 By Rebecca Keegan:<http://articles.latimes.com/2012/mar/26/entertainment/la-et-hunger-games-heritage-20120326>
6. Hunger Games film trailer: <http://www.youtube.com/watch?v=mfmrPu43DF8>
7. Twilight Zone: “I shot an arrow” <http://www.youtube.com/watch?v=xks8xcWydXM>
8. "Six Million Paper Clips: The Making Of A Children's Holocaust Memorial" <http://www.youtube.com/watch?v=yzBF1GI222g>
9. Painting: *The Jewish Mother in the Ghetto* by Israel Bernbaum <http://www.chgs.umn.edu/museum/responses/bernbaum/images/5001621.jpg>
10. *First They Came for the Jews* by Martin Niemöller

<http://www.ushmm.org/wlc/en/article.php?ModuleId=10007392>

11. *I Never Saw Another Butterfly* by Pavel Friedman

<http://www.edu.gov.mb.ca/k12/cur/socstud/foundation_gr6/blms/6-2-4b.pdf>

<http://www.youtube.com/watch?v=id5tS00GIUQ>

**Essential Questions:**

1. What is an individual's responsibility to a community?

2. What is the importance of individuality?

3. What does it mean to be civilized?

4. What factors increase violent tendacies?

5. Do violence and death influence individual behavior?

6. How does silence perpetuate violence?

7. What can be learned about human character when focusing on a response to tragedy?

**Knowledge and Skills**

Students will be able to:

* develop reading comprehension strategies (annotate, compare/contrast, critique, determine importance, make connections, synthesize, visualize)
* identify themes; find examples in text
* underline significant passages and defend their importance
* identify thesis and supporting ideas in literary selections
* generate process writing that is language appropriate for purpose and audience; using MLA conventions

**Evidence of Learning**

This will be assessed in multiple formats:

* critical reading and analysis worksheets for each “text”
* class discussion
* "Do Now" and Journal Activities
* process writing stages

**Learning Activities**

Activities in class will be a mixture of the following:

* Individual, partner and choral reading
* Forming evidence based claims
* Finding evidence and support
* Drafting and revising claims

THE BIG IDEA: Is there a literary tradition of youth violence and a child savior?

Aim: How can literature about the “ugly” side of humanity be “good” for us?

Do Now: Copy and explain the following quote:

“Hunger Games is part of a long, grisly tradition.” –Keegan

Procedure:

1. Power Point to guide lesson titled “ Hunger Games Intro”.

Watch video clip of Huger Games trailer: <http://www.youtube.com/watch?v=mfmrPu43DF8>

Based on the video clip, what can you tell me about the…

-setting

-characters

-conflict

Define “Youth Violence” and “Child Savior”. How does this relate to Hunger Games?

1. Read *‘Hunger Games’: A dark mirror on our world* by Rebecca Keegan
2. In pairs, share your answer to today’s “do now” then read the article and use the “Analyzing Details” worksheet.

Closure:

1. Discussion: Did Suzanne Collins really steal from William Golding? What is similar in LOF and HG? Return to aim.

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English 10: Kudla Period: \_\_\_\_\_

Analyzing Details

Directions: Read the text and annotate. Underline key words, circle unfamiliar words, write questions or comments in the margins. Then complete this sheet.

Text Title:

Purpose/ Point of View:

C:\Users\mkudla.INST\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\2Z6WRWTK\MC900326094[1].wmfFacts I learned

C:\Users\mkudla.INST\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\DH5Y4GLW\MC900326092[1].wmfQuestions I still have

C:\Users\mkudla.INST\AppData\Local\Microsoft\Windows\Temporary Internet Files\Content.IE5\5F295O9A\MC900326090[1].wmfInteresting fact I will share

*'Hunger Games': A dark mirror on our own world* March 26, 2012 By Rebecca Keegan, Los Angeles Times

*Such tales, in which children are imperiled, are part of a long, grisly tradition in literature. They're an allegory for adult cruelty, a representation of adolescent volatility and a tension-raiser, experts say.*

Children murder one another in a multitude of gruesome and memorable ways in "The Hunger Games," deploying spears, arrows, rocks, venomous wasps, mutant wolves and their bare hands in a televised gladiatorial death match.

The juvenile slaughterfest depicted in the film and its source material, Suzanne Collins' trilogy of bestselling young adult novels, may give audiences (particularly parents) pause — is this what contemporary entertainment has come to? But violence committed by and against children has a long, grisly tradition in literature — as an allegory for adult cruelty, a representation of the emotional volatility of adolescence and a tension-raiser for audiences.

"We are eager voyeurs," said Maria Tatar, chair of the program in folklore and mythology at Harvard University and author of "Enchanted Hunters: The Power of Stories in Childhood." "I start to question my own excitement about this movie. Why do I want to watch this? Why is it so seductive to see children in peril? The author is critiquing violence, but she's reminding us that we are implicated. It's within us."

Collins has said she found inspiration for her story, which is set in the future, in the ancient Greek myth of Theseus and the Minotaur, in which the Cypriots demand Athens send seven boys and girls each year as food for the half-man, half-bull, until Theseus slays the beast. In "The Hunger Games," Katniss Everdeen, a 16-year-old tomboy handy with a bow and arrow, is a Theseus-type character, a young savior fighting on behalf of all the other children.

"There's a part of us that feels that only a child can save us," Tatar said. "It takes the innocence and purity of a child. That fantasy has been around since before Christ."

The brutality of "The Hunger Games," which results in the deaths of more than 20 youths, follows in the gory footsteps of many of the Grimms' fairy tales, which were first published in 1812. In "Hansel and Gretel," a pair of abandoned siblings escape from a cannibalistic witch by stuffing her into the oven; in "The Juniper Tree," a woman slams the lid of a trunk on her stepson and decapitates him; and in the axiomatically titled "How Some Children Play at Slaughtering," a little boy stands in for a pig in a child's game of butchering.

Often, stories of barbarous children are actually fables about the present-day behavior of adults. In William Golding's 1954 novel "Lord of the Flies," a group of boys stuck on a deserted island descends into savagery, slaughtering and torturing one another in a bid for power.

"This is a dystopian nightmare in which [Golding] shows us our own culture," said John Granger, author of several literary analyses of the " Harry Potter" and "Twilight" books and editor of the bookish website HogwartsProfessor.com. "This was about 1950s conformity, that that conformity had a back to it as well as a front. Yes, we defeated the Nazis, but we continued to treat black people like animals. In backlash to that conformity, we get stories like 'Lord of the Flies.' We get to see our own world in a very dark mirror. We can recognize ourselves in this very ugly reflection."

From Oliver Twist to Harry Potter, many of literature's embattled children share a defining quality — the loss of at least one parent. In Katniss' case, her father is dead and her mother is emotionally absent. "When you have a hero or heroine who's an orphan, you engage the reader's natural, protective sympathy," said Granger. "You have heightened the reader's experience. You identify with that young person."

The drama of the violent "Hunger Games" contest and Katniss' need to fight it on her own may appeal particularly to adolescents because they are going through a crucial stage of emotional development, according to child and adolescent psychiatrist Harold Koplewicz.

"Between the ages of 11 and 24, your brain is going through a remarkable revolution," said Koplewicz, president of the Child Mind Institute in New York. "Your emotional development is accelerated before your impulse control. You're freezing, you're boiling, you hate [everyone], you love them. You have very deep and well-felt emotions, but it's very hard. The look of 'Hunger Games,' of fighting for your life, of feeling like your parents are nowhere around, captures that."

For teens — for whom so much of life can feel like the end of the world — the post-apocalyptic terror of "The Hunger Games" and other stories about youngsters in battle can be cathartic. But for adults, there can be a spiritually useful connection as well.

"We are curious human beings," said Tatar. "We want to know, what if? What if we're faced with the worst possible scenario? What would we do to survive? That's what makes us human. Who wants to read about sunshine and happiness? I worry with the protagonist. I want her to survive. I want to her make it through, and I want to know how she did it because I want to be able to use that kind of knowledge and intelligence when I'm faced with something that feels impossible."

THE BIG IDEA: How does the Stanford Prison Experiment relate to *Lord of the Flies*?

Aim: How does status influence human behavior?

Do Now: *Status*= a social position that a person holds. Create a list of status titles that apply to you.

Procedure:

1. Discuss "do now" and expand concept to the word *role*. A *role* is behavior expected of someone who holds a particular status. Therefore a person holds a status and performs a role. What behaviors do we expect based on status?
2. <https://www.youtube.com/watch?v=sZwfNs1pqG0> -13:41 American
3. Power Point presentation to guide discussion see attached.

Closure discussion Questions:

1. If you were a prisoner, would you have been able to endure the experience? What would you have done differently than those subjects did? If you were imprisoned in a "real" prison for five years or more, could you take it?
2. Was it ethical to do this study? Was it right to trade the suffering experienced by participants for the knowledge gained by the research? (The experimenters did not take this issue lightly, although the Slide Show may sound somewhat matter-of-fact about the events and experiences that occurred).

Supplemental texts:

The New York Times May 6, *2004 Simulated Prison in '71 Showed a Fine Line Between `Normal' and `Monster'* By JOHN SCHWARTZ

The New York Times November 18, 2011 *Doing the Ethical Thing May Be Right, but It Isn’t Automatic* By ALINA TUGEND

**Argumentative Essay Prompt:**  
  
William Golding’s Lord of the Flies claims two impulses exist in all human beings.  The impulse to live peacefully and follow moral standards dissolves when the conch explodes into “a thousand white fragments.”  
  
Nature vs. Nurture

Argue:   
Should the boys’ savage and immoral behavior, shown at the end of the novel, be blamed on the situation/environment, or on biological factors (brain, emotional development)?  
  
(Pick a side! Was it the environment (external factors) or biology (internal factors)?   
  
Explain your reasoning using supporting details from:

Lord of the Flies, by William Golding

*The Stanford Prison Experiment* video

*Simulated Prison in '71 Showed a Fine Line Between `Normal' and `Monster*’ By John Schwartz

*Doing the Ethical Thing May Be Right, but It Isn’t Automatic* By Alina Tugend

*Teenage Brain* by Amanda Leigh Mascarelli.

\*\*Make sure you refute counterarguments using logical reasoning and evidence.\*\*

In order to prove your thesis, you will need specific examples from the novel and the articles. Failure to cite quoted or paraphrased material will be considered plagiarism, and reflect serious grade deductions.

**The New York TimesMay 6, 2004 *Simulated Prison in '71 Showed a Fine Line Between `Normal' and `Monster'* By John Schwartz**

In 1971 researchers at Stanford University created a simulated prison in the basement of the campus psychology building. They randomly assigned 24 students to be either prison guards or prisoners for two weeks.

Within days the "guards" had become swaggering and sadistic, to the point of placing bags over the prisoners' heads, forcing them to strip naked and encouraging them to perform sexual acts.

The landmark Stanford experiment and studies like it give insight into how ordinary people can, under the right circumstances, do horrible things — including the mistreatment of prisoners at the Abu Ghraib prison in Iraq.

What is the distance between "normal" and "monster"? Can anyone become a torturer?

Such questions, explored over the decades by philosophers and social scientists, come up anew whenever shocking cases of abuse burst upon the national consciousness, whether in the interrogation room, the police station or the high school locker room.

Hannah Arendt coined the phrase "banality of evil" to describe the very averageness of the Nazi leader Adolf Eichmann. Social psychologists pursued the question more systematically, conducting experiments that demonstrated the power of situations to determine human behavior.

Dr. Philip G. Zimbardo, a leader of the Stanford prison study, said that while the rest of the world was shocked by the images from Iraq, "I was not surprised that it happened."

"I have exact, parallel pictures of prisoners with bags over their heads," from the 1971 study, he said. At one point, he said, the guards in the fake prison ordered their prisoners to strip and used a rudimentary sex joke to humiliate them. Professor Zimbardo ended the experiment the next day, more than a week earlier than planned.

Prisons, where the balance of power is so unequal, tend to be brutal and abusive places unless great effort is made to control the guards' base impulses, he said. At Stanford and in Iraq, he added: "It's not that we put bad apples in a good barrel. We put good apples in a bad barrel. The barrel corrupts anything that it touches."

To the extent that the Abu Ghraib guards acted, as some have said, at the request of intelligence officers, other studies, performed 40 years ago by Dr. Stanley Milgram, then a psychology professor at Yale, can also offer some explanation, researchers said. In a series of experiments, he told test subjects that they were taking part in a study about teaching through punishment.

The subjects were instructed by a researcher in a white lab coat to deliver electric shocks to another participant, the "student."

Every time the student gave an incorrect answer to a question, the subject was ordered to deliver a shock. The shocks started small but became progressively stronger at the researcher's insistence, with labels on the machine indicating jolts of increasing intensity — up to a whopping 450 volts.

The shock machine was a cleverly designed fake, though, and the victims were actors who moaned and wailed. But to the test subjects the experience was all too real.

Most showed anguish as they carried out the instructions. A stunning 65 percent of those taking part obeyed the commands to administer the electric shocks all the way up to the last, potentially lethal switch, marked "XXX."

Dr. Charles B. Strozier, director of the Center on Terrorism and Public Safety at John Jay College of Criminal Justice in New York, said the prison guards in Iraq might feel that the emotions of war and the threat of terrorism gave them permission to dehumanize the prisoners.

"There has been a serious, siesmic change in attitude after 9/11 in the country in its attitude about torture," Dr. Strozier said, a shift that is evident in polling and in public debate. In the minds of many Americans, he said, "it's O.K. to torture now, to get information that will save us from terrorism."

Craig W. Haney, a professor of psychology at the University of California, Santa Cruz, who was one of the lead researchers in the Stanford experiment, says prison abuses can be prevented by regular training and discipline, along with outside monitoring.

Without outsiders watching, Professor Haney said, "what's regarded as appropriate treatment can shift over time," so "they don't realize how badly they're behaving."

"If anything," he said, "the smiling faces in those pictures suggest a total loss of perspective, a drift in the standard of humane treatment."

Experiments like those at Stanford and Yale are no longer done, in part because researchers have decided that they involved so much deception and such high levels of stress — four of the Stanford prisoners suffered emotional breakdowns — that the experiments are unethical.

**The New York TimesNovember 18, 2011 *Doing the Ethical Thing May Be Right, but It Isn’t Automatic* By Alina Tugend**

FOR the last few weeks, the sex abuse scandal at Penn State and the harassment claims against the Republican presidential candidate Herman Cain have been fodder for discussion at my house. The same is true, I assume, around the country.

Putting aside the specifics of each case, one question that has come up is, “What would I do?” That is, if I saw what seemed to be a crime or unethical act committed by a respected colleague, coach, teacher or friend, would I storm in and stop it? Would I call the authorities immediately? Would I disregard the potentially devastating impact on my job or workplace or beloved institution?

Absolutely, most of us would probably reply. I think so, others might respond. And the most honest answer? I don’t know.

As much as we would like to think that, put on the spot, we would do the right — and perhaps even heroic — thing, research has shown that that usually isn’t true.

“People are routinely more willing to be critical of others’ ethics than of their own,” said Francesca Gino, an associate professor at Harvard Business School, and two other authors in the journal article “See No Evil: When We Overlook Other People’s Unethical Behavior.” The article appeared as a chapter in the book “Social Decision Making” (Psychology Press, 2009). “People believe they are more honest and trustworthy than others and they try harder to do good.”

But our faith in ourselves isn’t borne out by history or research, something the Times columnist David Brooks pointed out in his column this week.

The most well-known example of this in academia is the experiment conducted by the Yale University psychologist Stanley Milgram in the early 1960s. In the experiment, participants were “teachers” and, unbeknown to the participants, the “learner” was really an actor. The teacher was to instruct the learner in word pairs. For every wrong answer, the teacher could shock the learner, increasing the intensity of the shock for each wrong answer.

In reality, there were no shocks (the teacher couldn’t see the learner), but the person administering the shocks didn’t know that. In fact, the learner would bang on the wall, supposedly in pain, as the shocks “increased.”

In the end, a majority of the “teachers” administered the strongest shock of 450 volts, and the experiment was replicated elsewhere with similar results. The findings are depressing — that ordinary people can be easily persuaded to do something they believe is wrong.

“People would sit there crying and sweating, but they didn’t want to be rude,” said Carol Tavris, a social psychologist and author of numerous books including, “Mistakes Were Made (But Not by Me)” (Harcourt, 2007). But most people say they believe they would act differently from the participants, despite evidence to the contrary, she said.

For example, Professor Gino said, she and her colleagues asked female job candidates what they would do if inappropriate comments were made in a job interview.

“Most said they would walk away or raise a red flag,” she said. “But in reality, when it happened, they didn’t do that. Across the board, research points to the fact that people want to behave well but give in to temptations.”

Research also shows that it is much easier to step over the boundary from ethical to unethical when there is a gradual erosion of moral values and principles rather than one big leap.

A 2009 article in The Journal of Experimental Social Psychology, also co-written by Professor Gino, used as an example an accounting firm that has an excellent relationship with a client company. The accounting firm, which receives tens of millions of dollars in fees from the client, approves the company’s high-quality and ethical financial statements.

For three years, everything is fine. But suddenly, in the fourth year, the company stretches and even breaks the limits of the law.

Another case? Same accounting firm, same client. This time, after the first good year, the client bit by bit pushes the ethical envelope over the next three years.

The accounting firm would be more likely to approve the financial statements in the second case than in the first, the article says.

One of the reasons, Professor Gino and her colleague write, is that “unethical acts can become an integral part of the day-to-day activities to such an extent that individuals may be unable to see the inappropriateness of their behaviors.”

Here’s another way we deceive ourselves. Most of us say we admire people who stand up for what’s right (or what is eventually shown to be right), especially when they are strong enough to stick to their guns in the face of strenuous opposition.

But again, research shows that’s not necessarily true. In “When Groups are Wrong and Deviants are Right,” published last year in The European Journal of Social Psychology, Australian academics argue that group members are often hostile to people who buck conformity, even if the members later agree with the dissenter.

Even when, say, a whistle-blower may prove to be correct, she is not always admired or accepted back into the fold, the academics found. Rather, the group may still feel angry that the whistle-blower damaged its cohesion.

Philip G. Zimbardo, professor emeritus of psychology at Stanford University and author of numerous books including, “The Lucifer Effect: Understanding How Good People Turn Evil” (Random House, 2007), has spent a lifetime studying moral degradation. In 1971, Professor Zimbardo set up the infamous Stanford Prison Experiment, where the college student “guards” turned sadistic in a very short time, denying food, water and sleep to the student “prisoners,” shooting them with spray from fire extinguishers and stripping them naked.

Professor Zimbardo has classified evil activity in three categories: individual (a few bad apples), situational (a bad barrel of apples) or systemic (bad barrel makers).

“The majority of people can get seduced across the line of good and evil in a very short period of time by a variety of circumstances that they’re usually not aware of — coercion, anonymity, dehumanization,” he said. “We don’t want to accept the notion because it attacks our concept of the dignity of human nature.”

While it may be easy to give up in the face of such discouraging findings, the point, Professor Zimbardo and others say, is to make people conscious of what is known about how and why people are so willing to behave badly — and then use that information to create an environment for good.

Professor Zimbardo, for example, has established the Heroic Imagination Project. Already in some California schools, the project has students watch the Stanford Prison Experiment and similar ones about obedience to authority to teach how individuals can recognize the power of such situations and still act heroically.

He says he hopes to bring his project into the wider world of business and the military.

Although no one thinks it’s an easy task, Professor Zimbardo is not alone in his faith that people can be taught, and even induced, to do the right thing.

“I am a true believer that we can create environments to act ethically,” Professor Gino said. “It just might take a heavier hand.”

THE BIG IDEA: What is society’s moral code?

Aim: What does it mean to be civilized?

Do Now: How does what *you can do* differ from what *you should do*?

Procedure:

1. Watch Twilight Zone episode “I shot an arrow.” <http://www.youtube.com/watch?v=xks8xcWydXM>
2. In pairs, they will complete the worksheet titled: “I Shot an Arrow into the Air”: Comparing a Twilight Episode to LOF
3. Whole class discussion and review of worksheet.

-Where are they?

-How did they get there?

-Who is in charge?

-Is there any conflict? Why?

-What does the irony of their situation reveal about human nature.

Closure: Introduce the worksheet “The Arrow and the Song” as homework. This will act as a culminating activity for the themes introduced and the connections between texts.

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_

English 10: Kudla Period: \_\_\_\_\_

“I Shot an Arrow into the Air”: Comparing a Twilight Episode to LOF

Directions: Watch the episode “I Shot an Arrow in the Air.” Then answer the following questions that help develop a connection to *Lord of the Flies*.

Answer the following questions in the space provided.

1. **Character**: Describe each of the main characters from “I shot an Arrow in the Air.” What similarities are there between the characters in the episode and *Lord of the Flies*?
   * Pay close attention to the way characters stand or lie.
2. **Setting**: Describe the setting in “I shot an Arrow in the Air.” What similarities are there between the setting in the episode and the novel?
3. **Irony**: Describe one instance of irony in the episode.
4. **Resolution**: Describe the ending of “I shot an Arrow in the Air”. Compare the ending of the episode to the end of *Lord of the Flies*. How are they similar?
5. **Theme**: What seems to be the overall theme of the episode? How does it compare to the overall theme of *Lord of the Flies*?

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_

The Arrow and the Song

I shot an arrow into the air,  
It fell to earth, I knew not where;  
For, so swiftly it flew, the sight  
Could not follow it in its flight.  
  
I breathed a song into the air,  
It fell to earth, I knew not where;  
For who has sight so keen and strong,  
That it can follow the flight of song?  
  
Long, long afterward, in an oak  
I found the arrow, still unbroke;  
And the song, from beginning to end,  
I found again in the heart of a friend.

Henry Wadsworth Longfellow

1. The speaker of the poem shot an arrow and breathed a song into the air. Does he initially know where they landed? Why?
2. In the last stanza, where does he find the arrow and song?
3. Our words and actions are “songs” and “arrows”. Explain.
4. Describe each of the following objects:

Boomerang

Tape

Glue

Ball

What symbolic meaning could these objects have through the “lens” of the poem?

1. Is there a shared allegorical meaning with the novel Lord of the Flies?

The BIG IDEA: In what ways can individuals bring social awareness to atrocities?

Aim: Why are memorials important?

Do Now: Think back to elementary school. Did you use ten frames or number counters to learn addition and subtraction? How many pages of your notebook would you need to physically represent six million?

Procedure:

1. *Nightpre1* Power Point to guide lesson.
2. Approaching the “text” slide as discussion generator. <http://www.youtube.com/watch?v=yzBF1GI222g>

"Six Million Paper Clips: The Making Of A Children's Holocaust Memorial" You tube video: *After hearing a Holocaust survivor speak at a teacher training conference, David Smith, and other teachers created the Whitwell Middle School Holocaust Project, a curriculum about issues of hate and intolerance. The project expanded to the creation of a Holocaust memorial.*

1. In pairs students will complete the “Analyzing Details” worksheet.

Closure:

Springboard discussion from worksheet to *Night.* Focus on “I was one of them” from the books preface. Return to the lesson’s BIG IDEA.

THE BIG IDEA: What is the importance of memory and remembrance in relation to genocide?

Aim: How do perceptions of a situation make it more or less stressful?

Do Now: Select one line from the first “chapter” that you considered significant. Explain why?

Procedure:

1. Use the following painting to create discussion: “The Jewish Mother In the Ghetto” by Israel Bernbaum.
2. In groups students will complete, ***Looking at Art: Seeing Questions* worksheet.**

Closure: Whole class discussion of the worksheet and Power Point slides to review connecting chapter from *Night.*

**Looking at Art: Seeing Questions**

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**Directions: In your group, study the painting from the Power Point. Then discuss the questions, record your answers and be prepared to share.**

**Describe it.**

How would you describe this painting to a person who could not see it?

**Relate it.**

What does this painting remind you of?

What things do you recognize in this painting? What things seem new to you?

**Analyze it.**

Which objects seems closer to you? Further away? What makes this painting look crowded?

What do you think is the most important part of this picture?

**Interpret it.**

What title would you give to this painting? What made you decide on that title?

What sounds would this painting make (if it could)?

Pretend you are inside this painting. What does it feel like?

**Evaluate it.**

Do you think the person who painted this do a good or bad job? What makes you think so?

What grade would you give the artist for this work? How did you arrive at that grade?

THE BIG IDEA: How does one negotiate individual and collective responsibility?

Aim: What prevents or inhibits people from acting on their conscience or helping others in need?

Do Now: A teacher walks by you in the busy hallway and drops a stack of papers she was carrying. They scatter all over the hallway. What would you do? Make a list of factors that would influence your decision.

Procedure:

1. Discuss do now and introduce *Exploring Personal and Collective Responsibility* worksheet.
2. Students will work in pairs on the worksheet.

Closure:

Wrap-up discussion with a focus on two questions.

1. How is the Holocaust an example of the bystander effect?
2. What common themes exist in the writings of Elie Wiesel and Martin Niemoller?

**Exploring Personal and Collective Responsibility**

Part I Directions: Read the following poem and answer the following questions on another sheet of paper.

*First They Came for the Jews*

First they came for the Jews

and I did not speak out

because I was not a Jew.

Then they came for the Communists

and I did not speak out

because I was not a Communist.

Then they came for the trade unionists

and I did not speak out

because I was not a trade unionist.

Then they came for me

and there was no one left

to speak out for me.

*Pastor Martin Niemöller, 1945*

1. Who are *“they”* that Niemöller writes about, as in, *“first they came for…”*?

2. Why does he repeat the phrase, *“Then they came for…”* several times?

3. Who is the narrator of Niemöller’s quote supposed to be?

4. What does he mean by, *“I didn’t speak up”*? What are some ways he could have *“spoken up”*?

5. What do you think Niemöller’s purpose was for writing and speaking these lines throughout his life after the war?

6. Do you think that everyone in Germany was partly responsible for the Nazi’s rise to power, or that only those active in the Nazi Party were responsible? Explain your answer.

**Homework:** Now that you have read and thought about Martin Niemöller’s poem, it’s your turn to make a plea for personal and collective responsibility in our world today. (Remember, what Wiesel say about indifference being “the epitome of evil”) Think about a societal issue you care about. It can be a local issue or a world-wide issue. Examples might be air or water pollution, racism, school bullying, or civil rights. Create your own updated version of Niemöller’s poem convincing others to take personal and collective responsibility for your issue. You can use the same structure as Niemöller, or you may create your own structure.

THE BIG IDEA: What makes an individual powerful?

Aim: What makes memories remain?

Do Now: Copy and explain the following quote. “The function of memory is not only to register past events, but to stimulate human conscience.” –Raphael Lenkin

Procedure:

1. Students will use the worksheet titled, “I never saw another butterfly.”
2. On worksheets, each student will independently, record one detail as they watch the book trailer for *I Never Saw Another Butterfly*. <http://www.youtube.com/watch?v=id5tS00GIUQ>
3. In groups they will share their details and discuss the images on Power Point. They will then create their essential questions.

Closure:

Whole-class discussion after each grop writes their best essential question on the board. These questions will be discusse din conjunction with Pavel Friedmann’s poem. How can we look to the text for answers?

Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_\_\_\_\_\_\_

English 10: Kudla Period: \_\_\_\_\_\_\_

“I never saw another butterfly…”

Aim: Why is memory important? Why is it important to create memorials? What makes memories remain?

Part I Directions: When a phrase or image moves you, write it down in the space below. Then after the video clip, respond honestly to the phrase or image you selected.

Detail: Phrase or Image Your response:

How does it affect you? What does it make you think about? What does it remind you of?

Part II Directions: Share and discuss.

A. What details did your group members record? What was your reaction to each member’s response? Were there any similarities/connections between members?

B. Create two essential questions.

Essential Questions: These are questions that can be endlessly debated. See the questions at the heading of this worksheet for examples. Your task is to write two essential questions as a group.

1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
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