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LGBTQ Literature in the High School English Language Arts Classroom: 
A Rationale for a Unit Plan on Giovanni’s Room by James Baldwin

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Submitted in Partial Completion of the 
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Bridgewater State University

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The inclusion of LGBTQ literature in the high school English Language Arts classroom is a necessary step that secondary schools should take to promote culturally responsive teaching that represents the growing number of adolescents identifying as lesbian, gay, bisexual, transgender, and queer in American public schools. According to a study conducted by the Williams Institute School of Law (2020), information from the Youth Risk Behavior Surveillance Survey found that about 1,994,000 of adolescents ages thirteen to seventeen identify as lesbian, gay, bisexual, or transgender. Of this national count, about 39,000 adolescents in Massachusetts identify as lesbian, gay, bisexual, or transgender. Despite these numbers, an LGBTQ-inclusive curriculum framework does not exist in the most recent edition of the Massachusetts English Language Arts Frameworks. The often-neglected LGBTQ themes in the high school English Language Arts classroom correlates to the disproportionate success of LGBTQ students. A study on Massachusetts high school students (2014) revealed that “students identifying as LGB were over 4 times more likely than students identifying as heterosexual to not attend school because of feeling unsafe” (Birkett et al.). Aside from higher rates of truancy amongst LGBTQ high school students that add to the disproportionate rates of success, increased rates of harassment and bullying due to sexual orientation or gender expression negatively impact LGBTQ students academically. The Youth Risk Behavior Survey in 2017 revealed that “LGB high school students experienced more bullying at school (33% among LGB students and 17% among heterosexual students), more sexual dating violence by dating partners (LGB, 16%; heterosexual, 6%), and more suicide attempts (LGB, 23%; heterosexual, 5%) than their heterosexual peers” (Johns et al.). While these percentages have decreased in the recent years, there is an evident calling to support both LGBTQ students and cis-gender students in the classroom. The proposed unit plan for James Baldwin’s Giovanni’s Room seeks to combat these
statistics by not only using literature as a mirror for LGBTS students and students of diverse backgrounds, but also as a method to increase non-LGBTQ student’s empathy and tolerance.

This unit is designed to represent a wider range of student identities, initiate conversations about LGBTQ issues, build empathy and tolerance for non-LGBTQ students, while simultaneously developing mastery of appropriate Massachusetts frameworks for students in eleventh and twelfth grade in reading literature, speaking, listening, language, and writing. A study on preservice teachers from the Department of Teacher Education at Miami University (2018) invited participants to partake in an exclusively LGBTQ literature book club study. The results of this study found that “One way teachers can instill an LGBTQ-inclusive curriculum, honoring all voices, and creating a supportive classroom culture is to include LGBTQ-themed literature” (Batchelor et al.). In other words, the incorporation of LGBTQ literature in the curriculum is integral to maintaining a supportive, and diverse classroom culture. The unit plan designed for Giovanni’s Room creates a diverse classroom environment by following the principles of The Safe School Program founded by Massachusetts public schools in 1993. This program was founded by the state of Massachusetts to address concerns of the heightened bullying and suicide risks for LGBTQ youth in public schools. The Safe School Program identifies a legal parameter that teachers are required to honor: “The Regulations for the Massachusetts Student Rights Law (MGL Ch. 76, Sec. 5) state that ‘all public school systems shall, through their curricula, encourage respect for the human and civil rights of all individuals regardless of race, color, sex, gender identity, religion, national origin or sexual orientation.’” (Massachusetts Commission on LGBTQ Youth). Section 5 of the Massachusetts Student Rights law mandates that public school systems should encourage respect for all individuals through the curricula. In order to encourage respect for students of diverse backgrounds through curricula,
particularly LGBTQ students, there needs to be carefully scaffolded units or lessons that incorporate the state’s English Language Arts frameworks that is focus on a study of LGBTQ literature in the classroom. The National Council of English Teachers (2007) released a resolution to strengthening teacher knowledge about LGBTQ issues. This resolution details parameters of effective teacher preparation programs as a method “to help teachers understand and meet their professional responsibilities, even when their personal beliefs seem in conflict” (NCTE). While this is a necessary step toward creating a classroom environment that is accepting of all students, the direct effect of a teacher’s trained tolerance is not measurable to students’ behaviors and is not enough to support both LGBTQ and cis-gender students.

While research on LGBTQ literature inclusion in the classroom is underdeveloped, there are other scholars that have commented on the importance of, and positive outcomes of curricula that includes units of study around LGBTQ literature for both LGBTQ and non-LGBTQ students. *GLQ: A Journal of Gay Studies* suggests in a published 2018 article that LGBTQ literature is increasingly important for students now, more than ever due to the present digital age: “Even as our students have access to countless queer cultural products through digital media, film, television, and music, the traditional literary text still holds a powerful place in their imagination as the location where queers are still simply not represented” (Fawaz et al., 2018). This misconception that students have about queer identities not being represented in literary texts comes from the lack of inclusion or reference to LGBTQ issues, history, and of course, literature in public school curriculums. In a digital age where students are getting much of their exposure to LGBTQ people and culture, if any at all, via digital medias or social media platforms can begin a dangerous narrative that being queer is unique, or new to recent generations. This
GLQ: A Journal of Gay Studies” article points toward students’ desires for historical contextualization of queerness and variation of gender expressions:

Further, students express a desire to understand genealogies and trajectories of queer and trans belonging that are not simply "new" but also historically significant. For instance, historical figures they may know such as Carson McCullers, Lorraine Hansberry, Baldwin, and others have been straight-washed in their precollege educations (Fawaz et al. 176).

Much of the reasoning behind selecting Giovanni’s Room for an eleventh to twelfth grade LGBTQ literature unit is driven by the need to disrupt this false narrative by contextualizing queerness or the existence of queer characters and authors across centuries of literature and writing. This unit will expand student’s perception of the origins of same-sex attraction, and representation of queerness in earlier centuries by studying James Baldwin’s Giovanni’s Room (1956), William Shakespeare’s “Sonnet 20” (1609), and Willa Cather’s “Paul’s Case” (1905). Additionally, the unit includes an independent LGBTQ Young Adult novel study that engages students in variety of accessible, contemporary texts featuring a range of LGBTQ youth protagonists. This independent reading study is designed to enrich and support not only independent reading skills, but also the primary text of the unit’s study Giovanni’s Room. The Young Adult text set for the unit includes Drama (2012) by Raina Telgemeier, Queer, There, and Everywhere (2017) by Sarah Prager, Between Perfect and Real (2021) by Ray Stoeve, Two Boys Kissing (2013) by David Levithan, Aristotle and Dante Discover the Secrets of the World (2012), Act Cool (2021) by Tobly McSmith, Simon vs. the Homo Sapiens Agenda (2015) by Becky Albertalli, and The House You Pass on the Way (1997) by Jacqueline Woodson. Students will engage with the independent reading novels in whole class and small group discussions,
journal responses, and independently using reading log charts that directly synthesis the text to *Giovanni’s Room*. This overarching independent reading study provides students with motivation to complete the independent LGBTQ Young Adult reading study, as the completion of reading logs and participation in class discussions that include the novel will result in receiving an A for a quiz grade. Additionally, the Young Adult text set that accompanies this unit study is accessible for readers of all abilities including novels that are partially illustrated, entirely graphic novels, and shorter novellas.

Today’s climate provides educators with increasingly daunting challenges when integrating LGBTQ literature, issues, or queer theory into the secondary English Language Arts classroom. In light of the current trends of “Don’t Say Gay”, the anti-LGBTQ curriculum laws Florida adopted that prohibit the mention, discussion, or study on LGBTQ identities, reading *Giovanni’s Room* with today’s students requires the anticipation of, and calculated preparation for parental or administrative backlash. Proposing this particular unit on *Giovanni’s Room* to a department chair or administrator, requires careful scaffolding around some of the more mature, and often uncomfortable discussions about sex, sexuality, and gender expression that naturally surface when reading this novel. This unit handles such concepts and discussions using an academic, literary centered approach using supplemental sources such as *After Queer Studies: Literature, Theory and Sexuality in the 21st Century* (2019) by Tyler Bradway et al., independent journaling in class and outside class writing exercises, supplemental films with guiding questions, and historical background on LGBTQ culture and rights. Administrators and department chairs should be provided with the lists of discussion questions, a list of the modalities and formats that students will be engaging using to academically approach these topics, as well as statistics on the presence of LGBTQ identifying students in Massachusetts
public high schools and the benefits of teaching LGBTQ literature in the classroom. In regard to parental backlash on *Giovanni’s Room* in the secondary English Language Arts Classroom, a case should be made for this text fulfilling the Massachusetts English Language Arts Framework reading literature standard: “Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course” (Massachusetts DESE). Reasserting that *Giovanni’s Room* is an academically approached, writing intensive unit that fulfills the diverse reading literature requirement for eleventh and twelfth grade students using a variety of texts can transition the argument away from parental concern and into the realm academic censorship. While the challenges of parental concerns or department chairs exists, the careful scaffolding and design of “The Journey to Identity: Unit on *Giovanni’s Room*” provides educators with the space to defend LGBTQ texts as an academic tool in the secondary English Language Arts classroom.

While James Baldwin’s novel *Giovanni’s Room* (1956) is not classified as a work of young-adult literature, reading this selection with secondary school students offers a unique learning experience that allows for the incorporation of authentic instructional queer theory reading strategies. The protagonist of *Giovanni’s Bedroom*, David, although a man in his mid-twenties provides opportunities for narrative empathy, and ruptures that occupy a queer theorist lens. Adolescents can relate to the major dilemma that David faces: discovering one’s identity and navigating how this relates to larger society. In an article published by JSTOR (1992), DeGout claims that a poor image of LGBTQ self-perception is the foundation of *Giovanni’s Room* stating, “The depiction of undesirable psychological and socioeconomic circumstances surrounding homoerotic characters and the depiction of the destruction caused by homoerotic behavior informs [the story]” (DeGout 432). While the undesirable psychological self-perception
that David expresses in the novel has been negatively viewed by literary critics like DeGout, this element of David’s character provides students with the necessary rupture that queer theorists examine a texts for. Presenting a character, like David, who is unwilling to accept their sexuality and demonstrates negative self-perception provides a transformative experience in reading literature by providing a space for students to challenge the text’s representation of human attraction, beyond just homosexuality. *Giovanni’s Room* by James Baldwin is particularly effective in creating lesson plans that are conducive to the authentic work that queer theorists ask readers to consider when reading a text. In an article published by the National Council of Teachers of English (2019), the authors suggest providing spaces for queer ruptures in normative literacy practices, such as this proposed Unit plan, pushes students closer toward visualizing, hypothesizing, and empathizing. According to the authors *Giovanni’s Room* fits into a select group of books that permit for queer ruptures to occur organically in the classroom:

> While many texts representing sexual and gender diversity can contain queer elements and ideologies, Blackburn et al. (2015) explain that texts foregrounding these qualities are less common, especially texts with protagonists ‘whose sexual and gender identities are represented as multiple, variable, and fluid’ (p. 31) or are entirely suspended, thus introducing ruptures into reading experiences. While these texts are rare, they offer unique opportunities due to the intensity of the queer elements and ideologies they offer readers (Blackburn et al. 65).

The “intensity of the queer elements and ideologies” (Blackburn et al. 65) that are available through reading about a protagonist whose sexual identities are fluid apply directly to David, and Giovanni. Both characters are shown to have had sexual experiences with both men and women, which provides students with an opportunity to identify ruptures as a queer theorist would. The
construction of the proposed unit for *Giovanni’s Room* by James Baldwin begins by building a foundational understanding of how to read from a queer critical lens. While literary critics criticize David’s characters as being anti-LGBTQ, this very element of his character invites students to engage in critical properties of queer theory such as reflection on culturally determined gender roles, analysis of heteronormativity, and an empathic reconciliation all of which are necessary when reading an LGBTQ text. In order to encourage queer ruptures during normative literacy practices, this unit will guide student’s learning with major questions that queer theorists ask of a text such as: How is heterosexuality normalized or problematized in this text? What rights or possibilities do we see for queer characters in the text? and How do characters’ desires open up or circumscribe possibility in the text?

Other scholarly critics have deemed *Giovanni’s Room* a failure compared to Baldwin’s semi-autobiographical novel *Go Tell It on the Mountain* published four years prior, claiming that Baldwin fails to represent both homosexuality and racial justice accurately. One of critic states that “As a second novel, Giovanni's Room was doomed to fail. Its white characters, explicit homosexual content, and Parisian setting did not make it a suitable follow-up to Go Tell It on the Mountain, which introduced Baldwin as the most promising black novelist to arrive on the American literary scene in the mid twentieth century” (Abur-Rahman 478). While the concern for the explicit homosexual content in *Giovanni’s Room* was relevant, and expected for the time of its publishing, Abur-Rahman deems the ways in which homosexuality are represented entail subliminal racist messages. Abur-Rahman continues this argument by examining the significance of David’s relationship with Joey stating:

The monstrous desire that is budding in David is both homoerotic and cross racial.

David's experience of panic is a result, then, of his participation in two outlawed sexual
behaviors that threaten his claim to uncontaminated whiteness. In the hierarchy of debased sexualities, interracial love is the more socially deplored and, thus, the more threatening to David's white identity. This greater threat is evident in David's registering Joey's racial difference before he notices their anatomical male sameness (Abur-Rahman 481).

While the representation of this homoerotic imagery in this excerpt of the text is convoluted with descriptions of Joey’s physique, including his blackness, the argument that *Giovanni’s Room* fails to appropriately represent homosexuality on the basis of race is loosely connected given the context of the novel’s time period and setting. While it is true that homosexuality was not legal in the United States during the time of publishing, acts of sodomy had been legal between consenting adults for centuries in France since modification to the French Penal Code of 1791. Additionally, France’s interracial marriage parameters were never laws, but rather brief and targeted administrative acts for colonialization. Therefore, the stance that *Giovanni’s Room* should be regarded as a failure on the premise of homosexuality and queerness is not sound. Moreover, regarding the threat that David’s identity faces in the novel, cannot be reduced to interracial love being more heinous than homosexuality. Joey, although the only black character in the novel, serves to complicate David’s relationship with his identity as a sexually fluid person, not primarily as a white person.

While there are other LGBTQ literature options that are specifically geared toward young adult audiences, *Giovanni’s Room*’s protagonist, major themes, and plotline grant educators a wide range of instructional practices. In conjunction with Fawaz et al.’s claim that LGBTQ literature engages students by contextualizing variant sexual identities and gender expression in history, *Giovanni’s Room* as a focus of a literary unit lends itself to Louise Rosenblatt’s
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transactional theory of literary work. Although David’s character may appear to be unrelated to
the lives of adolescents in the high school English Language Arts classroom, student’s will be
able to apply other related experiences such as recollecting on a first kiss, the death of a parent
during childhood, struggles with parents, and trying to navigate how one’s identity fits into larger
the society—all of which are events in the novel. According to Rosenblatt’s transactional theory
of literary work, the interpretation of a body of literary work depends on the knowledge or
experiences the readers have had. This interpretation is built off of connections a reader makes
with past experiences, which Rosenblatt calls schemata: “Not all the schemata are used in a
particular reading. Only certain relevant schemata are selected and activated. This selection is
based on the purpose of reading (this signifies the importance of the purpose of reading)”
(Marhaeni 2016). Considering the importance of the purpose of reading and the challenges that
Baldwin’s *Giovanni’s Room* presents to a high school audience of readers, this unit is carefully
designed to activate the different schemata of students by scaffolding a range of discussion
questions, assignments, and multi-media resources that mimic the more organic activation of
schematas that occur when reading young-adult texts tailored to the lives of adolescents.
Activating schemata can become a vehicle for students to practice empathy, and thus become
more tolerant and informed on LGBTQ history, literature, issues, and figures. Class discussions
and assignments are designed to enact the theory of narrative empathy as proposed by Suzanne
Keen. Narrative empathy presents moral efficacy as a desirable outcome for both authors and
readers of a text, but is not always guaranteed. According to Keen, “[an] author’s empathy can
be devoted to socially undesirable ends that may be rejected by a disapproving reader. Indeed,
empathic distress at feeling with a character whose actions are at odds with a reader’s moral code
may be a result of successfully exercised authorial empathy” (Keen 215). Even when in
disagreement, say, of the tragic ending of *Giovanni’s Room* or disastrous suppression of sexual desires, students are experiencing narrative empathy with a characters set that is not related in age, location, or time period. The empathetic distress that readers experience, described above as a successful authorial empathetic attempt, is directly addressed throughout the unit by challenging the text using a combination of a queer theorist’s perspective and transactional reading strategies posed in class discussions, on short answer writing exercises, and the larger summative synthesis essay. Considering the theory of narrative empathy, *Giovanni’s Room* can be scaffolded through a range of strategies to yield equal engagement as a specifically young-adult LGBTQ text would for adolescent readers by using David’s story to increase non-LGBTQ student’s empathy and tolerance, as well as give recognition to LGBTQ students that desire queer representation that ranges beyond contemporary texts in the high school English Language Arts classroom.


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Elementary and Secondary Education, 2017,
https://www.doe.mass.edu/frameworks/ela/2017-06.pdf.

Conron, K.J. LGBT Youth Population in the United States. (September 2020). The Williams Institute, UCLA, Los Angeles, CA.


Understanding By Design Unit Template

<table>
<thead>
<tr>
<th>Title of Unit</th>
<th>James Baldwin’s <em>Giovanni’s Room</em> and the Journey to Identity</th>
<th>Grade Level</th>
<th>11-12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>English Language Arts</td>
<td>Time Frame</td>
<td>4 weeks (~20 days)</td>
</tr>
<tr>
<td>Developed By</td>
<td>Jenivieve D’Andrea</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Stage 1 – Identify Desired Results**

**Content Standards**

ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELA.11-12.RL.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of a text.

ELA.11-12.RL.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution, the choice to introduce a new tone or point of view) contribute to its overall structure and meaning as well as its aesthetic impact.

ELA.11-12.RL.10: Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.

ELA.11-12.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

ELA.11-12.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
ELA.11-12.L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

**Learning Outcomes**

What relevant goals will this unit address?
*(must come from curriculum; include the designations e.g. IN2.1)*

Retrieve evidence directly from the text to analyze author’s choice and to make inferences about content that is not explicitly stated but are reflective of the themes in *Giovanni’s Room*. (ELA.11-12 RL.1)

Independently identify, track, and analyze the impact of one or more theme(s) in *Giovanni’s Room* such as masculinity, denial of sexual orientation, guilt versus love, repression, isolation, etc. to generate summaries and stances about the text. (ELA.11-12.RL.2)

Analyze the impact of Baldwin’s choice to begin the book “in media res”, the tragic resolution of the story, and point of view as it relates to the overall impact of the story’s structure and intent. (ELA.11-12.RL.5)

Comprehend and synthesize a variety of literary texts such as poetry, non-fiction literature guides, and a short story to the primary text of the unit. (ELA.11-12.RL.10)

Produce an argument based, text driven essay synthesizing *Giovanni’s Room* and a secondary source responding critically to chosen prompt. (ELA.11-12.W.4)

Independently and collaboratively develop and strengthen synthesis essay through brainstorming strategies, outlining, drafting, and peer revisions. (ELA.11-12.W.5)

Participate and lead both small group discussions and class discussions on the primary text, secondary texts, relevant issues, and multimedia sources demonstrating collaboration of their peers’ ideas and their own opinions. (ELA.11-12.SL.1)

Determine the meaning of unknown words through definition retrieval and contextual clues to explain the significance of its context in a given text. (ELA.11-12.L.4)
<table>
<thead>
<tr>
<th><strong>Enduring Understandings</strong></th>
<th><strong>Essential Questions</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>What understandings about the big ideas are desired? (what you want students to understand &amp; be able to use several years from now) What misunderstandings are predictable?</td>
<td>What provocative questions will foster inquiry into the content? (open-ended questions that stimulate thought and inquiry linked to the content of the enduring understanding)</td>
</tr>
</tbody>
</table>

**Students will understand that...**

U1. Societal gender norms and expectations often negatively interfere with an individual’s sense of identity and outward expression.

U2. Author’s or writer’s choices concerning a text’s structure affect the overall impact of a given work.

U3. Narrative empathy heightens our understanding of the text as well as the world around us.

U4. Writing task-oriented, argument driven essays can be successfully accomplished through phases of editing, revising, and collaboration.

U5. Literature can be read through various theoretical lenses to expand one’s point of view and interpretation of a text.

U6. Queer literature publishing in 1950s was uncommon, and thus *Giovanni’s Room* is a work of activism, bravery, and desire for common acceptance.

**Related misconceptions...**

1. **Students may initially assume that an older character like David has nothing to teach an adolescent reader.**

2. **Queer literature is something that has been published only as of recent years.**

**Content specific...**

EQ1: How does societal gender norms and exploitation of monetary power affect an individual’s sense of identity or outward expression?

EQ2: How is masculinity presented and manipulated in the text?

EQ3: What does Baldwin’s choice of the tragic ending imply for readers and society about love and sexuality?

EQ4: To what extent should we feel sympathy for the individual characters in the novel?

EQ5: Would a story like this be written today? If so, how would it differ?

**Multicultural, cross-curricular...**

**Knowledge:**

What knowledge will student acquire as a result of this unit? This content knowledge may come from the indicators, or might also address pre-requisite knowledge that students will need for this unit.

**Skills**

What skills will students acquire as a result of this unit? List the skills and/or behaviours that students will be able to exhibit as a result of their work in this unit. These will come from the indicators.
<table>
<thead>
<tr>
<th>Students will know…</th>
<th>Students will be able to…</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diction impacts the overall meaning and significance of a passage.</td>
<td>Generate and identify thematic connections between a variety of genres and texts.</td>
</tr>
<tr>
<td>Reading <em>Giovanni’s Room</em> from a Queer theorist perspective enriches the author’s purpose.</td>
<td>Independent comprehend and engage with a variety of texts by producing short writing responses and group discussions.</td>
</tr>
<tr>
<td>Early 20th century queer literature commonly includes realistic and less direct themes of sexuality, pressures of gender conformity, and sexual repression while later 20th century and 21st century works of queer literature have begun to move beyond this.</td>
<td>Develop and produce an organized, argumentative, text-driven essay that synthesis two texts.</td>
</tr>
<tr>
<td>Figurative language such as metaphors and symbolism exist within a text to convey larger, important meanings.</td>
<td></td>
</tr>
</tbody>
</table>

### Stage 2 – Assessment Evidence

**Performance Task**

Through what authentic performance task will students demonstrate the desired understandings, knowledge, and skills? (describes the learning activity in “story” form. Typically, the P.T. describes a scenario or situation that requires students to apply knowledge and skills to demonstrate their understanding in a real life situation. Describe your performance task scenario below)

By what criteria will performances of understanding be judged?

**GRASPS Elements of the Performance Task**
**G – Goal**
What should students accomplish by completing this task?

Goal: Students will complete an argumentative, text-driven essay that synthesizes a secondary text to *Giovanni's Room* by James Baldwin.

Role: Students will be taking on the role of a literary academic or queer theorist writer to make a claim about the text.

Audience: The relevant audience would be literary and queer theory scholars familiar with the work *Giovanni's Room*.

Situation: Produce an argumentative synthesized essay that undergoes the stages of the writing process.

Performance: Students will produce an organized argumentative essay that demonstrates critical engagement with the two of the texts in the unit.

**R – Role**
What role (perspective) will your students be taking?

**A – Audience**
Who is the relevant audience?

**S – Situation**
The context or challenge provided to the student.

**P – Product, Performance**
What product/performance will the student create?

**S – Standards & Criteria for Success**
Create the rubric for the Performance Task

Attach rubric to Unit Plan

**Other Evidence**
Through what other evidence (work samples, observations, quizzes, tests, journals or other means) will students demonstrate achievement of the desired results? Formative and summative assessments used throughout the unit to arrive at the outcomes.

- Reading Chart Logs
- Journal Entry Responses
- Literature Circles
- Reading Check In Quizzes
- Compare/Contrast Activities
- Question of the Day
- Teacher/Peer writing conferences
- Brainstorming Chart
- Outline Worksheet
- Ballot box activity
- Timeline Activity
- Characterization Activity
- YA Novel Private Reading Study
- LGBTQ Issues/ Queer Theory Case Studies

**Student Self-Assessment**
How will students reflect upon or self-assess their learning?

Students will be able to self-assess through reviewing their journal entries and reading chart logs. Students will self-assess their understanding of the primary text, and contemporary LGBTQ issues through reading an additional YA LGBTQ novel and conducting case studies on contemporary LGBTQ issues. Additionally, students will be able to self-assess in a collaborative setting when comparing their ideas to those their peers offer. Students will also self-assess through rubrics, peer editing, writing conferences, ticket-to-leave questions, and opener questions.
Stage 3 – Learning Plan

What teaching and learning experiences will you use to:

- achieve the desired results identified in Stage 1?
- equip students to complete the assessment tasks identified in Stage 2?

Where are your students headed? Where have they been? How will you make sure the students know where they are going?

What experiences do the learners bring to the unit? How have the interests of the learners been ascertained? Have the learners been part of the pre-planning in any way? What individual needs do you anticipate will need to be addressed?

Learning environment: Where can this learning best occur? How can the physical environment be arranged to enhance learning?

Journey to Identity Baldwin’s Giovanni’s Room Unit builds off of the previous novel unit, by incorporating similar reading comprehension strategies, collaborative literature circles, and reading chart logs. For most students, this unit will serve as their first encounter with a Baldwin text and queer literature. Despite this, students will likely come in with connections to the struggles of identity, the variation of sexuality, and the shame of difference that are presented in the novel. Presentations and information on queer theory, literature, and rights will be presented and integrated into the novel study. Reading will be tracked in logs and conducted in small groups and whole class sessions to help students with comprehension. Depending on the day, the classroom layout will change to best support the learning activity of the day. For literature circle readings and meetings, desks will be arranged in small groups while whole class discussions or readings will take place with the desks arranged in a large circle. Discussions are a major aspect of this unit, which for some students the content may be personable or uncomfortable, so guided questions and textual evidence will be the basis of these activities. Students will engage in strategies that encourage synthesis of texts, themes, and characters through formative activities and a summative writing assessment. The reading logs and journal entries are not only methods of self-reflection for students but are also incrementally completed resources that can be used for the summative assessment. To support active reading skills and engage students in independent reading, students will be tasked with reading one of the listed Young Adult LGBTQ novels to read independently throughout the unit, completing reading charts for each chapter. Student that need extra assistance, and those on IEPs will be provided with accommodations such as prerecorded notes, flexibility in modality for written assignments, extended due dates, and additional resources.

How will you engage students at the beginning of the unit? (motivational set)

Students will be engaged at the beginning of the Unit with a video on LGBT history.

Then have a brief look at Paris in the 1950s gay bars.

See Anti-Gay advertisements that surfaced during the time of Giovanni’s Room publication.
### What events will help students experience and explore the enduring understandings and essential questions in the unit? How will you equip them with needed skills and knowledge?

<table>
<thead>
<tr>
<th>#</th>
<th>Lesson Title</th>
<th>Lesson Activities</th>
<th>CCCs</th>
<th>Resources</th>
</tr>
</thead>
</table>
| 1 | Unit Introduction | Introduction to James Baldwin’s *Giovanni’s Room* & Queer Theory presentation  
Guided Read Aloud of Chapter 1  
Practice Reading Log Chapter 1  
Handout- Vocab Assignment Chart Part I & YA Independent Novel Study Assignment | | | Presentation LGBT history.  
Additional Resource for students on Baldwin’s Biography  
Additional Resource for students on Queer Theory concepts/terms |
| 2 | Secret Identity | Turn-&-Share Reading Logs  
Short Video  
Guided Discussion on Chapter 2 pgs. 22-33  
Literature Circle Reading *Queer Theory Now* & Reading/Research Activity  
Homework: Read pgs. 34-43 of *Giovanni’s Room* and Complete Log Journal Response | | | Gay Bar in Paris in the 1950s  
Additional resource for students on Part 1 Ch. 1 Discussion  
Additional Source for students on how to validate |
| 3 | Love Language (or Diction)! | QOD: Find 3 direct quotes from the text that reveal how masculinity affects David’s thoughts, and actions thus far in Chapter 2.  
Boys Beware PBS Film  
Compare and Contrast Group Activity (Word Choice: How does the language differ from when David describes Hella, and when he describes Giovanni?) Generate evidence, collect words or phrases, and compare. What do you notice?  
Guided In-Class Reading Pgs. 44-57  
Homework: Read pgs. 57-71 Reading Chart Log | Additional resource for students on homosexuality in 1950s America  
Additional resource for students on diction in literature.  
Additional resource for students on how to MLA cite text from a print source |
| 4 | Secret Ballot Box | Turn-&-Share Class Review Warm-up: (Turn-&-Share YA Independent Novel Connections to *Giovanni’s Room*  
Secret Ballot Box Activity: What do you think Giovanni could be arrested for?  
Class discussion/debate  
Key Points Part I Notes (Review for Quiz) | Review Presentation |
| 5 | Quiz/Shakespeare | Reading Check-in Quiz  
Guided Notes on Shakespeare’s Sonnets  
Class Reading of Sonnet 20  
Sonnet Worksheet  
Journal Entry: Compare Sonnet 20 to David’s situation | Sonnet 20 Presentation  
Additional resource for students on Shakespeare’s sonnets |
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<tr>
<th></th>
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<th>QOD: Fear and identity in the novel so far. Literature Circles: Journal Entries and Comments Discussion on Metaphors in the text Handout: Vocab List for Part II Literature Circles LGBTQ Issues Case Study: LGBTQ Youth Conversion Therapy in the U.S. &amp; Journal Entry</th>
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<tr>
<td>6</td>
<td>Fear and Identity</td>
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<td>7</td>
<td>Setting and The Room</td>
<td>QOD: What settings do we see David in most frequently? Popcorn Reading pgs. 85-88 Class Discussion on the room as a symbol and setting Room Sketching Activity Foster Reading on Setting In-Class Case Study (88-91)</td>
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<td>8</td>
<td>Masculinity and Letters</td>
<td>QOD: How is masculinity portrayed or manipulated in the novel? How does David see masculinity? Class reread pgs.91-94 Advice Column Writing Activity Queer Theory Class Reading “After Queer Baldwin”: Literature and Queer Theory. Discussion Homework: Journal Response on Giovanni and David losing relationships; why does this happen? Are relationships for the protagonist in your YA novel compromised based on their sexuality/identity? Cite</td>
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Additional resource for students on setting in literature  
Additional resource for students on conversion therapy laws  
Additional resource for students on metaphors in literature  
“Conversion therapy and LGBT Youth”  
“Conversion therapy: God only knows”  
“Geography Matters” Foster Chapter  
“After Queer Baldwin” by Matt Brim
| 9 | Relationships and Situationships | Literature Circles: Journal Entries and Comments  
    Literature Circles: Read Part II Ch. 3 pgs. (103-118)  
    Reading Chart Log  
    Class Discussion Circles Chapter 3 | Additional resource for students on Part II Chapter 3 |
|---|---|---|---|
| 10 | Emotions and Literature | QOD: Pretend your journal is a psychologist’s notepad. Jot down some information on the mental states of David and Giovanni.  
    Introduction to Willa Cather’s “Paul’s Case”  
    Class Read Along/ Discussion on “Paul’s Case”  
    STEAL Chart Characterization Activity | “Paul’s Case” Willa Cather  
    STEAL Characterization Chart  
    Additional resource for students on characterization in literature |
| 11 | Paul and David’s Case | QOD: What POV is “Paul’s Case” told in? What is the significance of that, considering the title?  
    Literature Circles: Share Reading Log Responses  
    Compare/Contrast Poster/Presentation Group Activity  
    Class Discussion of implications of “Paul’s Case”  
    Homework: Complete STEAL chart for Independent YA LGBTQ novel protagonist. | “Paul’s Case” Willa Cather  
    STEAL Characterization Chart  
    Compare/Contrast Organizer  
    Additional resource for students on symbolism in “Paul’s Case” |
| 12 | Not-So-Secret Identity | Warm-up: Turn-&-Share: STEAL chart for YA novel protagonist, discuss their connection to characters in Giovanni’s Room or “Paul’s Case”.  
    In Class Reading pgs. 137-148  
    In-Class Writing Response: Hella’s Suspicions (Opinion and Share)  
    Homework: Generate a list of adjectives or descriptive phrases that Baldwin uses to describe | Additional resource for students on adjectives |
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<tr>
<th>#</th>
<th>Getting the Bigger Picture</th>
<th>Tragedy or Resolution</th>
<th>Quiz Review &amp; Baldwin Review</th>
<th>Part II Quiz</th>
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<tr>
<td>13</td>
<td>QOD: Based on the chapter, what do we know that Giovanni will be accused of? Why or who do you think this could be? Timeline Activity Homework: Read (pgs. 149-169) Reading Log Chart Continue reading YA novel.</td>
<td>QOD: What do you make of the ending? How would you describe it? Ironic, tragic, expected, depressing? Maybe a combination of both? Turn-&amp;-Share: Reading Logs and QOD responses Class Discussion on the ending &amp; Symbolism Journal Response Homework: Continue reading and logging for LGBTQ YA independent novel. Research a contemporary LGBTQ issue in schools, politics, laws, activism, pop culture, etc. Bring a summary.</td>
<td>Mini-Discussion: Review of LGBTQ issue and summary. (Peer share, and whole class discussion) Review &amp; Questions Part II Reading Check in Quiz Watch Baldwin Interview Read Baldwin Interview Class Discussion Baldwin Worksheet for Interviews</td>
<td>Part II Reading Check in Quiz If Extra time: Students watch (headphones) videos. Homework: Review Synthesis Essay Assignment Continue reading and logging for YA novel—due date is soon!</td>
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<td>#</td>
<td>Topic</td>
<td>Activity/Assignments</td>
<td>Resources</td>
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<td>17</td>
<td>Essay Brainstorm</td>
<td>Q&amp;A Final Essay Assignment</td>
<td>resources</td>
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<td>Essay Brainstorming (<em>Log Review &amp; Maps</em>)</td>
<td>Additional resource for students on brainstorming strategies</td>
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<td>Brainstorming chart</td>
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<td>Homework: Come in with a choice of texts for essay.</td>
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<td>19</td>
<td>Writing Workshop</td>
<td>QOD: What do you know about in-text citations? How or where have you used them before? Body Paragraph Workshop Teacher/Peer Check in Homework: Type Introduction and Body Paragraph Outlines into a document in paragraph form.</td>
<td>Resource 1, Resource 2 Additional resource for students on writing synthesis body paragraphs</td>
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<td>20</td>
<td>Writing Workshop</td>
<td>QOD: What do you know about a works cited page? Works Cited Basics Handout/Lecture Conclusion Workshop</td>
<td>Resource 1, Resource 2</td>
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**Assess and Reflect (Stage 4)**

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<th>Considerations</th>
<th>Comments</th>
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| **Required Areas of Study:**  
  Is there alignment between outcomes, performance assessment and learning experiences? | Yes, students will prepare for the performance assessment through careful development of the learning outcomes. The learning activities/experiences are scaffolded to work incrementally on the necessary skills to synthesize two sources in an argumentative essay. These include citation practice with reading logs, vocabulary charts, comparative diction, short-answer responses with quotes, and generating thematic connections between multiple texts. |
| **Adaptive Dimension:**  
  Have I made purposeful adjustments to the curriculum content (not outcomes), instructional practices, and/or the learning environment to meet the learning needs and diversities of all my students? | For struggling students:  
  -Extra time will be allotted.  
  -Extra online resources available (for most lessons).  
  -Printed notes.  

For students who need a challenge:
-Extra video/sources to learn more information (at the end of lessons)

-Encouraged to move onto the homework, or next classes focus.

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<th>Instructional Approaches:</th>
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<tr>
<td>Do I use a variety of teacher directed and student centered instructional approaches?</td>
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<tr>
<td>This unit is divided between instructional, teacher-led lectures and presentations, and student centered learning activities. Students will frequently work with peers to complete reading assignments, reading logs, worksheets, and charts. Additionally, students will participate in a range of partner pairs, small groups, and whole class discussions.</td>
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<th>Resource Based Learning:</th>
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<tr>
<td>Do the students have access to various resources on an ongoing basis?</td>
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<tr>
<td>Yes, students have access to a variety of resources for this Unit. There are available resources for in-class presentations and writing strategies for students of all abilities and language backgrounds.</td>
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<th>FNM/I Content and Perspectives/Gender Equity/Multicultural Education:</th>
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<tr>
<td>Have I nurtured and promoted diversity while honoring each child’s identity?</td>
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<tr>
<td>This unit is specifically targeted to represent a variety of student perspectives. This unit incorporates diversity of identities in almost every lesson. Conversations during the unit align with the purpose of the entire unit being to increase student’s tolerance and empathy. Lesson plans and activities promote diversity while still celebrating each students identity.</td>
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Giovanni’s Room: The Journey to Identity- Unit Calendar

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<thead>
<tr>
<th>Day 1 – Unit Introduction</th>
<th>Day 2 – Chapter 2 &amp; Secret Identity</th>
<th>Day 3 – Chapter 2 &amp; Chapter 3 (Love Language...or Diction!)</th>
<th>Day 4 – Part I Review/Secret Ballot Box</th>
<th>Day 5 – Reading Check-in Quiz &amp; Sonnet 20</th>
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<tbody>
<tr>
<td>Journal Entry Warm up: Identity</td>
<td>Class Review of Homework (Turn-&amp;-Share Reading Charts)</td>
<td>Journal Response Warm Up: Masculinity</td>
<td>Class Review: Homework (Turn-&amp;-Share YA Independent Novel Connections to Giovanni’s Room)</td>
<td>Short Quiz</td>
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<tr>
<td>James Baldwin/Queer Theory Presentation</td>
<td>Short Video Clip</td>
<td>Boys Beware Video/Discussion</td>
<td>Secret Ballot Box Activity.</td>
<td>Background notes on Shakespeare’s Sonnets</td>
</tr>
<tr>
<td>Fill Out Practice Reading Log (for Chapter I)</td>
<td>Literature Circle Queer Theory Reading &amp; Research Activity</td>
<td>Guided Class Reading Part I Chapter 3 pgs. 44-57.</td>
<td>Homework: Review Key Notes for Quiz</td>
<td>Reading of Shakespeare’s Sonnet 20.</td>
</tr>
<tr>
<td>Vocabulary List Assignment for Part I</td>
<td>Homework: Journal Response</td>
<td>Homework: Read pgs. 57-71 Reading Chart Log</td>
<td>Vocab Assignment Part I Due Tomorrow</td>
<td>What is the speaker saying in Sonnet 20?</td>
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<tr>
<td>YA Independent Novel Study Assignment</td>
<td>Read Part I Chapter 2 pgs.</td>
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<td>How might this relate to how David feels about his “split” sexuality?</td>
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<td>Homework: Read pgs. 22-end of 33. Reading Chart</td>
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<td>Group Discussions</td>
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<td>Homework: Journal Response Sonnet 20 and Part I of</td>
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| Log | 34-43. 
Reading Log |  | Giovanni’s Room |
|---|---|---|---|
| **Day 6 – Part II**
**Giovanni’s Room Fear & Identity** | **Day 7 – The Room & Setting as Symbolism** | **Day 8 – Letters and Love** | **Day 9 – Literature Circles** |
| QOD: What role does fear play in the character’s lives so far? Pick two that we’ve met/heard of from David and write about it. | Warm up: Macro & Micro Settings in *Giovanni’s Room* and Independent LGBTQ YA novel. 
Popcorn reading aloud pgs. 85-88 | QOD: Based on last night’s reading, cite evidence of David’s idea of masculinity. 
Class Reread: pgs. 91-94. 
Advice Column Fun Exercise: Writing a letter from David/Response from advice columnist. | Literature Circles: Opener- Leave 1 comment on group members Journal Entries 
Literature Circles: Read Part II Chapter 3 (pgs. 103-118) 
Reading Chart Log 
Discussion Questions: Class Circle |
| Literature Circle Groups: Share Journal Responses 
Vocab List Part II 
Literature Circles LGBTQ Issues Case Study: LGBTQ Youth Conversion | **Day 10- Text-to-text Connection** |  |  |
| QOD: How would you describe the mental states, or emotions of both David and Giovanni based on Part II Chapter 3? |  |  |  |
| Reading: Paul’s Case by Willa Carter 
Whole Class Follow Along/ Discussion Questions |  |  |  |
<p>| Homework: Read the rest of Paul’s Case and Fill out Reading |  |  |  |</p>
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<tr>
<th>Day</th>
<th>Activity</th>
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<tr>
<td>Day 11 – Paul’s Case</td>
<td>QOD: Describe the POV of Paul’s Case. What is the significance of this?</td>
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<td>Day 12 – Hella &amp; The Book Store</td>
<td>Literature Circles: Share reading log</td>
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<td>Day 13 – Timeline</td>
<td>Turn-&amp;-Share: STEAL chart for YA novel protagonist, discuss their connection to characters in <em>Giovanni’s Room</em> or “Paul’s Case”.</td>
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<td>Day 14 – “The End”</td>
<td>Class Reading:</td>
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<td>Day 15 – Review for Quiz and Watch Baldwin Interviews</td>
<td>QOD: Based on the final paragraph of Part II. Ch.4, What do we know Giovanni will be accused of doing?</td>
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<td>Timeline Activity: (Groups) Make Timelines for</td>
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<td>QOD: How would you describe the ending of Baldwin’s <em>Giovanni’s Room</em>? Tragic, Ironic, perhaps both?</td>
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<td>Share out responses on</td>
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<td>Mini-Discussion: Review of LGBTQ issue and summary. (Peer share, and whole class discussion)</td>
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<td>Review for Part II Reading</td>
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<tr>
<td>Class Discussion on Paul’s Case</td>
<td>Class Reading Discussion</td>
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<td>Compare Paul and David Writing Exercise.</td>
<td>Ticket-to-leave: Do you think Hella suspects something after meeting David’s friends? Do you think she’s had these thoughts before?</td>
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<td>Homework: Read (Pgs. 119-131) Reading log Chart</td>
<td>Homework: Generate a list of adjectives and descriptions that Baldwin uses to describe homosexuality in chapter 4.</td>
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<td>Quiz</td>
<td>Extra Time: Watch Maya Angelou talk about her friend James Baldwin</td>
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<td>Moth Talk #1</td>
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<td>Moth Talk #2</td>
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<td>Homework: Review Synthesis Essay Assignment</td>
<td>Warm Up: Think of any questions you have after reviewing the final assignment sheet. Q&amp;A and explanation of assignment</td>
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<td>Continue reading and logging for YA novel—due date is soon!</td>
<td>Brainstorming: Quick write and Log Review</td>
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<td>Homework: Come in with a choice for essay.</td>
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<td>QOD: What makes a good thesis statement?</td>
<td>QOD: What do you know about in-text citations?</td>
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<td>Thesis presentation</td>
<td>MLA in-text citations Notes</td>
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<td>Writing Workshop: Introduction</td>
<td>Body paragraph Workshops</td>
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<td>Q&amp;A and explanation of assignment</td>
<td>Teacher/Peer edit meetings</td>
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<td>Brainstorming: Quick write and Log Review</td>
<td>Homework: Find Body paragraph quotes</td>
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<td>Teacher meetings</td>
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<td>Thesis presentation</td>
<td>Works cited basics</td>
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<td>Writing Workshop: Introduction</td>
<td>Conclusion paragraph Workshops</td>
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<td>QOD: What do you know about in-text citations?</td>
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<td>QOD: What do you know about works cited pages?</td>
<td>Homework: Have working draft ready for feedback before final due date. Also have YA Independent Study charts completed and ready to be handed in.</td>
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<td>QOD: What do you know about in-text citations?</td>
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Part I:

Chapter 1:

Wisecracks
Cavern
Sardonic
Unprecedented
Candor
Ambiguity
Ennui
Sordid

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<th>Word</th>
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<th>Part of Speech (as used in text)</th>
<th>Definition</th>
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Chapter 2:

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Chapter 3:

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<td>Vestibule</td>
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Part II:

Chapter 1:

Metamorphosis
Quais
Corroborated
Vehement
Impotent
Habitues
Torero
Quelle Rigolade!

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Chapter 2:

Reviled
Vindictive
Coquettish
Encroaching
Malevolence
Extolled
Idyll
Unequivocally

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Chapter 5: Disapprobation

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Reading Charts (*Include more than seven entries by inserting additional cells*)

**Part I Chapter 1 (pgs. 1-21)**

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**Part I Chapter 2: (pgs. 22-end of 33)**

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D’Andrea 28
Part I Chapter 2: (pgs. 34-43 *Done in Class with Literature Circles*)

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Part I Chapter 3 (pgs. 44-57 *Done in Class*)

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D’Andrea 29
## Part I Chapter 3 (pgs.57-71)

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## Part II Chapter 1 (pgs. 75-84) Log metaphors found in this chapter.

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### Part II: Chapter 3 (pgs. 103-118)

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“Paul’s Case” by Willa Cather

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Part II: Chapter 4 (pgs. 119-136) *Look to log specific references to gender/gender roles/presentation.*

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D’Andrea 32
Part II: Chapter 5 (pgs. 149-169)

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LGBTQ Young Adult Independent Novel Study

To better support your reading of James Baldwin’s *Giovanni’s Room*, you will independently read one of the LGBTQ YA novels listed below. While reading, you will complete a reading log for each chapter that asks you to track significant moments, language, and literary elements in the text. The log will also require you to form connections between the YA novel and *Giovanni’s Room*. While we are all not reading the same books, it’s important you keep up with the independent reading study as there will be class discussions and classwork that ask you to share your ideas, observations, and connections you make while reading. Simply copy and paste the reading logs to make enough entries for each chapter of the novel you choose. These will be due on the final day of the unit and counted as a quiz grade! (This can be an easy A for a quiz grade if you complete the logs fully, and participate in class discussions that include your chosen YA novel!)

2. *Queer, There, and Everywhere* (2017) by Sarah Prager- An illustrated novel that delves into the lives of 23 prominent lesbian, gay, bisexual, transgender and queer individuals.


7. *Simon vs. the Homo Sapiens Agenda* (2015) by Becky Albertalli- A novel about Simon, a six-teen year old high schooler who is forced to come out after an email falls into the wrong hands.

Reading Logs for Independent LGBTQ YA Novel

*(Copy and Paste this chart for each chapter’s entry)*

Chapter #/title: ______________________________________________________

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Essential Question(s):

1. What questions do queer theorists consider when reading a text?
2. What were the conditions of life like for a homosexual man in 1950s in Paris? The U.S.?
3. What and/or who influences David’s understanding of masculinity in his early life?

Lesson Objectives

By the end of the lesson, students will be able to:

1. Independently cite from the text to explain the significance of a specific passage.
2. Apply queer theory when reading Giovanni’s Room.

Curriculum Framework/Learning Standard(s):

ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Materials and Resources: (attached if applicable)

Giovanni’s Room
Queer Theory/Baldwin Presentation
Additional Resource for Baldwin’s Biography
Additional Resource for students on Queer Theory concepts/terms

Formative Assessments:

Practice Reading Log
Journal Entry Opener
Ticket-to-leave

Warm-up:

Journal Entry (5-7 minutes): How or what forms our identity? Is it more based on science, evolution, and genetics or is it our family, environment, and education? Consider this and write a paragraph in your journals.

Procedures

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Warm Up:

Journal Entry (5-7 minutes): How or what forms our identity? Is it more based on science, evolution, and genetics or is it our family, environment, and education? Consider this and write a paragraph in your journals.
Turn-Share (5-7 minutes): Place students in groups of three to discuss their journal responses. Teacher should walk around room to listen in or add to student discussions.

Guided Notes on Queer Theory/Baldwin (15-20 minutes):

**Slide 1: Who’s Baldwin**
- African American Author born in Harlem, NY in 1924.
  - The oldest of nine children, Baldwin grew up in poverty.
  - Baldwin had a troubled relationship with his stepfather, a strict religious pastor.
  - Baldwin was a preacher in his teen years, which he claims lent him to love the craft of writing.
  - In a hurry to move on from preaching, Baldwin took a job at 18 working on the New Jersey Railroad.
  - While working on the railroad, Baldwin practiced his craft and caught the eye of novelist Richard Wright.
  - Although not yet a published author, Baldwin went to France at age 24 hoping to distance himself from American society to write

**Slide 2: Who’s Baldwin Continued…**
- Baldwin finished his first novel in Switzerland in 1953, *Go Tell It on the Mountain*.
- This autobiographical work of fiction became revered as an American literary classic.
- Although Europe allowed Baldwin space to work on his craft, he returned to the U.S. in the 60s as a prominent Civil Rights activist.
- In 1987, Baldwin tragically died of stomach cancer at age 63.

**Slide 3: And a little something interesting about Baldwin:**
- Although now revered as a significant, gay African American author, Baldwin was not necessarily open about his sexuality.
- Baldwin was rumored to have relationships with both women and men.
- Baldwin avoided labels—stating in a 1965 interview “Those terms, homosexual, bisexual, heterosexual are 20th-Century terms which, for me, really have very little meaning”.

**Slide 4: Queer Literature Overview**
- In the 1940s-50s, was a period of subtle growth for Queer literature with works from Truman Capote, Christopher Isherwood, and Gore Vidal.
- Major Themes concerning the guilt of homosexuality.
- Baldwin was told not to publish *Giovanni’s Room* as an African American male—the irony is it is one of the most recognized texts of queer literature.
- Often, censorship laws would strive to keep these books off the shelf.
- Starting in 1930s the American Library Association took a stance on censorship trying to get *The Grapes of Wrath* by John Steinbeck off the shelves.
- However, activists were creating gay bookstores by the 60s-70s.
- Oscar Wilde Memorial Bookshop NY
- Giovanni’s Room NY

**Slide 5: Queer Literature Overview Continued…**
- Queer lit asks readers to challenge conventional definitions of sexuality and gender/identity/expression.
- Not all queer fiction is the same because not all lived experiences are the same.
  - Important to note: Not all LGBTQ authors write queer lit, and not all queer lit is written by LGBTQ authors.
- The purpose of queer lit is to challenge sexuality and gender while making these issues visible.
- Themes such as: survival, sexuality, self-discovery, and the closet are common to LGBTQ literature.
Slide 6: Queer Theory Introduction
- Theory, or criticism is a specific lens that readers can consider when reading a work.
- **Queer Theory:** A form of literary criticism that explores how dominant powers can oppress those who live outside of gender or sexuality norms.
- The term **Queer** itself is a reclaimed insult.
- Queer Theory acknowledges shared political and social experiences.
- Queer Theorists would argue that human sexuality is complex—goes beyond hetero/homosexual.
- Attempts to connect sexuality, culture, and identity.

Slide 7: Queer Theory Continued...
- **Questions that Queer Theorists raise:**
  1. Does sexuality depend on experience with sexual intercourse?
  2. How is sexuality defined in different cultures?
  3. Why do certain societies criminalize sexuality? How can we push back against sexually-based discrimination?
  4. Is sexuality explained by biological roots, or social constructionism?

- **Questions that Queer Theorists ask about a text:**
  1. How is heterosexuality normalized or problematized in this text?
  2. What rights or possibilities do we see for queer characters?
  3. How do character’s desires open up or close up possibilities?

Slide 8: Basic Terms for Queer Theory
- **Gender:** characteristics of men, women, girls, and boys that are socially determined and constructed.
- **Sexuality:** one’s sexual feelings, thoughts, attractions and behaviors toward another individual or groups of individuals.
- **Sex:** Refers to an organism’s biological sex, chromosomes for male or female.
- **Heterosexism:**
  - Built into the structures of society-family, education, religion, and law.
  - Belief that it is the only normal, or good sexuality.
  - **Compulsory heterosexuality:** push to make people/society straight.
- **Homophobia:** intense fear & loathing of homosexuals or a response to anxieties about one’s own sexuality.
  - The latter is what is called **Internalized homophobia**.
- **Homoerotic Imagery:** erotic (though not always overtly sexual) imagery that implies same-sex-attraction.

Slide 9: Before we Read Ch. 1 of Giovanni’s Room
- Written in 1956, taking place in Paris.
- Follows an American man during his stay in Paris, France.
- Historical Context: The Nazi invasion of France during WWII raised the age of consent for homosexual men from 15 to 21 years old.
- Baldwin was in France during this time to escape the oppression of being Black in America pre-civil rights.
  - However, Paris France was not always a hub for LGBT rights.
- This novel was written during the modernist period of literature.
  - Includes key elements like individualism, experimentation, and absurdity in industrialized life.

Class Circle Reading (Giovanni’s Room Ch. 1 pgs. 1-21) (20-25 minutes): Arrange desks to be in a horseshoe or
Teacher reads aloud chapter 1, for students to hear the voice and familiarize themselves with the style. Point specifically to metaphors on pages 6 and 9, as well as expectations of masculinity in David’s family on pages 14 and 15.

**DQ:** The metaphors in chapter 1 teach us what about David? (6, 9)
**DQ:** How do Ellen and David’s father differ on expectations for David’s future as a man? (14, 15)
**DQ:** Why do you think David is really leaving America? (21)
**DQ:** What does David mean by constant motion? Is there a better word for this? (20)

Ticket-to-Leave (3-5 minutes): Based on the ending of Chapter 1, we know David is practicing “self-deception”. What do you think he is going to France for? Do you think this will help or hurt his case?

While students are completing Ticket-to-Leave, pass around Vocab List Chart/Assignment for Part I, and YA Independent Novel Study list for Giovanni’s Room. Leave five minutes to explain these assignments.

### Closing/ticket to leave
Ticket-to-Leave (3-5 minutes): Based on the ending of Chapter 1, we know David is practicing “self-deception”. What do you think he is going to France for? Do you think this will help or hurt his case?

### Homework (if applicable):
- **Read** Giovanni’s Room pgs. 22- END of 33.
- **Complete Reading Chart Log for Chapter I and tonight’s assigned reading**

### Adaptations/Modifications for Students
Students with differing achievement levels will be accommodated in this lesson by participating in small groups, as well as larger group discussions to introduce them to the novel.

Students with IEPs will be provided with printed versions of the presentation, and a list of the discussion questions.

This lesson includes differentiation for different learning styles such as visual presentation, auditory readings, and collaborative learning.

### Pitfalls and Solutions (What could go wrong and how will I handle it?)
Students could have more questions about reading logs than intended, so instead of having a class circle reading with discussion questions it would be better to read and fill out a practice log with students for Chapter I.

Students could take longer to take notes on presentation than expected or generate more conversation. In that case, the lesson could be modified to do less reading of Chapter 1 as a class, by adding a few more pages to the assigned reading for homework.
**Topic: Chapter 2 & The Secret Identity**  
**Lesson II**  
**Teacher: Ms. D’Andrea**

### Essential Question(s):
1. What role does Jacques play in chapter II, and in David’s personal life? How would you describe their relationship?
2. What aspect of identity do Giovanni and David focus on when they initially meet?
3. How does David display homophobia in Chapter 2? Would you consider it internalized?

### Lesson Objectives
By the end of the lesson, students will be able to:
1. Interpret metaphors and language in Chapter II that signifies aspects of David’s suppressed identity.
2. Engage in small groups as well as whole class discussions on homosexuality/heterosexuality in the text, providing their own opinions/observations using textual support.
3. Engage in small group reading and discussion of queer theory to enrich their understanding of the text.

### Curriculum Framework/Learning Standard(s):
- **ELA.11-12.SL.1**: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
- **ELA.11-12.RL.2**: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of a text.
- **ELA.11-12 RL.1**: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

### Materials and Resources: (attached if applicable)
- *Giovanni’s Room*
- Journals
- Vocabulary Chart & Activity for *Queer Theory Now*
- *Queer Theory Now* by Hannah McCann
- Gay Bar in Paris in the 1950s short video clip
- Additional resource for students on Part 1
- Ch. 1 Discussion

### Formative Assessments:
- Turn-&-Share
- Literature Circle Reading Queer Theory
- Vocab Chart
- Literature Circle Reading Queer Theory
- Research Response
Warm-up:

Turn-&-Share: Chapter 1 Reading Logs and First Impressions (in Literature Circle Groups)

Procedures

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Desks should be set up initially in a horseshoe or circle shape for class discussion. (Warm-up can be done by having students move around the room to be near their Lit Circle members)

Warm-Up: (5-7 minutes) In Literature Circle Groups, share your reading logs from Chapter 1 and the first half of Chapter 2. Teacher should check-in with groups and record which students completed this for homework and add to discussions.

Short Clip/Discussion on Setting: (5-7 minutes) Show a short clip of a Gay Bar in Paris in the 1950s. Ask students to comment on the atmosphere, and question why David is going to these scenes if he is “straight”?

Guided Class Discussion: (15-20 minutes) Encourage students to take notes during discussion.

Ask students to turn to pages 22-23. Read out: “I was intent on proving, to them and to myself, that I was not of their company” (22). & “So I went though my address book [...] and decided to call up an old acquaintance who was always asking me to call, an aging, Belgian-born, American businessman named Jacques” (23).

DQ1: What are David’s feelings about social class, and wealth? Are they conflicting?

DQ2: What does Jacques think took hold of Giovanni? How does this relate to the social classes presented so far? (Ask students to turn to page 24)

DQ3: How does David describe Jacques? Does this reveal aspects about David’s mentality too? (22-23)

Ask for students to read David’s comment on pg. 25 “if he'd stayed down there in that village of his in Italy and planted his olive trees and had a lot of children and beaten his wife” (24-25). And Jacques’ response “Nobody can stay in the garden of Eden” (25).

DQ4: What is the garden of Eden? What does it symbolize initially, and what ends up happening in this garden?

DQ5: Describe David’s concept of gender roles.

Point students toward David’s hatred and repulsion of a cross dressing man. Point toward development in language and identity since 1956.

DQ6: What is so grotesque in David’s mind? What language is lacking here in 1956, that we have in 2023? (page 27)

Discuss David’s mental state while in the bar. Point to instances of paranoia, secrecy, and trauma.

DQ7: David’s attitude about his history with men in these bars reveals what? (pg. 27) Throw out words such as denial, shame, reluctance.
DQ8: What do we learn about Jacques’ importance to David? What does David use him for? Why is this significant to the story? How foolproof is it? Consider the age difference, Jacques’ reputation, etc.

Turn to page 28.
Ask students to find examples of overcompensation or hyper-masculinity from David on pg. 30.
What is the irony of David buying Giovanni a soda with Jacques’ money? How does this make things appear?

Transition (1-2 minutes): Have students move furniture to make clusters for their Literature Circles.

Literature Circle Queer Theory Study (25-30 minutes):
Have students read pages 1-7 of Queer Theory Now (2020) by Hannah McCann et al. with their literature circles. Have students complete a vocabulary chart for the key terms and concepts listed on page 1 using the reading and definition retrieval. Next have students define queer theory in their own words by writing a few sentences with their groups. Next have groups select one of the main areas/political action that is being “poured” into the larger pool of queer theory in Figure 1.1 and research it further. The following choices are Lesbian of Color theory & activism, Lesbian Feminism, Poststructuralism, Postmodernism, Lesbian, Gay, & Bisexual activism, Gay & Lesbian Studies, Trans activism & theory. The groups should try and define and explain the main area/concept of Queer theory they selected. Use both the reading, and additional sources to help guide your research.

Ticket-to-Leave: Write down homework assignment in agenda before leaving class. Make sure the teacher checks.

Closing/ticket to leave
Make sure homework is written in agenda before leaving, and teacher checks off that student understand what they are responsible for.

Homework (if applicable):
Read pages 34-43 & Complete Reading Log

Journal Response: Write a response to pages 34-43 in your Reading Journals. This response should answer the following questions in complete sentences (a paragraph or so). Use direct citations from the text to support your journal response. How does Baldwin intertwine sexuality, religion, and identity in this chapter? What love triangle(s) does Baldwin present in Chapter 2? How are homosocial (male/male friendships) relationships presented?

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented needs, or multiple intelligences will be supported in this lesson by being given a printed handout of the teacher’s class discussion guide notes. While other students will be taking notes during the discussion, these students will already have the major points recorded on this handout.

Learning styles are accommodated with visual aids such as the video, and a mixture of small group collaboration and whole class discussions.
Pitfalls and Solutions (What could go wrong and how will I handle it?)

Students may not be interested in the novel yet, and therefore might not participate in the class discussion on the first half of Ch. 2. In this case, whiteboards will be administered to students to record their ideas/responses and be held up by the teacher to gauge each student's understanding or lack of.

Students may not focus during literature circles; in that case, the rest of chapter 2 will be read popcorn style with the entire class. Then students will be asked to independently complete the corresponding reading log individually.
Queer Theory Now by Hannah McCann Chapter 1 Activity

PART I:

Define the list of key terms and concepts in the chart on page 1.

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<tr>
<th>Term/Concept</th>
<th>Location in Text (quote)</th>
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PART II:

Using the reading, define queer theory in your own words with your group members. This can be as short as one sentence, or as long as a paragraph.

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PART III:

With your group members, select one of the main areas of thinking/political action that have influenced queer theory and research it further. Attempt to define the concept and teach someone about the main area your group has chosen. Include any relevant information to formulate a response about what your term is, and how it has impacted queer theory. Write a journal response.
Lesson III
Teacher: Ms. D’Andrea

**Essential Question(s):**

1. What role do older men play in the novel so far?
2. How are gendered expectations pushed on David?
3. How is diction used to enrich a phrase or text?
4. How can American queer history inform our reading of *Giovanni’s Room* and David’s character?

**Lesson Objectives**

By the end of the lesson, students will be able to:

1. Identify and analyze diction in a given passage to explain significance of a text.
2. Relate relevant history to enrich understanding of a fictional text.
3. Lead and participate in small group discussions about language, themes, and multimedia sources.

**Curriculum Framework/Learning Standard(s):**

ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELA.11-12.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**Materials and Resources: (attached if applicable)**

- Posterboard/Large White sheets of paper
- *Giovanni’s Room* poster
- PBS video
- Additional resource for students on diction in literature
- Additional resource for students on homosexuality in 1950s America
- Additional resource for students on how to MLA cite text from a print source

**Formative Assessments:**

- Diction Listing Activity
- Journal Entry
- Discussion Questions (guided reading)
**Warm-up:**

Journal Response: How would you describe David’s idea of masculinity? How would you describe David’s sexuality? His emotions about his own sexuality and the sexuality of others?

**Procedures**

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Warm-Up (3-5 minutes):
Journal Response: Based on the first two chapters, how would you describe David’s idea of masculinity? How would you describe David’s sexuality? His emotions about his own sexuality and the sexuality of others?

Video History/Connection (10-15 minutes):
Ask one or two students to share their journal responses. Next, introduce an Anti-Gay advertisement campaign from America in the 1950s called “Boys Beware”. Play the [PBS video](https://www.pbs.org) and ask students to think about what affect this kind of advertisement had on youth/adults/society.

Have students Turn-&-Discuss: How is homosexuality portrayed in this advertisement? What is the point of this advertisement/campaign? What are the dangers of this being shown in schools across America? What did America say homosexuality was (comparison to what)? With this being released a year prior to *Giovanni’s Room*, how can we begin to better understand David’s secrecy/internalized homophobia? Are there any relationships in *Giovanni’s Room* that mirror this advertisement’s message about homosexuality?

Love Language! (or...Diction) Listing Activity (10-15 minutes): Now that students can better understand where David is coming from, ask them to pay close attention to the language/phrases/words used to describe his relationship with Hella, vs. Giovanni. Students will be placed in their Literature Circles and given a poster sized sheet of blank paper. On this, students will be asked to generate two lists citing the words/language/diction used David uses to describe Giovanni and Hella in the first two chapters. Students should write direct citations (MLA) for both Hella and Giovanni. Students will be asked to move around the room to look at other groups’ lists. Reconvene students to ask for their observations/findings.

Ask guiding questions such as: What does Baldwin’s diction show here? What is the importance of word choice for these relationships? What do we notice here? Is there some hypocrisy or flip-flopping happening?

Guided Class Reading (15-20 minutes): *Have students help rearrange furniture to be a circle or horseshoe.*
Teacher read Chapter 3 pages 44-57. Interrupt reading to pose discussion questions.

- **DQ1:** (pg. 47) What is David planning to do when they get to Les Halles? Do you think this is what he really wants, and will do?
- **DQ2:** (pg.46) What can we infer about Giovanni’s social class? Guillaume’s?
- **DQ3:** (pg. 51) What is David worried about while in the bar? Is this somewhat classist? Insecurity? Sexism?
- **DQ4:** (pg. 54-55) Jacques describes David as a vision. This is positive. Why does David take it so negatively? How is David warned? What should he do according to Jacques?
DQ5: (pg.57) Jacques seems to be right here. What kind of friendships has David had? Does simply changing how one thinks really make a difference? “love him and let him love you.”

Ticket-to-leave (5-7 minutes): Copy down homework for tonight. Then write a quick journal response. Do you feel bad for Jacques? Why or why not?

Closing/ticket to leave

Ticket-to-leave (5-7 minutes): Copy down homework for tonight. Then write a quick journal response. Do you feel bad for Jacques? Why or why not?

Homework (if applicable):

Read pages 57-71 and complete corresponding Reading Log Chart.

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented writing needs can respond to the journal entries orally and receive full credit. Different learning styles are incorporated in this lesson through visual mediums, written activities, movement during the class, and auditory guided readings. Students will also be supported by their peers for group work in the literature circles, and in small groups for the diction activity. Students with documented learning needs will be given guided questions to complete assigned reading for homework.

Pitfalls and Solutions (What could go wrong and how will I handle it?)

While walking around the room during the listing diction activity, there could be very similar answers amongst the different small groups. If so, then the “walk through” will turn into a whole class discussion.

The PBS video could generate a longer discussion than intended, and in that case, students will be asked to find one example and raise their hand to share instead of doing the listing activity. (this will ensure the reading schedule stays on time).
Topic: Secret Ballot Box and Part I Review
Lesson IV
Teacher: Ms. D’Andrea

Essential Question(s):

4. Who are the major characters in Giovanni’s Room Part I?
5. What are the major settings and themes in Giovanni’s Room Part I?
6. What information and strategies should a reader use to make predictions about a text?

Lesson Objectives

By the end of the lesson, students will be able to:

7. Make predictions and inferences using textual evidence.
8. Apply knowledge from Part I activities to prepare and construct study guide for quiz.

Curriculum Framework/Learning Standard(s):

ELA.11-12.SL.4: Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, vocabulary, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

Materials and Resources: (attached if applicable)

A box with a cover
Giovanni’s Room
Part I review presentation
Whiteboards & markers

Formative Assessments:

Whiteboards Review
Secret Ballot Box activity
Turn-&-Share
Ticket-to-leave

Warm-up:

Write, Turn-&-Share (3-5 minutes): Connect your independent YA novel’s protagonist to David. How does your character struggle with their sexuality, gender expectations, or gender expression? How is their experience similar or different to David’s? When you are done, take five minutes to share with a partner.
Procedures

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Write, Turn-&-Share (3-5 minutes): Connect your independent YA novel’s protagonist to David. How does your character struggle with their sexuality, gender expectations, or gender expression? How is their experience similar or different to David’s? When you are done, take five minutes to share with a partner.

Secret Ballot Box Activity (10-15 minutes):
Place a secret ballot box at the front of the room. Have small cut pieces of scrap paper at each student’s desk when they come in. Introduce the ballot box stating that we are going to have an anonymous vote.

The students will be tasked to predict or guess what Giovanni’s crime could be. Point out that Baldwin has left subtle hints of Giovanni’s execution, but we are still unsure of what exactly happened yet. What crime do you think Giovanni committed? Have students independently reread the paragraph on pg. 61 that starts with “Well”—with his mouth turned down…” and the last paragraph on pg. 71 that starts with “I suppose they will come…”.

Encourage students to be appropriate, but to get as creative as they want. Who catches him? Is it blackmail? Is he the only one at the crime scene? Where is this crime? Have students independently take 5 minutes to write down a response, walk to the ballot box, and place their vote/prediction.

Once all the votes are in, shake the box, and begin pulling out the student’s responses. Read each aloud and generate a list of student’s predictions on the whiteboard. Note if there are any repeats and generate a conversation with students about their ideas.

Review/Guided Notes for Part I Reading Check-in Quiz (20-25 minutes):

Ask students to take out notebooks to prepare a study guide for their reading quiz tomorrow. Explicitly state the format of the quiz to students: “The quiz will have two parts: matching places/characters, and multiple choice”.

Put Part I review presentation on the board. Encourage students to take notes on the presentation when instructed. Hand out each student an individual whiteboard and marker.

Have students sit in their literature circles. Place the first slide on the board and ask groups to locate all the female characters mentioned in Part I. Ask them to list them and write descriptions on their whiteboard. Give students about 5 minutes to do this, and then ask groups to put their whiteboards up. Teacher should record, add to, or correct any responses and put them on the board. Once the list is finalized, the teacher should prompt students to record this information in their notebooks.

Repeat this process for the following slides.

Walk around the classroom during the group’s five-minute work periods to listen in on students’ ideas.

Ask for additional questions on Part I or the quiz. Remind students that their vocabulary list charts for Part I are due at the start of class tomorrow. Also remind students that these quizzes are designed to check-in on their class participation, and that as long as they have been engaging with the lessons/reads they will be fine!

If extra time, watch video on conversion therapy for homosexuals in the 50s-60s.
Ticket-to-leave (3-5 minutes):
Write on a piece of paper how you are feeling so far? Are you enjoying the novel? Do you feel prepared for tomorrow’s quiz? Is there anything differently I can do for Part II to make things more interesting, digestible, or helpful?

Closing/ticket to leave
Write on a piece of paper how you are feeling so far? Are you enjoying the novel? Do you feel prepared for tomorrow’s quiz? Is there anything differently I can do for Part II to make things more interesting, digestible, or helpful?

Homework (if applicable):
Study/Review notes for Reading Check-in Quiz I
Get Vocabulary Charts for Part I ready to be turned in tomorrow.

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented writing needs can be exempt from writing during the whiteboard review exercise. (a copy of slides with notes will be given to them for study guide)

Additionally, students with documented needs can have an extension through the following weekend for vocabulary charts.

Students can also partner up for the secret ballot box if they are not able to write their responses themselves.

Students can submit the ticket to leave by having a conversation with instructor.

Pitfalls and Solutions (What could go wrong and how will I handle it?)
The presentation/review activity for Part I check-in Reading Quiz could get done in quicker than 20 minutes. If there is extra time, and the video has been watched (only 2 minutes long), then students can choose a vocabulary word and make a concept map on a scrap piece of paper.
**Topic: Reading Check-in Quiz Part I & Shakespeare’s Sonnet 20**  
**Lesson V**  
**Teacher: Ms. D’Andrea**

### Essential Question(s):

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<thead>
<tr>
<th>Question</th>
<th>Lesson Objectives</th>
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<tr>
<td>1. How does Sonnet 20 represent the speaker’s sexuality?</td>
<td>1. Generate thematic connections between two texts.</td>
</tr>
<tr>
<td>2. How do alliteration, personification, and metaphor add to the meaning of the poem?</td>
<td>2. Independently comprehend and analyze works of poetry.</td>
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<td>4. What is the intended audience of Shakespeare’s sonnets?</td>
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### Curriculum Framework/Learning Standard(s):

- **ELA.11-12.RL.10**: Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.

- **ELA.11-12.SL.1**: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

- **ELA.11-12.L.4**: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

- **ELA.11-12.RL.2**: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of a text.

### Materials and Resources: (attached if applicable)

- Reading Check-in Quiz Part I
- William Shakespeare’s Sonnet 20
- [Presentation on Shakespearean Sonnets](#) (Guided Notes)
- Sonnet 20 Worksheet

### Formative Assessments:

- Reading Check-in Quiz Part I
- Rhyme Scheme Practice
- Small Group Sonnet Annotations/Worksheet
- Ticket-to-Leave
Warm-up:

Review Notes for Reading Check-in Quiz Part I & hand in Vocabulary Charts for Part I (3-5 minutes): *Teacher taking attendance at this time.*

Procedures

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Warm-Up (3-5 minutes):
Review Notes for Reading Check-in Quiz Part I *Teacher taking attendance at this time and collecting Vocab Charts for Part I.*

Reading Check-in Quiz Part I (15-20 minutes):
Instruct students to put away all cellphones, study materials, notes, and books. Review quiz format/directions for students. Have students turn in quizzes at the front of the room as they finish. If students finished early, and are waiting for others to finish, they can read Sonnet 20 to themselves.

Shakespearean Sonnets/Sonnet Presentation (5-10 minutes):
Have students take out their notebooks and take notes on the following *presentation:*

For slide 1 present the following information-
Shakespearean Sonnet is a variation of the traditional, or Italian sonnet. William Shakespeare’s collection of 154 sonnets were published posthumously in 1609. Shakespeare’s sonnets are written for two unnamed individuals—a young man, and woman. The majority of Shakespeare’s sonnets (1-126) are addressed to a young man, with whom it appears the speaker has some sort of romantic relationship/feelings toward. The other 28 are either addressed to or are about a young woman. (Generate discussion on queer desires/homosexual desires in Shakespeare’s time. What is so revolutionary about this? What does this tell us?)

For slide 2 present the following information-
• Shakespearean sonnets have 14 lines of verse.

• The 14 lines can be divided into four subgroups:
  o There are three quatrains: sets of four lines.
  o Couplet: two lines at the end of sonnet.
  ~typically, ten syllables per line, iambic pentameter.

• The couplet brings about the volta: or the turn of thought or argument.
  o These two final lines can answer a question posed in the quatrains, shift the perspective, or even change the speakers’ minds.
For slide 3 present the following information:
Photo example of structure of Sonnet 18.
Read the sonnet aloud, point to the three quatrains and couplet.
Help students label the rhyme scheme on the board.

For slide 4 present the following information:
Consider how a Queer Theorist might approach Sonnet 20 by William Shakespeare.

Review:
Questions that Queer Theorists ask about a text:
- How is heterosexuality normalized or problematized in this text?
- What rights or possibilities do we see for queer characters?
- How do characters’ desires open up or close off possibilities?
- What is the benefit of analyzing human sexual desires in this time period?

(Leave this up while students read/complet worksheet on Sonnet 20)

Sonnet 20 activity (20-25 minutes):
Read Sonnet 20 once aloud for the class so that students can hear the voice, flow, and rhythm of the text.
Next, put students in their literature circles to reread Sonnet 20 aloud in groups.
Next, have students work on the Sonnet 20 analysis worksheet in groups.
Teacher should stop by the groups and assist/clarify for students.
Students should be reminded that although they are working in groups, they need to submit their own worksheets.

Encourage students to complete this during class time, if not the rest becomes homework.

Ticket-to-leave (2-3 minutes): Write down one fact you learned today about Shakespearean Sonnets.

Closing/ticket to leave
Ticket-to-leave (2-3 minutes): Write down one fact you learned today about Shakespearean Sonnets.

Homework (if applicable):
Journal Entry Response: How are David from Giovanni’s Room and the speaker from Sonnet 20 similar or different? Compare their ideas on sexuality and affection.

Finish Sonnet 20 Worksheet for homework if not completed in class.

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.
Students with documented needs will be allotted more time to complete reading quizzes and granted permission to take the test in another location.

If students with documented needs miss the Sonnet 20 lesson because they are still taking the test, they will be excused from this lesson and given a copy of the guided notes, and an annotated version of the poem.

Definitions of literary terms are given in the worksheet.

Students of different language backgrounds will be supported in this lesson by guided vocabulary strategies.

**Pitfalls and Solutions** (What could go wrong and how will I handle it?)

Students may take longer than expected to take the quiz, while some finish quicker. If that’s the case then students who are finished can take notes on the Sonnet presentation that is posted to classroom.

If students find the Sonnet Activity too difficult to complete in groups, or the teacher notices too many incorrect answers—the activity can be led by the teacher and done as a class.

If there is no time to get to this activity, then it can be done instead for homework, and the journal response can be for the next classes warmup.
Directions: Read through Sonnet 20 aloud with your literature circle group members. Next, reread Sonnet 20 individually.

1) Circle any unknown words or phrases in the Sonnet. List them below, find definitions, and write them down here.

2) Label the structure of the sonnet in the margins. (Three quatrains and couplet)

3) Mark the rhyme scheme on the margins.

4) Underline examples of alliteration, metaphor and personification in the sonnet. Record them below.
   - Alliteration (the occurrence of the same letter or sound at the beginning of adjacent or closely connected words):
   - Metaphor (a comparison between two things without using “like” or “as”):
   - Personification (giving human-like qualities or attributes to an inanimate object/thing):

5) Give a summary or brief explanation of what each quatrain is saying.
   - Quatrain 1 Main idea:
6) What role does the couplet play in this Sonnet? What is the speaker stating about love? Consider the importance of the word “pricked” in line 13.
# Topic: Fear, Identity, and Metaphor

**Lesson VI**

**Teacher:** Ms. D’Andrea

## Essential Question(s):**

1. How does fear impact David as a character?
2. How are metaphors used to express deeper emotions?

## Lesson Objectives:

By the end of the lesson, students will be able to:

1. Identify and analyze the usage of figurative language (metaphors) in a text.
2. Collaboratively share opinions and build off of other's observations about a text in small group discussions.
3. Independently analyze the progression and development of themes in a text.

## Curriculum Framework/Learning Standard(s):

**ELA.11-12.RL.2:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of a text.

**ELA.11-12.SL.1:** Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**ELA.11-12.RL.10:** Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.

## Materials and Resources: (attached if applicable)

- *Giovanni’s Room*
- glaad’s “What is Conversion Therapy?”
- “Conversion Therapy and LGBT Youth”
- “Conversion therapy: God only knows”
- Additional resource for students on metaphors in literature
- Additional resource for students on conversion therapy laws

## Formative Assessments:

- Metaphor Share Outs
- Reading Log
- Small Group Journal Discussions/Comments
- Ticket-to-leave
**Warm-up:**

Question of the Day (3-5 minutes): How does fear define or impact characters in the novel? Consider talking about David, and perhaps any other character that in your opinion experiences (ed) fear. Write down what you think on a piece of paper.

**Procedures**

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Question of the Day (3-5 minutes):

How does fear define or impact characters in the novel? Consider talking about David, and perhaps any other character that in your opinion experiences (ed) fear. Write down what you think on a piece of paper.

While students are responding to the QOD, have them leave their journal entry responses on their desks to be checked off for homework grade.

Mini-Discussion (2-3 minutes):

Have students volunteer or choose students to share their responses to the QOD. Direct students’ attention to how fear prevents David from being truthful, from receiving love, and from making friends. Talk about other characters fears—perhaps Helena taking time to think? Jacques worrying for David, what possible fears has he encountered?

Journal Response Literature Circles (5-10 minutes):

Ask students to sit in groups with their Literature Circles. Have them exchange journal responses from last night’s homework comparing David in Giovanni’s Room to the speaker in Sonnet 20. Ask students to leave a comment on the bottom or next page in their partner’s journal (engage with what their partner observed or connected).

Mini-Discussion/Review of Sonnet 20 (5-10 minutes): Ask students to share what they’ve read in their partners journal responses or share what they wrote for themselves. Help to bridge connections. Ask guiding questions such as “how would you describe the speaker of Sonnet 20’s sexuality? What is the importance that the recipient of this is a young man? What does the speaker say about his sexuality in relation to women? How is this similar to David and Giovanni’s mentioning of sex with women?

Literature Circles In-Class Reading LGBTQ Issues Case Study (20-25 minutes):

In literature circle groups, students will read the following articles on the harmful practices of conversion therapy for adolescents in the United States today: glaad’s “What is Conversion Therapy?” & The Williams Institute’s “Conversion Therapy and LGBT Youth”

And the short CBS docuseries “Conversion therapy: God only knows”.

Complete a journal response with group members connecting what you learned about conversion therapy to the fears, and internalized homophobia that David experiences in Giovanni’s Room. Does this relate to the protagonist in your YA novel? Write about any surprises you may have after learning about conversion therapy in today’s society.

*While students are working, hand out Vocab Charts for Part II.*

Ticket-to-leave (2-3 minutes):

How do you feel things are going with your Literature Circle groups? Are you working well together? Are things equal within the group or is one person doing more for the group? Do you prefer reading in small groups, whole class, or
independently? How is your LGBTQ YA independent reading going? Do you feel like it’s benefitting you in our class discussions on Giovanni’s Room?

Closing/ticket to leave

Ticket-to-leave (2-3 minutes):

How do you feel things are going with your Literature Circle groups? Are you working well together? Are things equal within the group or is one person doing more for the group? Do you prefer reading in small groups, whole class, or independently? How is your LGBTQ YA independent reading going? Do you feel like it’s benefitting you in our class discussions on Giovanni’s Room?

Homework (if applicable):

Read pgs. 75-84 of Giovanni’s Room and log only metaphors on Part II ch.1 reading chart logs.

Continue Reading YA novel

Adaptations/Modifications for Students

At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students that are English language learners, or have documented language needs will be given a reference sheet for metaphors with examples.

Additionally, students with documented writing needs can choose to comment on their partners journal response orally.

Pitfalls and Solutions (What could go wrong and how will I handle it?)

Students could have misinterpreted the connection between Sonnet 20 and Giovanni’s Room. If the journal entries reveal this, then less class time will be allotted to complete reading logs. Instead, the instructor should lead a more in-depth version of the mini discussion listed in the procedure.

If all groups are not focused on the task at hand, then the reading will be modified to be whole class.
**Topic: The room as Symbolism**  
Lesson VII  
Teacher: Ms. D’Andrea

<table>
<thead>
<tr>
<th>Essential Question(s):</th>
<th>Lesson Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. How do authors use symbols to convey meaning?</td>
<td>1. Identify, comprehend, and analyze the development of symbolism within a text.</td>
</tr>
<tr>
<td>2. How is setting geographically important in a story?</td>
<td>2. Generate an original image/drawing from a textual medium.</td>
</tr>
</tbody>
</table>

**Curriculum Framework/Learning Standard(s):**

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELA.11-12.RL.10: Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.

**Materials and Resources: (attached if applicable)**

- *Giovanni’s Room*
- Foster’s Chapter “Geography Matters”
- Blank paper
- Coloring/Art Supplies
- Additional resource for students on setting in literature

**Formative Assessments:**

- Room Sketching Activity
- Question of the Day
- Ticket-to-leave

**Warm-up:**

Question of the Day (QOD) (3-5 minutes): List the major settings/specific locations that David is in throughout the story.
Procedures
Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Warm Up:
Question of the Day (QOD) (3-5 minutes):
List the major settings/specific locations that David is in throughout the story.

Mini discussion/transitions (3-5 minutes):
Ask students to share their generated list of important settings that David is in throughout the story.
Ask students to also share what the setting/micro settings are in their independent LGBTQ YA novel study.

Foster’s Chapter “Geography Matters” Class Reading (15-20 minutes):
Teacher read; students follow along with Foster’s chapter “Geography matters”.
Inform students that Foster’s chapters are in a larger collection titled “How to Read Literature Like a Professor” (2003). Tell them that these chapters are designed to improve how individuals read literature.
Ask for students’ major impressions after reading this. Ask discussion questions such as: According to Foster, what impact does geography have on characters, plot, and symbolism? What is the benefit of reading this sort of chapter?

Symbolism Room Activity (15-20 minutes):
Then transition into popcorn reading of Giovanni’s Room pages 85-88.
Ask students what they think the room symbolizes in the story.
Ask guiding questions about the description of the room—what does this reveal about Giovanni? David?
How has David described or personified the room so far in the novel?

Handout students coloring materials and blank pieces of paper.
Instruct students to sketch out Giovanni’s room. Encourage students to be creative—they can draw a room that matches the physical descriptions from the novel or draw a room more representative of David’s emotions about it.

Have students hang their room drawings on the front board when they finish.
Ticket-to-leave (3-5 minutes): After reading Foster’s chapter “Geography matters”, what is the significance of the geographical setting of Giovanni’s Room. What do you think Paris symbolizes, or the choice of Giovanni’s bedroom being located in a more suburban area? What about the setting in the YA novel you’re reading?

Closing/ticket to leave
Ticket-to-leave (3-5 minutes): After reading Foster’s chapter “Geography matters”, what is the significance of the geographical setting of Giovanni’s Room. What do you think Paris symbolizes, or the choice of Giovanni’s bedroom being located in a more suburban area?

Homework (if applicable):
Homework: Read pgs. 89-102.
Complete Reading Chart Log
Continue reading LGBTQ YA novel
**Adaptations/Modifications for Students**

At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented reading comprehension needs will be given a notes list for “Geography Matters” to help formulate a response to the Ticket-to-leave.

Students of all learning abilities will be supported in whole class discussions designed to guide students thinking, and assignments.

Popcorn reading will be modified for students to stop reading whenever the student chooses. So, students who are not comfortable reading aloud can pass it off to the teacher if needed.

Teacher should define or give synonyms while reading certain words in “Geography Matters” aloud for English language learners and others who may be unfamiliar with these terms.

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**Pitfalls and Solutions (What could go wrong and how will I handle it?)**

Foster’s Chapter is a challenging read, and probably the student’s first encounter with this kind of writing. This could take more time than expected. In that case, the sketching activity would be omitted or saved for a later date. Instead, more time would be dedicated to synthesizing Foster’s points to setting in *Giovanni’s Room* as an entire class.
**Topic:** Letters & Love  
**Lesson VIII**  
**Teacher:** Ms. D’Andrea

<table>
<thead>
<tr>
<th>Essential Question(s):</th>
<th>Lesson Objectives</th>
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</thead>
<tbody>
<tr>
<td>1. What do the letters symbolize in Part II chapter 2?</td>
<td>By the end of the lesson, students will be able to:</td>
</tr>
<tr>
<td>2. How does reading Queer theory enrich our reading of queer literature like Giovanni’s Room?</td>
<td>1. Produce task appropriate writing for a specific audience and purpose, using characterization to inform point of view.</td>
</tr>
<tr>
<td>3. How is the style of writing influenced by purpose and audience?</td>
<td></td>
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</table>

**Curriculum Framework/Learning Standard(s):**
- ELA.11-12.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- ELA.11-12.RL.10: Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.
- ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**Materials and Resources: (attached if applicable)**
- Giovanni’s Room
- Paper or Chromebook
- After Queer Studies Literature, Theory, and Sexuality in the 21st Century Chapter 5 “After Queer Baldwin”.
- Additional resource for students on queer theory in the 21st century

**Formative Assessments:**
- Question of the Day
- Advice Column Writing Activity

**Warm-up:**
- Question of the day:
  - QOD (3-5 minutes): Based on last night’s assigned reading (pgs. 89-102), cite an example of David’s ideas on masculinity or presentation of masculinity. Write it down and be ready to talk about it.
**Procedures**

**Instructional Practice:** Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

**Question of the day:**
QOD (3-5 minutes): Based on last night’s assigned reading (pgs. 89-102), cite an example of David’s ideas on masculinity or presentation of masculinity. Write it down and be ready to talk about it.

  *Ask for students to volunteer to share the evidence of masculinity they found in the text. Follow up with guiding questions on how the evidence they found informs us about David as an individual.*

**Guided Class Reading (3-5 minutes):**
Before introducing the activity for the day, reread pgs. 91-94 aloud to the class. Ask students what news Helena gives in her letter. Then ask what the significance of David’s father’s letter is. What do letters represent?

**Advice Column Letter Activity (20-25 minutes):**
Introduce assignment and put directions on the board: “Advice columns were popular in the early-mid 20th century. Readers would send in letters about their personal problems, and the writer would publish advice for them in their column. You will be tasked with writing a single-page letter taking on the role of either David or an advice columnist. With a partner, decide which one of you will take on the role of David or the advice columnist. The partner writing from the point of view of David is seeking advice. Consider what David needs advice on so far in the novel? Make sure to give some background on your situation because this advice columnist is a total stranger. Embody David truthfully as he appears in the novel in your letter; don’t give him any original qualities! Once the “David” of the partner groups finishes their letter, send it in an email to your partner. The partner taking on the role of an advice columnist should read the letter, and formulate advice in their own one-page letter. Consider what David has written to you. What advice does he need? What can everyone learn from his situation? Remember advice columnists are professional, these would be published in a newspaper, so refrain from using slang or other informal phrases. Have my email, ms.dandreasemail@email.com, as a recipient of these letters so they can be reviewed and counted for completion. Have fun!”

**Queer Theory Class Reading Study (15-20 minutes):** “After Queer Baldwin” by Matt Brim
Have students engage with queer literary theory about James Baldwin from Chapter 5 “After Queer Baldwin” by Matt Brim published in the collection After Queer Studies literature, theory, and sexuality (2019). Read aloud for students, pages 87 and page 89. Have students engage with Baldwin’s writing style and identity in relation to gender expression, and differences between gender and sex as outlined by Queer theory.

Read page 90 the last paragraph. Ask for students to relate the queer theorist’s perspective based on what has been read in Giovanni’s Room thus far. Read page 92, the final paragraph. Ask students to consider why Baldwin can be seen as a harmful construct of the intersection between blackness and gayness. Can this be seen in Giovanni’s Room?

Support students reading by clarifying the difficult language that is present in this queer theory tex.

Guide students to forming connections between Baldwin as an author of a queer text, and queer theory itself.

Read these directions aloud for students and ask for any additional questions about the assignment. Pair students up into groups of two. (If there are an odd # of students, see if anyone would be willing to volunteer to work with the instructor)
If students finish this early, they can get a head start on the homework.

Ticket-to-leave (3-5 minutes):
Copy down homework and make sure advice column/letters are emailed to teacher.

Closing/ticket to leave

Ticket-to-leave:
Copy down homework and make sure advice column/letters are emailed to teacher.

Homework (if applicable):
Journal Response Entry: What evidence do you see of David and Giovanni isolating themselves? What do you make of this? How has this isolation affected their relationship together, and with others? Cite evidence from the text in your response.
Bonus: How is isolation present in some way in your YA LGBTQ novel?

Continue Reading YA Novel

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented writing needs will be accommodated by giving the option to record on a voice memo (on mobile phone, or with Chromebook microphone) to be sent in an email.

Students with different achievement abilities will be supported in this lesson by being given a generous amount of time to complete assignments, and another task for those who finish early.

Students have a choice in how to complete this assignment. (Handwritten and given to instructor by end of lesson or typed and emailed.)

Pitfalls and Solutions (What could go wrong and how will I handle it?)

There could be an odd number of students, in that case the teacher should ask for a volunteer to complete the advice column writing activity with the instructor instead of a peer.

There could also be students who are not sure how to add an extra recipient on an email, in that case the teacher should demonstrate how this is accomplished on the board.
**Topic: Literature Circles Part II Ch.3**  
**Lesson IX**  
**Teacher: Ms. D’Andrea**

<table>
<thead>
<tr>
<th>Essential Question(s):</th>
<th>Lesson Objectives</th>
</tr>
</thead>
</table>
| 1. How is one’s perception of themselves different from their actual identity?  
2. How is corruption of wealth and power represented in the chapter?  
3. How are setting and identity interwoven in this chapter? | By the end of the lesson, students will be able to:  
1. Lead and participate in discussion small group and class about the development of characters and themes in a text. |

**Curriculum Framework/Learning Standard(s):**  
ELA.11-12.RL.10: Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.  
ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.  
ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**Materials and Resources: (attached if applicable)**  
- *Giovanni’s Room*  
- Additional resource for students on Part II chapter 3

**Formative Assessments:**  
- Journal Response Comments  
- In-Class Guided Discussion Questions on Ch. III

**Warm-up:**  
Sharing Journal Responses (3-5 minutes):  
In your literature circle groups, exchange journal entries and leave a comment on your peer’s response. Did they miss anything you’d like to add? Did something they write really resonate with you?
Procedures
Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Sharing Journal Responses (3-5 minutes):
In your literature circle groups, exchange journal entries and leave a comment on your peer’s response. Did they miss anything you’d like to add? Did something they write really resonate with you?

The teacher should walk around the room during this time to check off Journal Responses for homework grades.

Quick Share (3-5 minutes):
Ask students to share either something interesting written in a peers journal response, or their own. Also ask students to share how fear plays a role in their YA LGBTQ independent novel.

Literature Circles in-class reading (20-25 minutes):
Ask students to read Part II Ch. 3 (pgs. 103-118) with their literature circle groups. Once finished, students should fill out reading log charts with their groups.

Teacher should walk around the room to make sure students are staying on task.

In-Class Guided Discussion Part II Ch.3 (20-25 minutes):

Teacher should ask students to rearrange desks to be in a circle or horseshoe shape.

Ask first for students’ general impressions and give them the choice to direct where the discussion starts. Use discussion questions below to guide the discussion on chapter 3:

1. On page 103, David compares suicides of adolescents to adults. What is the key difference according to him? What does this thought suggest about David since he met Giovanni?
2. David talks about protection for the average French person on page 104. What does David think protects French people from the dirty world? How does this space differ from the one he occupies with Giovanni? What does this reveal about David’s battle with his identity? What language on the page suggests David is trying to control his identity?
3. After Giovanni informs David that he has been fired on page 105, what does David perceive the room as doing? Why do you think he feels this way?
4. What does Giovanni reveal about Guillaume on pages 106-108? What tactics does Guillaume use to manipulate Giovanni? What language here is offensive?
5. On the top of 108, Giovanni refers to David as his boyfriend/lover in French. What is the irony of the transparency at this moment? Why is it so significant that this is the first time an outsider has heard these words?
6. How is Guillaume described when he’s above the bar with Giovanni, versus in the bar in front of patrons (108)? What is the difference in his appearance, demeanor, and motivations? Why is this significant? Why do you think Guillaume did this?
7. Suicide is mentioned again, but this time by Giovanni on page 109. Why do you think this unhealthy codependence exists?
8. After promising to lie to his father to get money since Giovanni has been fired, David states that “I smiled I really felt at that moment that Judas and the Savior had met in me” (111). Inform students that Judas was punished for deceiving Jesus for silver. What is the significance of this comparison? Does David have a problem with lying all of the sudden?
9. What/who does David describe as his executioners? What is significant about this? What does the room do to David? What literary device is Baldwin using here?
10. How does Giovanni react to David wanting to leave the room? (117) Do you think this makes David want to leave more?
11. What is the significance of the moment with the bricks at the end of the chapter? (118) How is this somewhat of a mirror image? Why combine two opposites: bricks and kissing? What is this a metaphor for?

*If students are not engaged in discussion, ask each of these questions for students to answer on individual whiteboards.*

**Closing/ticket to leave**

Ticket-to-Leave (3-5 minutes):
Who do you sympathize with more, David or Giovanni? After reading chapter 3, defend your opinions.

**Homework (if applicable):**

N/A

**Adaptations/Modifications for Students**

At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented learning needs will be given the teacher's discussion notes on Ch.3

**Pitfalls and Solutions** (What could go wrong and how will I handle it?)

The class discussion could lack participation. In that case, individual whiteboards will be given to students to respond to guided questions.

The literature circle reading of chapter 3 could take longer than expected. In that case, groups report where they got to in the 25 minutes and adapt class discussion to cover those pages. Have students finish the logs and rest of the reading for homework.
**Topic: Willa Cather's “Paul's Case”**  
**Lesson X**  
**Teacher: Ms. D’Andrea**

<table>
<thead>
<tr>
<th>Essential Question(s):</th>
<th>Lesson Objectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is the importance of setting and setting descriptions in “Paul’s Case”?</td>
<td>By the end of the lesson, students will be able to:</td>
</tr>
<tr>
<td>2. How is masculinity represented in “Paul’s Case”?</td>
<td>1. Make inferences about characters in a text through identifying signifying</td>
</tr>
<tr>
<td>3. How does the red carnation symbolize Paul’s identity?</td>
<td>character traits.</td>
</tr>
</tbody>
</table>

**Curriculum Framework/Learning Standard(s):**

ELA.11-12.RL.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution, the choice to introduce a new tone or point of view) contribute to its overall structure and meaning as well as its aesthetic impact.

ELA.11-12.RL.10: Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**Materials and Resources: (attached if applicable)**
- “Paul’s Case” by Willa Cather
- STEAL Indirect/Direct Characterization Chart
- Additional resource for students on characterization in literature

**Formative Assessments:**
- Question of the Day
- Ticket-to-leave

**Warm-up:**

Question of the Day (QOD) (3-5 minutes):
After our discussion and literature circle reading of Part II chapter 3, how would you describe the current mental state of Giovanni? The current mental state of David?
**Procedures**

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Question of the Day (QOD) (3-5 minutes):
After our discussion and literature circle reading of Part II chapter 3, how would you describe the current mental state of Giovanni? The current mental state of David?

In-Class Reading of “Paul’s Case” pgs. (1-14)(20-25 minutes):

Before reading, inform students that Willa Cather published her short story in 1905. Encourage students to have their “Gay-dar” on while reading this. Read aloud and offer students opportunities to read. Encourage students to mark the reading in the margins with questions, observations, or information given during the reading. While reading pause to ask following discussion questions:

1. On page 1 a description of Paul is given. Ask students to identify language that might offensively describe Paul.
2. On page 2, Paul’s demeanor is described. How is he different from the other boys who have faced this same meeting?
3. What should we make of the teachers’ remarks about Paul’s lack of boyishness? (3)
4. Why do you think the teachers are offended by Paul’s red carnation? (3)
5. Immediately after horsing around with the other usher boys the speaker states “Somewhat calmed by his suppression…” (4) What is Paul suppressing?
6. What kind of relationship does Paul have with the symphony? (5-6) Is this a dangerous way of thinking?
7. What is the significance of Paul imagining he is inside of the hotel? (6-7) Does this suggest he has a lack of identity? A poor image of himself?
8. How does Paul describe his bedroom (pg 7)? Based on Foster’s chapter, what can we dig deeper into with this description of setting?
9. How is Cordelia Street described? (7-8) What is Paul concerned about when returning home?
10. What strange thought does Paul have on page (9)? Does this reveal something about Paul’s identity that he does not want to share with his father?
11. On pages 9-10 there are long descriptions of the people that inhabit Cordelia street on Sundays. What is being said about heterosexuality? What is being said about masculinity or gender expectations in Paul’s world?
12. Why does Paul have to lie about going to see the stock company at the theatre? (11-12)
13. Find evidence of how Paul’s relationship with music gets him in trouble with school, and family.
14. Why do you think Paul is no longer allowed to see the stock company? (14) What do you think will happen instead?

Indirect Characterization Activity (15-20 minutes):
Handout the assignment sheet. Define indirect characterization for students: when an author reveals details about a character, without directly stating them. Encourage students to work in partners (individually is fine too) to fill out the indirect characterization STEAL chart. Students can bullet their responses but should include a page # as to where they made this inference.
Ticket-to-leave (3-5 minutes):
Respond to the following question in a couple of sentences. The last line of today’s in-class reading is “They agreed with the faculty and with his father that Paul’s was a bad case” (14). Based on what you’ve read so far, what do you think is so bad about Paul’s case?

Closing/ticket to leave

Ticket-to-leave (3-5 minutes):
Respond to the following question in a couple of sentences. The last line of today’s in-class reading is “They agreed with the faculty and with his father that Paul’s was a bad case” (14). Based on what you’ve read so far, what is so bad about Paul’s case?

Homework (if applicable):
Finish reading the rest of “Paul’s Case”
Fill out corresponding reading log

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with reading comprehension needs, and English language learners will be given the teacher’s guided discussion questions & textual references.
Students with documented learning needs should be given extra time to complete the STEAL chart.
Students with documented learning needs, or English language learners will be given a reading guide to help complete the independent half of this reading.
While reading aloud, teacher should provide more recognizable synonyms for words/phrases that are difficult.

Pitfalls and Solutions (What could go wrong and how will I handle it?)

Students could possibly struggle to auditorily comprehend “Paul’s Case” from the in-class reading session, and in turn have difficulties completing the STEAL chart. If this is evident when students begin working with partners or individually, the STEAL chart should be done as a guided class activity.

Students will most likely find the language and style of this short story to be difficult. If this distracts majority of students from learning, then short summaries of every page should be generated as a class demonstrating close reading strategies.
“Paul’s Case” by Willa Cather

Directions: Fill out the chart to characterize Paul directly and indirectly. Bullet list your entries into each box and include a page # from the text that supports your entry. Only pull from pages read today in class (1-14).

STEAL Chart

<table>
<thead>
<tr>
<th>Indirect Characterization</th>
<th></th>
<th>Observation:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Speech</strong></td>
<td></td>
<td></td>
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<tr>
<td>(what the character says, or others say about them)</td>
<td>-</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Thoughts</strong></td>
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<tr>
<td>(what the characters think or feels, or what others think of them)</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Effect on</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(the effect the character has on others, or the way other characters affect them)</td>
<td>-</td>
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**Actions**

(what the character does, how the character reacts, or how others act around them)

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**Direct Characterization**

**Looks**

(how the character is described physically, how they dress, hair, attractiveness)

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Essential Question(s):

1. How are David and Paul related and/or different?
2. How does point of view impact the meaning of a text?
3. How does the author’s choice of a tragic ending impact the message of a text?

Lesson Objectives

By the end of the lesson, students will be able to:

1. Compare and contrast characters from different texts in writing.
2. Identify and analyze the impact an author’s choice has on a story.
3. Apply queer theory lens when analyzing a text.

Curriculum Framework/Learning Standard(s):

ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELA.11-12.RL.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution, the choice to introduce a new tone or point of view) contribute to its overall structure and meaning as well as its aesthetic impact.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

ELA.11-12.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Materials and Resources: (attached if applicable)

“Paul’s Case” by Willa Cather
Giovanni’s Room
STEAL indirect/direct characterization chart
Compare/Contrast Organizer
Additional resource for students on symbolism in “Paul’s Case”

Formative Assessments:

Question of the Day
STEAL indirect/direct characterization chart.
Compare/Contrast Short Answer Journal response.
Ticket-to-leave
### Warm-up:

**Question of the day (QOD):** What point of view is “Paul’s Case” told in? How do you know? What is the significance of this choice by Cather?

### Procedures

**Instructional Practice:** Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

**Question of the day (QOD) (3-5 minutes):**
What point of view is “Paul’s Case” told in? How do you know? What is the significance of this choice by Cather?

*While students complete QOD, the teacher should check student’s reading log from last night’s homework.*

**Quick share & Clarifying Questions (5-10 minutes):**
Have students share their answers with a partner for two minutes. After the two minutes, ask for volunteers to share their responses to the QOD with the class. If no one points this out in their response, ask students to consider the title itself. Willa wants us to observe Paul from the third person to determine what exactly Paul’s case is. It’s as if we are looking in on a study or observation of Paul. Take this time to also ask if there are any questions that students may have about the final pages of “Paul’s Case” from last night’s reading.

**Pointed discussion (10 minutes):**
Ask students to explain the significance of Paul’s red carnation. What does Paul do with it at the end of the story before committing suicide? What is the message Cather is trying to exude here? Why have Paul commit suicide? Have students discuss these questions in a combination of small groups, and whole class.

**Character Compare/Contrast In-Class Writing (15-20 minutes):**
For this activity, students should work independently. Ask students to take a few minutes, and add to the STEAL chart for Paul from yesterday’s class based on what was read last night for homework. Next, have students jot down bullet points about how David is alike and different from Paul. Finally, students should write a paragraph comparing and contrasting David and Paul using direct citations from both stories. Students can choose to use the organizer for their thoughts below, or go directly into writing this paragraph.

**Ticket to leave (5-10 minutes):** Read one of your peer’s paragraph responses. How did they compare/contrast the two characters? Do you agree with their observations?

### Closing/ticket to leave

**Ticket to leave (5-10 minutes):** Read one of your peer’s paragraph responses. How did they compare/contrast the two characters? Do you agree with their observations?

### Homework (if applicable):

- Read pages 119-131 of *Giovanni’s Room*
- Complete Reading Log
- Complete STEAL Chart for protagonist in LGBTQ Independent study YA novel
### Adaptations/Modifications for Students

At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented writing needs can choose to complete the in-class writing assignment in bullet points, orally, or be given more time. Students with differing achievement levels and language abilities are supported by being given a worksheet to organize their ideas before completing the in-class writing.

### Pitfalls and Solutions (What could go wrong and how will I handle it?)

Students may not finish the in-class writing exercise before class is over. Thus, the ticket-to-leave for some students will have to be different. For those who finish, it remains the same. For those who don’t, the ticket-to-leave will be to write in agenda’s to finish the assignment for homework.
Compare/Contrast David & Paul Organizer

In-Class Writing Giovanni’s Room

Use the following worksheet to organize your in-class writing response. Bullet answers and quotes from the text.

What role do family/parents play in the character’s life?

Paul:

David:

How does the character feel or think about the heteronormative life (husband, wife, kids, house)?

Paul:

David:

How does the character get perceived by those around them?

Paul:

David:
How do other’s opinions impact the character’s decisions?

Paul:

David:

How do the characters perceive themselves?

Paul:

David:
**Topic: Hella & The Bookstore**  
**Lesson XII**  
**Teacher: Ms. D’Andrea**

**Essential Question(s):**
1. How much does one’s environment affect their identity?
2. How is homosexuality problematized in Chapter 4?
3. How do gender roles shape the characters understanding of love?

**Lesson Objectives**
By the end of the lesson, students will be able to:
1. Develop and communicate original thoughts to contribute to a discussion.
2. Demonstrate active listening skills by responding and interacting with peers’ ideas.
3. Cite textual evidence to generate appropriate and thoughtful responses to discussion questions.

**Curriculum Framework/Learning Standard(s):**
ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**Materials and Resources: (attached if applicable)**
- White Boards & Markers
- *Giovanni’s Room*
- Additional resource for students on adjectives

**Formative Assessments:**
- Question of the Day
- White Board responses to DQs.
- Ticket-to-leave

**Warm-up:**
Turn-& Share (3-5 minutes): Turn to a partner and share your completed STEAL chart on your independent YA novel’s protagonist from last night’s homework. Discuss the ways your character is similar or different to David or other characters in *Giovanni’s Room* or “Paul’s Case”.
Procedures

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Turn-& Share (3-5 minutes): Turn to a partner and share your completed STEAL chart on your independent novel’s protagonist from last night’s homework. Discuss the ways your character is similar or different to David or other characters in Giovanni’s Room or “Paul’s Case”.

While students respond to QOD, the teacher should walk around the room to check reading logs and STEAL chart for homework grade.

In-Class Reading/Discussion (pgs. 131-148) (15-20 minutes):

Distribute whiteboards and have desks in a horseshoe/circle shape.

Read pages 131-148 using a combination of student volunteers and teacher-guided reading.

Pause to ask and discuss the following questions about the chapter. Have students record their answers/ideas on whiteboards (call on students who want to elaborate on their response):

1. Pg. 132- Hella describes the feeling she gets when she encounters a man who dislikes women like Jacques. What does this really mean Hella does not like about him. Immediately after a cold wind unlocks their hotel door. What does this foreshadow?
2. How would you describe the tone of David and Hella’s conversation about Giovanni? What does Hella seem to be doing? David? (133)
3. On page 135, David says Giovanni “thinks he is God”. What does he mean?
4. Giovanni points out that David has not truly been present (137). What do we know about him that Giovanni doesn’t or chooses to ignore? Based on what the room symbolizes, what has Giovanni been trying to build for them?
5. Giovanni reveals he has a lover back in Italy. However he says that when he left it was the day of his death (139). How does this relate to David’s exploration of Paris? Did he die too the day he left home?
6. What is the significance to Giovanni’s actions when his son is still-born? (140). How does he turn this event into self-punishment? Is he saying that if he son never died, he’d be living with a wife?
7. (141) Is Giovanni losing his mind? Or did David really push him to that point? What truth does Giovanni reveal about David’s struggle with identity?
8. (142) How does David think relationships must work? What gender roles are enforced here by society?
9. (142) Baldwin makes another violent comparison to same-gender attraction and love. “If I had to beat you, chain you, starve you—if I could make you stay, I would”. Why these choices of words? How is this something worth fighting over? What is really at stake here?
10. Why does David tell Giovanni to be careful before he goes? Do you think Giovanni’s plan to see Jacques more is a way to make David jealous? (143).
11. What is the significance of autumn coming as the police officer says to David (145)
12. David describes Giovanni’s mannerisms after that night seeing him at the bar with Jacques as a fairy. (147) Its like he wanted David “to drink from a cup of humiliation”. Why do you think Giovanni is acting like this?
13. What is the significance of the fact that Guillaume has been found murdered by his dressing gown sash? Make some predictions/connections here between Giovanni being rehired, their history, and this news David gives.

Ticket to Leave (5-7 minutes):
After our class discussion on the last half of chapter 4, do you think Hella suspects something about David’s homosexuality after meeting his friends in the bookstore? Why or why not? Do you think that Hella might’ve had these thoughts before meeting his friends?

Closing/ticket to leave

Ticket to Leave (5-7 minutes):
After our class discussion on the last half of chapter 4, do you think Hella suspects something about David’s homosexuality after meeting his friends in the bookstore? Why or why not? Do you think that Hella might have had these thoughts before meeting his friends?

Homework (if applicable):
Generate a list of adjectives or descriptive phrases that Baldwin uses to describe homosexuality vs. heterosexuality in chapter 4. Write down page #s next to listed items.

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

By using whiteboards, students of multiple intelligences will be supported in the discussion. Using whiteboards gives higher achieving students a chance to write as much as they feel like sharing, while showing the instructor which students are not interpreting the text correctly.

Students who are English language learners can use a translation application before writing their response if necessary. These students should also be supplied with a list of examples of adjectives, and descriptive phrases from Part I of Giovanni’s Room to help them complete the homework for this lesson.

Students with documented writing needs, who cannot participate in the whiteboard discussion, can receive credit for the class discussion by submitting a video discussing the major points in the class discussion or typing a list.

Pitfalls and Solutions (What could go wrong and how will I handle it?)

The class discussion may only have a few students willing to elaborate on their whiteboard responses. If so, then when the whiteboards are held up, the teacher should call on students who haven’t volunteered to elaborate on their response.
Topic: Character Timelines  
Lesson XIII  
Teacher: Ms. D’Andrea

### Essential Question(s):

1. How can a timeline be used to interpret characters in a text?

### Lesson Objectives

By the end of the lesson, students will be able to:

1. Collaboratively assemble a timeline using cited textual evidence to demonstrate knowledge of plot, characters, and setting.

### Curriculum Framework/Learning Standard(s):

ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

ELA.11-12.RL.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution, the choice to introduce a new tone or point of view) contribute to its overall structure and meaning as well as its aesthetic impact.

### Materials and Resources: (attached if applicable)

- Posterboards/Large white sheets of paper
- Giovanni’s Room
- Coloring supplies
- Additional resource for students on writing a timeline based on a story

### Formative Assessments:

- Question of the Day
- Timeline Activity
- Ticket-to-leave

### Warm-up:

- Question of the day (QOD) (3-5 minutes): Based on the ending of chapter 4, what can we assume that Giovanni will be accused of? Was your prediction from the secret ballot box correct?
# Procedures

**Instructional Practice:** Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

**Question of the day (QOD) (3-5 minutes):**
Based on the ending of chapter 4, what can we assume that Giovanni will be accused of? Was your prediction from the secret ballot box correct?

> While students are completing QOD, the teacher should check homework from last night.

**Quick share (3-5 minutes):**
Ask for a student to share their response to the QOD. Then ask for students to share the different descriptive phrases/adjectives they located last night in chapter 4. Discuss the major differences in word-choice that Baldwin presents between heterosexuality and homosexuality.

**Timeline Activity (25-30 minutes):**

Post the directions for the assignment on the board, & read aloud for students: “In chapter 4, Baldwin gives readers significant background information on Giovanni. With your literature circle groups, create a timeline for both David & Giovanni. For each timeline, use the evidence in the text to start from “the beginning” of the character as we know them. (So, for David it would start with his relationship with Joey.) Include all significant events, in order. Keep in mind, we know how Giovanni’s story ends, but we can’t be sure about David. Each major event on the timeline should have a title/key phrase, a description (evidence from the text), and an image to represent. Please choose appropriate images to draw to represent major events. Use the art supplies provided to you to create a legible, colorful, descriptive timeline for David and for Giovanni.

**Timeline Walkthrough (3-5 minutes):**
Give students a few minutes to travel around the room to look at other groups’ timelines for David and Giovanni.

**Ticket-to-leave (3-5 minutes):**
After creating the timeline, consider how David and Giovanni lead similar or different lives. What major events do they share even before meeting? What are some key moments in their lives that are different?

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**Closing/ticket to leave**

**Ticket-to-leave (3-5 minutes):**
After creating the timeline, consider how David and Giovanni lead similar or different lives. What major events do they share even before meeting? What are some key moments in their lives that are different?

**Homework (if applicable):**
- Read pages 149-169.
- Complete Reading Chart Log

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**Adaptations/Modifications for Students**
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented writing needs can complete the timeline on a Google doc or Google slides.

English language learners, and students with disabilities should be given an image of what a timeline would represent visually.

**Pitfalls and Solutions** (What could go wrong and how will I handle it?)

Students might have trouble placing events in chronological order because the book’s plot jumps from present to past. In this case, students should be tasked with creating a class generated summary on the board for reference. This way students will still be tasked with finding textual evidence to support this sequence of events.
### Essential Question(s):

1. How does an author’s choice of tragic resolution impact the overall meaning of a text?
2. How are themes of masculinity, corruption, and gender developed through the plot of the novel?
3. What is the moral or lesson of *Giovanni’s Room*?

### Lesson Objectives

By the end of the lesson, students will be able to:

1. Use textual evidence to support their stance in group discussions.
2. Identify and explain the purpose of symbolism in a text.
3. Determine the moral or lesson explaining how it is conveyed through details in the text.

### Curriculum Framework/Learning Standard(s):

ELA.11-12.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

ELA.11-12.RL.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of a text.

ELA.11-12.RL.5: Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution, the choice to introduce a new tone or point of view) contribute to its overall structure and meaning as well as its aesthetic impact.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

### Materials and Resources: (attached if applicable)

- *Giovanni’s Room*
- Additional resource for students on resolution in literature
- Additional resource for students to find LGBTQ news/issues

### Formative Assessments:

- Question of the Day
- Journal Entry Quick Write
- Ticket-to-leave
Warm-up:

Question of the Day (QOD) (3-5 minutes): How would you describe the ending of Baldwin’s *Giovanni’s Room*? Tragic, ironic, or perhaps both?

Procedures

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Question of the Day (QOD) (3-5 minutes):

How would you describe the ending of Baldwin’s *Giovanni’s Room*? Tragic, ironic, or perhaps both?

*While students complete the QOD, the teacher should check last night’s homework for completion.*

Quick share (5-10 minutes):

Ask for students to share their responses to the QOD, and their reading logs from last night. Ask for students to share their overall impressions, thoughts, or reactions to the ending of *Giovanni’s Room*. Pose the discussion question: Why would Baldwin choose to end the novel this way? Encourage students to think like a queer theorist here. What is Baldwin saying about love? Is he warning readers of something?

Symbolism and Irony Discussion (15-20 minutes):

Ask students to turn to page 150. Reread aloud the paragraph that begins with “It was fortunate, therefore, that Giovanni…”. Ask students to turn to a partner and discuss what is ironic in this paragraph. What is Baldwin saying about corruption of wealth, status, and power?

Ask students to turn to page 169. Reread aloud the paragraph that starts with “And at last I step out into the morning…”. Ask students what the significance of ripping up the letter is? What does this symbolize for David? How is it important that the pieces fall back onto him? Consider what description Baldwin gives for the time of day. What do you think is going to happen to David in the future?

Ask students to turn to page 164. Reread the paragraph that starts with “‘But I knew,’ she said, ‘I knew. This is what makes me…” Why would Hella stay if she knew? Was your prediction correct? What should we make of David’s response? Why does he lie continuously?

Journal Entry Quick Write (15-20 minutes):

Ask students to take out their journals. Have students respond to the following prompt:

What is the significance of the ending of *Giovanni’s Room*? What lesson should the readers learn? What does Baldwin have to say about masculinity, wealth, gender? What do you think is next for David? Where might he be going? Will he reach out to Hella again? What do you think?

Ticket-to-leave (3-5 minutes):
Reread aloud: “Well’ she said, ‘you’re out. And now I’m getting out. It’s only poor Giovanni who’s—lost his head” (164). Do you agree with Hella? Is Giovanni the only one who has suffered here? Are there any relationships that are compromised based on the protagonist’s sexual identity or gender expression in the YA text you’re reading? Submit this to Google Classroom page.

Closing/ticket to leave

Ticket-to-leave (3-5 minutes):

Reread aloud: “Well’ she said, ‘you’re out. And now I’m getting out. It’s only poor Giovanni who’s—lost his head” (164). Do you agree with Hella? Is Giovanni the only one who has suffered here? Are there any relationships that are compromised based on the protagonist’s sexual identity or gender expression in the YA text you’re reading? Submit this to Google Classroom page.

Homework (if applicable):

Continue reading and logging for LGBTQ YA independent novel.
Research a contemporary LGBTQ issue in schools, politics, laws, activism, pop culture, etc. Bring a summary.

Adaptations/Modifications for Students

At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented writing needs can complete the journal entry by typing, or by answering the questions orally with the teacher.

Students with documented learning needs will be given a copy of the teacher’s notes for the class discussion.

Pitfalls and Solutions (What could go wrong and how will I handle it?)

A handful of students might have not read the assigned reading, and therefore will not be prepared to participate. In this case, a student/students that have read will generate a brief synopsis of the chapter. If there are many students, then the class discussion will turn into more of a class reading.

If students are unwilling to participate in the class discussion on the final chapter, then whiteboards will be brought out to ensure that all students are engaging with the material.
### Essential Question(s):

1. How do interviews with an author impact a reader’s interpretation of their writing?
2. What is the value of learning about an author of a text?

### Lesson Objectives

By the end of the lesson, students will be able to:

1. Recall and define relevant Queer theory/literature vocabulary terms.
2. Summarize and explain the major events, symbols, settings, and conflicts in *Giovanni’s Room*.
3. Generate connections between author and text using primary interview sources.

### Curriculum Framework/Learning Standard(s):

ELA.11-12.RL.2: Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of a text.

ELA.11-12.RL.10: Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

### Materials and Resources: (attached if applicable)

- Review Presentation for Reading Check-In Quiz #2
- Baldwin Interview Video
- Baldwin Interview Reading
- Additional resources for students on LGBTQ gender/identity/terms glossary

### Formative Assessments:

- Question of the Day
- Baldwin Interview Reading Questions
- Ticket-to-leave

### Warm-up:

Question of the Day (QOD): What is the difference between the terms heterosexism and compulsory heterosexuality? Look back in your notes for the answer!
**Procedures**

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Question of the Day (QOD)(3-5 minutes): What is the difference between the terms heterosexism and compulsory heterosexuality? Look back in your notes for the answer!

Mini-Discussion (5-10 minutes): Have students place the summaries they wrote for an LGBTQ issue they researched for homework. Ask students to turn to partners to discuss the issue, and what they learned. Have students share their homework with the whole class. Ask the whole class to discuss how this relates to *Giovanni’s Room* and the issues Baldwin is writing about in 1956.

Quick Share/Transition (2-3 minutes):
Ask students to share their responses to the QOD. Transition into information about the reading quiz.

Reading Quiz #2 Review/Presentation (10-15 minutes):

Ask students to take out their notebooks. Explain the format of the test stating “there will be three parts: a fill in the blank, matching terms to definitions, and short answer responses. They will have to pick 3 out of 5 short answer questions to respond to. Present slideshow for review, and encourage students to take notes for a study guide during the presentation. Take this time to answer any questions students might have about the quiz or Part II in general.

For slide 1: Have students quiz each other using their notes on queer theory/literature terms. Have them take turns asking for terms based on definitions, and definitions based on terms. Once groups are done, have them write one of the terms on the board for everyone to see.

For slide 2: Have students generate a list of important symbols in the text, as well as significance. Generate a list together and have students record the final list. Repeat this process for the remaining two slides for setting, and relationships.

Ask for any final questions about the quiz or Part II before moving on.

Baldwin Interviews/Baldwin Interview Reading Questions (20-25 minutes):

Watch interview with Baldwin “On Love and Sexuality”.

Ask students to discuss Baldwin’s demeanor, tone, and responses during the interview. Inform students that homosexual acts were decriminalized nationally in 2003. According to Baldwin, why doesn’t that matter? Inform students that gay marriage was not nationally legal until 2016. What did Baldwin say about *Giovanni’s Room*?

Next, have two students volunteer to be readers (inform them that this will be a few pages of reading). Assign one student the role of Baldwin, and the other the role of Goldstein. Teacher read’s preface to interview aloud for the class.

Have the two student volunteers read the interview aloud for the class.
After the reading is completed, have students transition to sit with their literature circle groups. Have students complete the interview reading questions with their literature circle group members.

Ticket-to-leave (3-5 minutes):
Using your vocabulary charts, define one word from Part II. If you have already completed your charts, try and define one from memory or use it in an original sentence. If you haven’t completed your vocab charts for Part II yet, consider this a head start on your homework!

Closing/ticket to leave

Ticket-to-leave (3-5 minutes):
Using your vocabulary charts, define one word from Part II. If you have already completed your charts, try and define one from memory or use it in an original sentence. If you haven’t completed your vocab charts for Part II yet, consider this a head start on your homework!

Homework (if applicable):
Study for Reading Check-in Quiz for Part II
Make sure Vocab Charts for Part II, and all Reading Logs are completed to be turned in.

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented learning needs will be given a printed copy of the final version of the study guide created in the presentation.

English language learners will also be given a formalized printed list of terms and meanings to best prepare them for Part I of the Reading Check-in quiz.

Students of all learning styles will be accommodated with a combination of videos, readings, discussions, and written response.

Pitfalls and Solutions (What could go wrong and how will I handle it?)

Students might feel underprepared, or overwhelmed about the short-answer section of the quiz. More time might need to be dedicated to the presentation/study guide. If so, then students will have the option of playing review games or having an independent study session for the quiz with the teacher present for help. (In this case, the Interview reading questions would become an informal discussion instead of group work).
Goldstein/Baldwin Interview Reading Questions

1. How old was Baldwin when he first thought of himself as gay? How does he describe himself in relation to America and the gay community?

2. What did Baldwin say *Giovanni’s Room* is actually about?

3. What did he say would happen if he had not written *Giovanni’s Room*?

4. Why was Baldwin encouraged not to publish this in America?

5. What does Baldwin consider to be a tremendous danger? Is this danger posed to everyone?

6. What issues are intertwined according to Baldwin?

7. What differences does Baldwin outline between gay white people and gay Black people?

8. What’s Baldwin’s stance on gay couples having children?

9. What part of speech is “homosexual” according to Baldwin?

10. What is Baldwin’s hope for gay individuals in the future?

11. What advice does Baldwin give at the end of the interview?

12. How did reading this interview influence your understanding of *Giovanni’s Room*?

13. How would a queer theorist interpret *Giovanni’s Room* as a text, and Baldwin as an author of queer literature?
### Topic: Reading Check-in Quiz Part II
Lesson XVI
Teacher: Ms. D’Andrea

#### Essential Question(s):
1. How does Maya Angelou remember her friend Baldwin?
2. How are podcasts modern mediums for advice?

#### Lesson Objectives
By the end of the lesson, students will be able to:

1. Independently complete reading-check in quiz that assess students vocabulary through matching items; and student’s understanding of major themes, symbols, events, and characters through short answer responses.

#### Curriculum Framework/Learning Standard(s):

n/a

#### Materials and Resources: (attached if applicable)
- Reading Check-in Quiz #2
- Maya Angelou video about Baldwin
- Moth Story #1
- Moth Story #2
- Synthesis Essay Assignment Sheet

#### Formative Assessments:
- Reading Check-in Quiz #2

#### Warm-up:
Have reading chart logs for Giovanni’s Room, and vocabulary charts for Part II on your desk to be collected. During this time, take a few minutes to review any notes you have from last class.

#### Procedures
Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Warm-up (3-5 minutes):
Have reading chart logs for Giovanni’s Room, and vocabulary charts for Part II on your desk to be collected. During this time, take a few minutes to review any notes you have from last class.

Reading Check-in quiz Part II (students have entire class period to complete this):
Explain the directions for Part II quiz stating “There are two parts. For part one, fill in the blank and match the terms to the correct definition/description. For part two, chose only 3 of the five short answer questions to write about. Write enough to show your understanding of the question at hand. Do so in complete sentences.”

Also inform students if they finish early that there are links to a video, and two mini-podcasts that they can listen to with headphones.

As students finish, hand them the Synthesis Essay assignment sheet.

Ticket-to-leave (3-5 minutes):
How do you feel about how you did on the quiz? Did you feel like it was fair, or too challenging?

**Closing/ticket to leave**

Ticket-to-leave (3-5 minutes):
How do you feel about how you did on the quiz? Did you feel like it was fair, or too challenging?

**Homework (if applicable):**

Review Synthesis Assignment Sheet and come in with any questions.

Continue reading YA novel, due date is soon!

**Adaptations/Modifications for Students**

At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

Students with documented learning needs can take this quiz, and watch the “extra-time” videos in another location with services. Students who fit this criteria will be excused from the ticket-to-leave, and instead can have an informal conversation with the teacher afterwards.

English language learners can take this quiz in another location with the appropriate translation services available.

Students at multiple achievement levels will be supported by giving the entire class period to complete the quiz, as well as follow-up activities for those who finish early.

**Pitfalls and Solutions (What could go wrong and how will I handle it?)**

Students that finish early may also finish listening/watching the extra sources. If so, they can start a brainstorming map of ideas for their final paper based on the Synthesis Essay assignment sheet.
## Essential Question(s):

1. What does it mean to synthesize sources in an essay?
2. How does brainstorming lay a foundation for drafting an essay?

## Lesson Objectives

By the end of the lesson, students will be able to:

1. Generate brainstorming maps that connect major ideas, themes, characters, or ideas between two texts.

## Curriculum Framework/Learning Standard(s):

ELA.11-12.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

## Materials and Resources: (attached if applicable)

- Giovanni’s Room
- Sonnet 20
- “Paul’s Case”
- Synthesis Essay Assignment Sheet
- Scrap paper
- Markers
- Additional resource for students on brainstorming strategies

## Formative Assessments:

- Brainstorming Maps
- Brainstorming Chart

## Warm-up:

Take out Synthesis Essay Assignment Sheets and think of any questions you have.
Procedures

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Warm up (2-3 minutes):
Take out Synthesis Essay Assignment Sheets and think of any questions you have.

Synthesis Essay Assignment Sheet & Q/A (8-10 minutes):
Read the directions and essay prompts on the assignment sheet aloud to students. Have a discussion on synthesis vs. summary. Point to students that synthesis is taking the information from two sources, and analyzing both for a single argument. Summary is superficial and only talks about the plot. Ask for any immediate questions about the expectations, process, or component of the assignment.

Writing Workshop Phase 1-Brainstorming maps (10-15 minutes):
Instruct students to have all reading materials from the Unit, as well as reading logs on their desks. Direct students to choose a secondary source that was read this unit to make a brainstorming map for. Have students make a brainstorming map for their chosen source and for Giovanni’s Room. Show examples of brainstorming maps. Teacher can turn on music for students to listen to while working on these. Encourage students to place the texts’ titles on the center of the page, and make connections extend off of this. Once students are completed with both brainstorming maps, ask them to compare the two and mark any connections they see either on the brainstorming map itself, or on a separate sheet of paper.

Writing Workshop Phase 1-Brainstorming Chart (20-25 minutes):
Instruct students to use the ideas on their brainstorming maps to complete the brainstorming chart worksheet. Encourage students to use their reading logs to review their tracking of themes, major events, and characters. The teacher should walk around to meet with individual students to help guide them through the first part of the writing process. If students finish early, have them exchange their charts with a partner to see if they can identify the connection you’re drafting.

Ticket-to-leave (3-5 minutes): List any connections, or new ideas you came across during the brainstorming phase of the writing process.

Closing/ticket to leave

Ticket-to-leave: List any connections, or new ideas you came across during the brainstorming phase of the writing process.

Homework (if applicable):
Come in with a secondary source choice for Synthesis Essay.
Finish Brainstorming Chart from class.

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.
Students of differing achievement levels and English language learners will be given extra resources for understanding what synthesis means as opposed to summary.

Students will also be shown examples of brainstorming maps to guide them.

Students with documented learning needs are encouraged to complete the brainstorming stage in the classroom, but will be permitted to complete this stage in the most appropriate environment for their learning needs.

Students with documented learning needs can complete one item of textual comparison for the brainstorming chart.

**Pitfalls and Solutions** (What could go wrong and how will I handle it?)

Students might finish the brainstorming maps earlier than expected. If so, have students hand their maps to a partner, and see if they can add any other connections.

Students might finish the brainstorming chart early. If so, have students hand their charts to a partner and see if they agree with the connections you are making.

Students might not finish the brainstorming chart in time. If so, have students complete this for homework.
# Thesis & Outline Synthesis Essay

**Lesson XVIII**  
Teacher: Ms. D’Andrea

## Essential Question(s):  
1. What qualities does a thesis statement have?  
2. How does an outlining lay a foundation for drafting an essay.

## Lesson Objectives  
By the end of the lesson, students will be able to:  
1. Generate a thesis statement that is arguable, developed, and intriguing.  
2. Independently develop an outline that includes topic sentences, citations, transitions, and conclusion.

## Curriculum Framework/Learning Standard(s):  
ELA.11-12 RL.1: Cite strong and thorough textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.  
ELA.11-12.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

## Materials and Resources: (attached if applicable)  
- Brainstorm Chart  
- Mini-Thesis Statement Presentation  
- Synthesis Essay Outline  
- Additional resources for students on planning a synthesis essay in literature studies  

## Formative Assessments:  
- Question of the Day  
- Synthesis Essay Outline  
- Ticket-to-leave

## Warm-up:  
Question of the Day (3-5 minutes): What do you know about thesis statements? What do you think makes for a good one?
**Procedures**

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

**Question of the Day (3-5 minutes):**
What do you know about thesis statements? What do you think makes for a good one?

**Quick Share (2-3 minutes):**
Ask students to share their responses to the QOD.

**Mini-Thesis Presentation** (10-15 minutes):

Put thesis presentation on the board, and ask for students to take out their notebooks.

For slide 1:
What is a thesis statement?
- A sentence(s) that states the topic and purpose of your paper.
- It is meant to guide an argument or stance throughout a paper.
- It is a brief summary of that argument you will be diving into.
- It is (typically) found at the end of an introduction paragraph.

For slide 2:
What makes for a good thesis statement?
- Specific: concentrates on a specific part of a larger topic.
- Precise: allows for a coherent argument, makes an exact claim, and remains focused on the topic.
- Arguable: must present a relevant argument, and point of view that can be supported by evidence.
- Forceful: the tone of the statement is assertive. (does not include maybe, perhaps, or I think)

For slide 3:
In class exercise:
Practice writing a thesis statement for these issues on a separate piece of paper:
- Teens having cellphones.
- Texting while driving
- Dress code
- Junk food in the cafeteria

For slide 4:
What is a working thesis statement?
- Sometimes, as we write, our thesis can change based on ideas we are working to articulate during the writing process.
- That is FINE! A thesis should change slightly as you write.
- That is why in this stage, it is considered to be a “working thesis”.

Ex:
Working Thesis: The welfare system is a joke.
Revised Thesis: The welfare system keeps a socioeconomic class from gaining employment by alluring members of that class with unearned income, instead of programs to improve their education and skill sets. ([lumenlearning](https://www.lumenlearning.com))

**Brainstorm Chart/ Drafting a working thesis (10-15 minutes):**
Pass back, or have students take out their brainstorming charts from yesterday’s class. Have them reread what they wrote for the “so what” question. How can you turn those ideas into a single, arguable sentence? Encourage students to use the in-class exercise, and provide examples from the presentation to help accomplish this.

*Teachers should walk around and help students figure out how to express their argument.*

Outline Introduction (10-15 minutes):

Hand out the synthesis essay outline to students. Have them work independently to complete the introduction portion of the outline. Provide students guidance by stating that a topic sentence should immediately introduce the texts, titles, and publishing date. Then it should include a couple sentences of relevant background information. Finally, it should have the thesis at the end of the introduction paragraph. *Teacher should walk around the room to help students as needed. Teacher can also choose to play music for students, or allow headphones.*

Ticket-to-leave (2-3 minutes):

Write one fact you learned today about a well written thesis statement.

<table>
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<tr>
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<tr>
<td>Ticket-to-leave (2-3 minutes):</td>
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<tr>
<td>Write one fact you learned today about a well written thesis statement.</td>
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<tr>
<th>Homework (if applicable):</th>
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<tr>
<td>Find quotes for body paragraphs (1 from each story, 3 body paragraphs). So that means 6 quotes in total!</td>
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<tr>
<th>Adaptations/Modifications for Students</th>
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<tr>
<td>At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.</td>
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</table>

English language learners and students with documented learning needs will be given a printed copy of the notes.

English language learners and students with documented learning needs will be given extra resources to use during class ([Resource 1](#), [Resource 2](#))

Students who have finished the steps listed in the procedure can start to locate body paragraph quotes/evidence.

<table>
<thead>
<tr>
<th>Pitfalls and Solutions (What could go wrong and how will I handle it?)</th>
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</thead>
<tbody>
<tr>
<td>Students’ answers to the QOD might reveal that they already understand what makes a strong thesis. If so, then the presentation would be more of a brief review. The majority of the class time would be dedicated to the introduction paragraph in this case.</td>
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</tbody>
</table>
# Writing Workshop Body Paragraphs

**Lesson XIX**  
Teacher: Ms. D’Andrea

## Essential Question(s):

1. How does drafting an essay lay a solid foundation for a paper?  
2. How is evidence integrated into a body paragraph?

## Lesson Objectives

By the end of the lesson, students will be able to:

1. Independently anchor and cite textual evidence as support in a body paragraph.  
2. Revise and rework writing through peer reviewing.

## Curriculum Framework/Learning Standard(s):

ELA.11-12.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

ELA.11-12.RL.10: Independently and proficiently read and comprehend literary texts representing a variety of genres, cultures, and perspectives and exhibiting complexity appropriate for the grade/course.

## Materials and Resources: (attached if applicable)

- In-text Citations  
- MLA Notes  
- Synthesis Outline  
- [Additional resource for students on writing synthesis body paragraphs](#)

## Formative Assessments:

- Question of the day  
- Ticket-to-leave  
- Synthesis Outline

### Warm-up:

Question of the day: What do you know about in-text citations?
Procedures

Instructional Practice: Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

Question of the day (QOD) (3-5 minutes): What do you know about in-text citations?
While students do this, check to see that they’ve found evidence for body paragraphs and check off for homework grade.

In-text MLA citation notes (10-15 minutes):
Ask students to take out their notebooks and record notes from this lecture.
What are in-text MLA citations?
They are quotes, or evidence from another writer that notify readers what the source of the information is.
The general format for an in-text MLA citation is:

Introductory phrase, “evidence from your source here” (Authors last name Page #).

Note: the punctuation, or period is outside of the parenthesis NOT inside.

Let us practice! On a separate piece of paper, I want you to cite a quote from Giovanni’s Room page 98. Anchor the quote with a phrase such as:
“Here David states,”
“Giovanni explains himself with”
Then follow the guidelines from the prior example. Raise your hand when you think you’ve done it correctly.
Teacher should approve students in-text citations.
Remind students that since they are writing about two different texts, with two different authors that they will have to include the author’s last name with every in-text citation.

As the students finish, they are encouraged to fill out the body paragraph portion of the Synthesis essay outline.

Outline Body Paragraphs Workshop Time (25-30 minutes):
Ask students to work independently to complete the three body paragraphs for the Synthesis Essay outline.
Teacher should walk around to see if students need help and to check in with the writing process.
For those who finish early, can begin to type their introduction paragraph, and body paragraphs into a document.
Teacher can play music during this time.

Ticket-to-leave (3-5 minutes): What is the format or formula for writing an in-text citation (MLA)?

Closing/ticket to leave

Ticket-to-leave: What is the format or formula for writing an in-text citation (MLA)?

Homework (if applicable):
Have introduction paragraph and body paragraphs typed, in paragraph form, into a document.

Adaptations/Modifications for Students
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

English language learners and students with documented learning needs will be provided with extra resources on in-text MLA citations. ([Resource 1](#), [Resource 2](#))

English language learners and students with documented learning needs will be given a printed copy of notes.

Students with documented learning needs should be allotted more time to complete the outline for a grade.

**Pitfalls and Solutions** (What could go wrong and how will I handle it?)

Students could struggle with the concept of in-text citations (MLA). If so, then more in-class sample writing will be done.

Additionally, students could lack motivation during the writing workshop. If so, then the teacher should start scheduling meetings with each student to grade progress/effort.
**Topic:** Writing Workshop Conclusion & Peer Editing  
**Lesson XX**  
**Teacher:** Ms. D’Andrea

<table>
<thead>
<tr>
<th>Essential Question(s):</th>
<th>Lesson Objectives</th>
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<tbody>
<tr>
<td>1. How does editing a peer’s writing improve personal writing skills?</td>
<td>By the end of the lesson, students will be able to:</td>
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<tr>
<td></td>
<td>1. Peer edit using strategies like suggestions, corrections, and compliments.</td>
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<tr>
<td></td>
<td>2. Independently draft and write a conclusion paragraph that wraps up the paper and demonstrates a call to action, or “so what?”.</td>
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</table>

**Curriculum Framework/Learning Standard(s):**

ELA.11-12.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

ELA.11-12.SL.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**Materials and Resources: (attached if applicable)**

- Synthesis Essay Peer Edit Worksheet
- Synthesis Outline
- [Additional resource for students on writing a synthesis essay conclusion](#)

**Formative Assessments:**

- Synthesis Essay Peer Edit Worksheet
- Question of the Day
- Ticket to Leave

**Warm-up:**

Question of the Day (QOD): What do you know about a works cited page?
### Procedures

**Instructional Practice:** Include time budget/pacing; possible questions to ask students; student grouping (cooperative learning) strategies; how you will communicate high standards and expectations when beginning, carrying out, and completing the lesson; how you will make the content comprehensible for ELL students. Bullet steps in enough detail that a substitute could teach the lesson.

**Question of the day (3-5 minutes):** What do you know about a works cited page?

*During this, check to see if students completed last night’s homework.*

**Quick share (2-3 minutes):**
Ask students to share their responses to the QOD.

**Guided Notes MLA Works Cited Page (5-10 minutes):**
Ask students to take out their notebooks, and record the information presented in the lecture.
Put a picture of MLA works cited on the board.
Show students how to make a citation—in format (Last name, First name. Title of Book. City of Publication, Publisher, Publication date)
Inform students that each of these citations are to be listed in alphabetical order by authors last name.
Show students how to make a hanging indent on Word/Google doc.
Ask for any additional questions before moving on.

**Independent Outline for Conclusion/Teacher meetings (10-15 minutes):**
Ask students to independently work on filling out the conclusion part to the Synthesis outline. If students need help, they can raise their hand. While students are working the teacher should meet personally with students to ask about the writing process, how students feel about their essay, anything they want to be checked.
*Teacher can play music at this time for students.*

**Peer Editing Worksheet (25-30 minutes):**
Hand students the Synthesis Peer Edit Worksheet. Ask students to partner up with someone near them and exchange their typed introductions and body paragraphs, as well as their conclusion outline (however far they got). Give students the directions to read through the paper completely first, without making any suggestions. The second time reading, students should follow the peer edit guide. After both partners are done, they can review their peers’ comments, ask any questions or add anything else. This can continue for multiple sets/rounds of partners if finished early.

**Ticket-to-leave (3-5 minutes):** What kind of indent do we use for citations in a work cited page?

### Closing/ticket to leave

**Ticket-to-leave:** What kind of indent do we use for citations in a work cited page?

### Homework (if applicable):

Have a full, working draft to be graded before the final due date.
**Adaptations/Modifications for Students**
At differing achievement levels, learning styles, multiple intelligences, language backgrounds of individual students.

English language learners and students with documented needs will be given a printed version of the MLA works cited notes.

English language learners and students with documented needs will be given extra resources for MLA works cited page. ([Resource 1](#), [Resource 2](#))

Students will be shown images/examples of Works cited pages to help bridge understanding.

Students who need extra time can be exempt from the in-class conclusion workshop to primarily focus on the peer editing activity.

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**Pitfalls and Solutions** (What could go wrong and how will I handle it?)

Students could already be familiar with, or comfortable with an MLA Works Cited page. If the QOD reveals that students already have an understanding, then the notes will be handed out to those who want them. More time will be allotted to drafting conclusions in class.

Students could struggle to write the conclusion outline on their own and might need more time. If so, then students can find a partner before the end of class to email their paper to. The homework will include completing the peer editing worksheet if this is true.
Part I: Matching

Match the letter (term) to the correct description by writing the letter on the blank line.

B. David  ____ Young attractive, Italian bartender.
C. Giovanni  ____ Childhood friend, and first sexual experience.
D. Helena  ____ Wealthy, older, openly gay Belgian born businessman.
E. Joey  ____ Left to travel alone in Europe to think about a proposal.
F. Jacques  ____ Handsome, blonde, American traveling to Paris to find himself.
G. Guillaume  ____ Location of Giovanni and David’s first date.
H. Nation  ____ Compared to Giovanni’s mother and gives David life advice.
I. Les Halles  ____ Perverted, French aristocratic family, and bar owner.
J. Mme. Clothilde  ____ The approximate location/area Giovanni’s room is in.
K. Landlady  ____ Giovanni’s friend and bartender.

Part II. Multiple Choice

1. Where is David when the novel begins?
   a. Sitting in his childhood bedroom.
   b. Buying another glass of wine at the bar.
   c. Waiting to board a train to Paris, France.
   d. Writing a letter to his fiancé.

2. Where is Hella in Part I of Giovanni’s Room?
   a. Down the street at their apartment.
   b. Spain.
   c. Another province in France.
   d. Back home in America.

3. What is explicitly foreshadowed in Part I for Giovanni?
   a. That he will become a father.
   b. That he will be found dead.
   c. That he will commit suicide.
   d. That he will face the guillotine.

4. What does Giovanni criticize about Americans when he meets David?
   a. They wait.
   b. They have poor style.
   c. They are sensitive.
   d. They are rude.

5. What advice does David’s landlady give him?
   a. To keep his apartment cleaner.
   b. To marry a woman and have children.
   c. To move outside of Paris.
   d. To get more friends in the city.
6. Which of the following is NOT a theme in *Giovanni’s Room*?
   a. Quest to prove masculinity.
   b. Quest to find oneself.
   c. Gender and societal expectations.
   d. Coming-of-age.
Part I. Queer Theory

4. The purpose of Queer Theory/Literature is to
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

Match the correct Queer Theory terms to their corresponding definitions.

A. Gender    ____ an organism’s biologically determined chromosomes.
B. Sex              ____ feelings, thoughts, or attractions to individuals or groups of individuals.
C. Sexuality                            ____ belief that heterosexuality is the only “normal” sexuality.
D. Heterosexism                   ____ intense fear and loathing of homosexuals.
E. Compulsory heterosexuality ____ describes a non-sexual bond between men.
F. Homophobia     ____ socially constructed characteristics of femininity and masculinity.
G. Internalized Homophobia       ____ Response to anxieties about one’s own homosexuality.
H. Homoerotic Imagery   ____ descriptions/language that implies same sex attraction.
I. Homosocial   ____ Belief system that pushes for a straighter society.

Part II. Short Answer Questions

Answer THREE of the five short answer responses in two-three sentences. Demonstrate the careful reading you’ve done and critical thinking in your response.

1. Describe the significance of clothing and Guillaume in Part II of Giovanni’s Room. What is he wearing when he hires Giovanni? What is he wearing when he fires Giovanni? What is he wearing when he is found dead? Why are these details significant?
2. Recall some of the lies that David has told in Part II. What are some of those lies? Who has he betrayed? Describe the consequences of each lie. Pick at least three lies.
3. Giovanni’s room and Paris are the major backdrops in the novel. They are also major symbols. What do each of these locations symbolize in the novel? How does Baldwin present these symbols to represent a deeper message?
4. From the beginning of the novel, Jacques was a wingman or even a catalyst for the romance between Giovanni and David. Instead of being grateful, David remains cold and removed from Jacques. Analyze the relationship Jacques has with David. Why do you think David continues to treat Jacques terribly in the novel? Does this have to do with something bigger?
5. Read the following excerpt:

“The morning weighs on my shoulders with the dreadful weight of hope and I take the blue envelope which Jacques has sent me and tear it slowly into many pieces, watching them dance in the wind, watching the wind carry them away. Yet, as I turn and begin walking toward the waiting people, the wind blows some of them back on me” (169).
What was inside of the envelope Jacques sent David? What does the envelope symbolize in this moment? What is the significance of the pieces blowing back on David? What is the big picture here? Why end the story this way?
Summative Assessment

Giovanni’s Room

Synthesis Essay

Congratulations! All of your hard work during this unit has prepared you for your final writing assignment. For this essay, you will be writing an essay that synthesizes Giovanni’s Room to one of the other two texts from the unit (“Paul’s Case” or Sonnet 20). In class writing workshops and assignment sheets will be completed in class and for homework to organize your final paper. In order to get full credit for your paper, you must trust and follow the writing process completely. Your essay must include direct quotations from both texts, and develop an argument or thesis driven stance. There is a more detailed list of expectations below for your final draft. Essentially, it’s time to put those reading logs and short answer response on the Part II quiz to use!

Possible Essay Topics:

3. How is sexuality represented differently or similarly in Giovanni’s Room and Sonnet 20? What does the speaker of Sonnet 20 imply? What could David learn from the speaker of Sonnet 20?
4. Compare and contrast David and Paul from “Paul’s Case”. How do they similarly or differently represent sexuality?
5. Write from the perspective of a Queer Theorist. What questions should be raised about Giovanni’s Room and “Paul’s Case” or Sonnet 20? How are they troubling, promising, or revealing in some way?
6. Compare symbols. How do the symbols in both texts work to represent sexuality?
# BRAINSTORMING CHART

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<thead>
<tr>
<th>Source</th>
<th>Name of Source</th>
<th>Main Idea for source</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td></td>
<td><strong>Main Idea:</strong></td>
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<td><strong>Direct Quotes:</strong></td>
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</table>

| B      |               | **Main Idea:**       |
|        |               | **Direct Quotes:**   |
|        |               | 1.                   |
|        |               | 2.                   |

Write about how the major ideas in the chart from your sources are related, problematic, different.

__________________________________________________________________________________________

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So, What? Why does this matter? What can be argued here? What are the authors up to here? What should readers pay attention to? Take a stance.

__________________________________________________________________________________________

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Synthesis Essay Outline

1. Introduction:
   a. Introductory phrase to introduce the texts (authors, titles, publish dates):

   ______________________________________________________________
   ______________________________________________________________
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   b. Relevant background/summaries for texts (assume readers are familiar with the texts):

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   c. Thesis statement (must clearly state your position; must be arguable; not answered in a simple yes or no):

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Body Paragraph #1 (First round of evidence to support your argument made in thesis statement)

   a. Topic Sentence (mini-thesis statement—connect your first evidence to claim):

   ______________________________________________________________
   ______________________________________________________________
   ______________________________________________________________
b. Evidence from Source A (direct quote, cited in MLA format):
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________


c. Elaboration/Analysis (connection/relevance to thesis):
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
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d. Transition Phrase (move from point made in first source, to introduce second sources evidence):
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
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___________________________________________________________________________


e. Evidence from Source B (direct quote, cited in MLA format):
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________


f. Elaboration/Analysis (connection/relevance to thesis—how do both sources relate):
___________________________________________________________________________
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Body Paragraph #2  (Second round of evidence to support your argument made in thesis statement)

a. Topic Sentence (mini-thesis statement—connect your first evidence to claim):
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________


b. Evidence from Source A (direct quote, cited in MLA format):
___________________________________________________________________________
c. Elaboration/Analysis (connection/relevance to thesis):

___________________________________________________________________________
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___________________________________________________________________________
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d. Transition Phrase (move from point made in first source, to introduce second sources evidence):

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e. Evidence from Source B (direct quote, cited in MLA format):

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
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f. Elaboration/Analysis (connection/relevance to thesis—how do both sources relate):

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Body Paragraph #3 (Final round of evidence to support your argument made in thesis statement)

a. Topic Sentence (mini-thesis statement—connect your first evidence to claim):

___________________________________________________________________________
___________________________________________________________________________
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b. Evidence from Source A (direct quote, cited in MLA format):

___________________________________________________________________________
___________________________________________________________________________
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c. Elaboration/Analysis (connection/relevance to thesis):

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d. Transition Phrase (move from point made in first source, to introduce second sources evidence):

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e. Evidence from Source B (direct quote, cited in MLA format):

___________________________________________________________________________
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f. Elaboration/Analysis (connection/relevance to thesis—how do both sources relate):

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Conclusion paragraph (A Big Finale! Wrap it Up!)

b. Restated Thesis (reword the message of your thesis and state it here to start your conclusion):

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c. Give a Recap: (Review major arguments made in each body paragraph—only a few sentences! Do not insult the intelligence of your reader who just took the time to read what you’ve written)

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___________________________________________________________________________
d. Final Remark/Big Idea (call to action, the “so what” of it all, why should the reader care about this?):

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Peer Editing Worksheet

Name of Reviewer: ________________________________
Name of Author: ________________________________

1. Introduction:
   a. Does the first sentence get right into the texts that will be examined?

   b. Is there relevant background information? Too much? Too little?

   c. What is the thesis statement? Can it be improved?

2. Body Paragraphs (structure):
   a. Is there an identifiable main idea for each body paragraph?

      Body P1:

      Body P2:

      Body P3:

   b. Are there pieces of evidence from both texts in each body paragraph?

   c. Are there transitional words or phrases between the sources?
d. Is the analysis thorough enough? Or can you point to areas that need more attention or explanation?

B1:

B2:

B3:

3. Conclusion Paragraph:
   a. Is there a reworded version of the thesis (from introduction paragraph) as the topic sentence?

b. Are the main points from the essay restated briefly?

c. Is there a so what or call to action at the end of the conclusion paragraph? Anything of importance that should be added can be written here.

4. Overall Comments:
   a. Are there any problems with citations, MLA format, grammar, spelling, or punctuation that is distracting or needs correction?

b. What is one area this writer can improve on?

c. What are two strengths of this essay? What did this writer do well here? (most important part 🙄)
Synthesis Essay Final Checklist

Review this checklist carefully before submitting the final draft to be graded!

- All of my brainstorming/outlines, drafts, and peer editing have been completed.
- All my in-text citations are MLA format (parenthesis, author last name, page #, end parenthesis, punctuation). Ex: “Super relevant quote that will get you an A on your essay” (Ms. D’Andrea 9).
  - My essay has a creative, original title.
- My introduction introduces the texts titles, authors, publishing dates, and gives relevant background information.
- My thesis statement is located in my introduction and can be argued beyond a simple “yes” or “no”.
- The topic sentences for my body paragraphs are like mini-thesis statements and relate directly to what is being argued.
- Each body paragraph has two pieces of evidence (one from Giovanni’s Room and one from another text).
- Body paragraphs include transitional statements that connect evidence from source A to source B.
  - My body paragraphs include analysis that synthesizes both texts!
  - My conclusion paragraph’s topic sentence is a restated version of my original thesis.
- My conclusion paragraph highlights but does not merely repeat my main points (Don’t beat the horse to death!)
  - My conclusion paragraph includes a so what? Or call to action.
  - My works cited page is arranged in alphabetical order by author’s last name.
- My citations are correctly formatted on the works cited page. Ex: Last name, First name. Title of Book. City of Publication, Publisher, Publication date. (Check Purdue Owl for specifics on citing short stories or sonnets)
  - My essay has pagination (page numbers) formatted with my last name in top right corner.
  - My essay header includes my name, the date, and class block.
- I’ve reviewed the rubric for this assignment and understand how my writing will be graded.

If this is all checked off for you, you’re in FANTASTIC shape!
## Synthesis Essay Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exemplary (4)</th>
<th>Proficient (3)</th>
<th>Needs Improvement (2)</th>
<th>Emerging Understanding (1)</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assignment</td>
<td>Student completely fulfills assignment requirements - Process Complete -Due Dates Met - Final Copy Submitted - Works Cited Included</td>
<td>Student completely fulfills assignment requirements, except for one or two items.</td>
<td>Student turns in final assignment, but is missing a works cited page, and multiple writing process worksheets.</td>
<td>Student’s submitted work does not relate to assignment and does not include various steps/items.</td>
<td></td>
</tr>
<tr>
<td>Thesis</td>
<td>Student’s thesis is a clear, arguable, well developed, and definitive statement of position. It answers a why or how question</td>
<td>Student’s thesis is a clear and arguable statement of position that answers a why or how question but gets lost at some points in the essay.</td>
<td>Student’s thesis is clear but does not present a developed argument throughout the essay.</td>
<td>Student’s thesis is missing entirely or does not present something arguable or related to the texts.</td>
<td></td>
</tr>
<tr>
<td>Development/ Organization</td>
<td>Student’s paper demonstrates a logical, mature, and thorough development of points that supports and expands the thesis.</td>
<td>Student’s paper demonstrates adequate development of points that support the thesis. Points could be reorganized in certain areas.</td>
<td>Student’s paper struggles to organize evidence, and thoughts. The main ideas have a loose connection to thesis.</td>
<td>Student’s paper is not organized, and ideas are mentioned but are underdeveloped.</td>
<td></td>
</tr>
<tr>
<td>Evidence/Analysis /Synthesis</td>
<td>Student presents relevant and fully analyzed textual evidence to support the thesis from</td>
<td>Student presents relevant, analyzed textual evidence to support the thesis. Student</td>
<td>Student’s textual evidence are not necessarily related between sources. Analysis and connection of</td>
<td>Student does not synthesize in essay and only writes about one text in the essay.</td>
<td></td>
</tr>
<tr>
<td>D’Andrea 87</td>
<td>both texts. Student synthesizes textual evidence and points back to original thesis statement.</td>
<td>synthesizes sources but is missing transitional phrases to connect evidence.</td>
<td>evidence to thesis is limited or missing.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Format</td>
<td>Student follows citation format with meticulous care. Includes proper heading, in-text citations, double-spaced, 12pt., Times New Roman Font, pagination, and works cited page.</td>
<td>Student follows citation format with care. Includes proper format for most of the paper. Missing only one or two items from the exemplary score for this category.</td>
<td>Student struggles to follow citation format. Does not include three or more of the outlined expectations for format.</td>
<td>Student does not include citations, works cited, double space, or page #s. Paper is difficult to read due to formatting issues.</td>
<td></td>
</tr>
<tr>
<td>Mechanics/Spelling</td>
<td>Zero or few errors in spelling, grammar, capitalization, and punctuation. Demonstrates a wide range of control over writing conventions used to enhance paper.</td>
<td>A few errors in grammar, spelling, capitalization, and punctuation that do NOT distract the reader. Has control over standard writing conventions, and uses them appropriately.</td>
<td>Multiple errors in grammar, spelling, capitalization, and punctuation that MAY affect the meaning, but not seriously. Needs assistance using standard writing conventions appropriately.</td>
<td>Frequency errors in grammar, capitalization, and punctuation that interfere with meaning. Limited control over standard writing conventions.</td>
<td></td>
</tr>
</tbody>
</table>

Total: /24

Comments: