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## Loss in Joyce's Dubliners [11th-12th grade]

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# UNDERSTANDING BY DESIGN

## Unit Cover Page

Unit Title: Loss in Joyce's *Dubliners*

Grade Level: Eleventh and Twelfth

Subject/Topic Area(s): English/ Literature

Designed By: Lauren Lee

Time Frame: 17 59-minute class periods

School District: Littleton Public Schools

School: Arapahoe High School

School Address and Phone: 2201 East Dry Creek Road; Centennial, Colorado 80122

**Brief Summary of Unit:** This unit, written for a primarily senior college preparatory English Literature class, uses several short stories from James Joyce's *Dubliners* to focus on the thematic idea of loss, grief, and coping to build on students' understanding of research, creative writing, discussion, reading, making connections, and literary terms. At the unit's conclusion, students will demonstrate their mastery of these skills and understandings in a Wikispace in which they conduct first-person research on a culture, as Joyce did, and emulate some of his creative writing skills to develop vignettes about that culture working independently or in groups. Some activities that will lead up to this culminating assessment include scored discussion, prompted annotations, exploration of the text's thematic ideas in outside sources, group work, and Blogging. Although this seventeen-day unit focuses on 9 stories from the collection including "The Sisters", "An Encounter", "Araby", "Eveline", "The Boarding House", "A Little Cloud", "Counterparts", "A Painful Case", and "The Dead", one could extend this unit by teaching more of Joyce's stories or the text in its entirety.

**Unit: Loss and coping in James Joyce's *The Dubliners***

**Grade: 11<sup>th</sup> and 12<sup>th</sup>**

**Stage 1: Desired Results**

**Established Goals (Standards)**

*Colorado Department of Education Standards:*

- Apply understanding of the unique characteristics of literary text to make connections and draw subtle generalizations and conclusions.
- Describe and contrast characteristics of specific literary perspectives
- Evaluate the influence of historical context on the form, style, and point of view of a written work
- Analyze and relate a literary work to source documents of its literary period or to critical perspectives
- Evaluate how literary components impact meaning (such as tone, symbolism, irony, extended metaphor, satire, hyperbole)
- Use reading and note-taking strategies (outlining, mapping systems, skimming, scanning, key word search) to organize information and make connections within and across informational texts
- Demonstrate knowledge of classical foundational works of world literature
- Use a range of elaboration techniques (such as questioning, comparing, connecting, interpreting, analyzing, or describing) to establish and express point of view and theme
- Create a clear and coherent, logically consistent structure appropriate to the chosen literary genre (biographical account, short story, personal narrative, narrative poem or song, parody of particular narrative style, play script)
- Develop context, character/narrator motivation, problem/conflict and resolution, and descriptive details/examples to support and express theme
- Manipulate elements of style, imagery, tone, and point of view to appeal to the senses and emotions of the reader
- Critique own writing and the writing of others from the perspective of the intended audience to guide revisions, improve voice and style (word choice, sentence variety, figurative language) and achieve intended purpose and effect
- Draw a conclusion by synthesizing information
- Revise writing using feedback to maximize effect on audience and to calibrate purpose
- Deliberately manipulate the conventions of standard English for stylistic effect appropriate to the needs of a particular audience and purpose
- Define and narrow a topic for self- designed research for a variety of purposes and audience
- Design and defend a set of diverse research strategies (e.g. cross referencing bibliographies, creating annotated bibliographies, researching source credentials) to identify information appropriate to the needs of a research question, hypothesis, or thesis statement
- Critique and defend evidence relative to its use to address a particular context and purpose
- Determine and use the appropriate style guide to govern format and documentation of quotations, paraphrases, and other information from a range of research sources

**Understandings**

Students will understand that...

People experience varying losses ranging from the physical to the emotional, from losses of loved ones, to freedom, physical ability, and youth. Although individuals cope with that loss differently by becoming melancholic, angry, entrapped, disillusioned, and/or hardened, these cathartic experiences all result in epiphanies and consequent awareness of the realities, not the romantics, of one's self and his adult life.

**Essential Questions**

What do we have to lose?  
How do we cope with those losses?  
To what effect?

**Knowledge**

Students will know...

- Vocabulary associated with this unit including historical fiction, vignette, epiphany, and New Historicism
- Basic information about Joyce's biography and the country and time period that influenced his work
- The basic literary elements of Joyce's

**Skills:** Students will be able to...

- Demonstrate effective annotation
- Develop writing skills including showing v. telling, creating round characters, engaging in the writing process, and implementing cyclical structure.
- Understand the relationship between history and text and author and text
- Understand how to effectively read literary theory

*Dubliners* including, but not limited to, the stories' plots, characters, and settings.

- Build on their understanding of effective discussion skills
- Analyze written and visual text and build on their understanding of the skills and language that create effective analysis
- Develop a website and effectively use that website to publish their own work
- Conduct first person research as an author of historical fiction
- Make text-to-text, text-to-self, and text-to-world connections

## Stage 2: Assessment Evidence

**Performance Task:** see attached handout.

### Other evidence:

- Annotations
- Blog post
- Scored and un-scored small group and whole class discussion
- Periodic progress checks on end-of-the-unit assessment
- Quickwrites
- Wikispace postings
- Movie notes
- Close-readings

## Stage 3: Learning Activities

### Day One: frontloading (**book the computer lab**)

Segments from Joyce's United Streaming biographical video at [discoveryeducation.com](http://discoveryeducation.com). Excerpts to watch include those listed below. As we watch, have them record at least 5 specific ideals and experiences that may have drastically influenced his ideas about the world. After video, reflect: what experiences/ ideals did you choose? How do you think they affected Joyce? His writing? Collect from 1 row. (25 min.)

- Childhood in Ireland (2:25)
- Education... (5:50)
- Life in Trieste (2:00)
- Joyce's Last Trip (1:21)
- The Legacy of... (1:00)

Next, in the computer lab, have them explore, in more depth, the life of turn-of-the-century Dublin United Streaming touches on in Joyce's biographical video. Have them particularly choose a picture that they think represents the culture of this country during this time period and post on our class Wikispace.

### Day Two: frontloading day 2

Before class, go on Wiki and explore the pictures students chose. Choose a few to look at in whole and choose 1 to segment into 4s, exploring more particularly what's transpiring in the segment of the picture. Have them turn to a partner and share what they saw. Ask each pair to choose 1 word that they think best represents the Dublin of this era. Have each pair share its 1 word. Use these words and the biographical information about Joyce to make predictions about what they anticipate the content of these stories to be. Collect from 1 row. (25 min.)

Put up cliché "You don't know what you have until it's gone and have them take the allotted times below to respond to this cliché in the context of each prompt:

1 min: paraphrase

3 minutes: connect to an issue that is prominent in our society

3 min: connect to your personal life

3 min: connect to the questions you see posted around the room

1 min: ask your own question

Have them look over their writing and highlight/ underline at least 1 important idea they want to share in their groups. Give them time to discuss then come back together as a whole class to share out and debrief. Collect from 1 group for a completion grade. Use this to introduce the idea of an epiphany...often loss can result in a life-changing experience or realization.

Introduce guiding questions and where we're headed for this unit (i.e. Joyce stories, end-of-the-unit assessment). Also, be sure they understand that I will randomly collect people's annotations and this will function as one of their reading grades for this unit. Also, we will have 3 scored discussions in which they will need to participate in 2 of

the 3.

HW: respond to class blog post and read the posts of others by 6:30 a.m. before next class: have them write about their first experience with death. This can be less serious (i.e. when my goldfish died when I was five) or morose (i.e. when a friend, relative, etc. passed). I will model this with my own story. Be sure they understand that this will function as a creative writing pre-assessment.

### **Day Three:** [“The Sisters”](#)

Begin class by sharing the following quote from Billy Collins, Poet Laureate, followed by the 9/11 attacks. This quote appeared in USA Today accompanied by the Collins’ poem I’ve posted below. “In the aftermath of the catastrophe of Sept. 11, which was nothing less than a psychic invasion of the United States, many people I know turned intuitively to poetry as a source of sanity and perhaps even consolation. Poetry has always accommodated loss and keening; it may be said to be the original grief counseling center. But American poets will have a hard time if they attempt a direct response to these events, because poetry by its nature moves us inward, not outward to the public and the collective./ Since the destruction of the World Trade Center, the media has tried to fill that hole, that vacuum, with talk and print, but unsuccessfully. Poetry will not fill that space either, but poetry creates its own space apart from such terrible emptiness. It’s not that poets should feel a responsibility to write about this calamity. All poetry stands in opposition to it. Pick a poem, any poem, from an anthology and you will see that it is speaking for life and therefore against the taking of it. A poem about mushrooms or about a walk with the dog is a more eloquent response to Sept. 11 than a poem that announces that wholesale murder is a bad thing.”

Blow up the following poem (aptly titled the same as the last story we will study) and post on big pieces of butcher paper. I will begin class by sharing a couple a couple poignant posts from last night’s blog. Next, I will place students in homogenous groups and have them explore personal connections to the poem as well as connections from what they heard/ saw on the blog. Consider, before they begin, watching the black and white animated video of this on Youtube.

### **The Dead**

The dead are always looking down on us, they say,  
while we are putting on our shoes or making a sandwich,  
they are looking down through the glass-bottom boats of heaven  
as they row themselves slowly through eternity.

They watch the tops of our heads moving below on earth,  
and when we lie down in a field or on a couch,  
drugged perhaps by the hum of a warm afternoon,  
they think we are looking back at them,

which makes them lift their oars and fall silent

After this connection activity, I will ask each group to share out one most interesting connection they made. What does this poem reveal about the idea of loss and how we cope with it? Do you agree with Collins’ assumptions? Etc.

Next, we’ll begin reading the first in this short story collection, “The Sisters”. As we read, they have 3 annotation objectives:

- In 1 color, highlight/ underline passages that show how the boy feels about the loss of his friend.
- In another color, highlight/ underline passages that reveal how the adults in the story feel about the loss of this person.
- In your margins, reflect on the disparities and connections between the two.

HW: finish reading and annotating “The Sisters”

### **Day Four:** Finish “The Sisters”, begin “An Encounter”

Begin by having students take out their annotations and create a t-chart with space below to record thinking. In the left column, 3 most important quotes sequentially from various points in the story arranged chronologically that show how boy thinks about death. Same for adults. Below chart, what do you notice when you compare the 3

quotes in each vertical column? What do you notice when you juxtapose the adults and the boy?

Return to yesterday's homogenous groups to discuss their charts.

As a whole class, discuss their observations. Additionally, be sure to discuss the fact that it is a priest that died. How is that relevant to the way each acts with regard to loss?

Collect annotations from 1 row.

Begin reading "An Encounter" as a whole class. Divide class into thirds. Have each third focus on a different character. Have the more advanced kids focus on the narrator, the medium on Mahoney, and the less advanced on the blind man. Pass out these roles on different colored squares of paper. On their colored paper, after reading, have students record what realization, if any, his character experiences and to defend that response. (These could occur before or after the story.) Additionally, while reading, ask students to highlight important descriptors that connect specifically to their characters and, in the margins, to reflect on what those descriptions reveal.

HW: finish reading, annotating, and reflecting on your character in "The Encounter".

**Day Five:** Finish "An Encounter" and begin "Araby"

Begin with jigsaw exercise: have them begin by meeting in groups of 3-4 with same colored paper to share the realizations they determined and to share their annotations based on their characters. Next, have them join classmates with different colors of paper so that all 3 colors are represented. Why do some characters experience realizations and not others? How are these epiphanies connected/ disconnected? Related/ disparate?

Close with clip(s) from the version of *Oedipus* starring Christopher Plummer and watch the part where he realizes his folly and stabs out his eyes. (Clips 11 and 12 on Youtube.) After watching clip, have them write an "I used to think...now I think" on the back of their texts. What did you think about this idea of loss and realization after your discussion? What about now considering the connections with Oedipus? How can others' losses lead to our realizations? Why does one boy experience this realization and not the other? Do you think that this man would have possessed/ shared this wisdom if he could see what these boys were doing? What of the motif of chasing?

*\*\*Note: Oedipus is a text student's read at the beginning of the semester.\*\**

Collect annotations from a small group.

Begin "Araby". As we read, identify the narrator's epiphany. How does he evolve during the story? What causes him to do so?

HW: finish reading and annotating "Araby". (Maybe also have them do tomorrow's opening activity as HW depending on time...)

**Day Six:** Finish "Araby" and begin "Eveline"

Take online quiz "[are you a romantic or a realist?](#)" or an anticipation guide that is akin. Have students move to one of the 2 east to west walls according to their classification. Have them, in their 2 groups, elect a facilitator or use the chalk to fill their side of the board with words, phrases or ideas that capture WHY they think they are more one way or another. What's allowed you to stay romantic? What turned you into a realist? Use these ideas to generate a personal connection discussion about what experiences perpetuate disillusionment.

Divide the class in half. Have half of the kids answer these same questions from the point of view of the narrator (i.e. speaking through his eyes as "I") at the story's beginning, referring back to examples to support their thinking (or perhaps have them choose 3). Have the other half focus on the narrator post-Araby. Before they get into circles, collect annotations from 1 row. Have them get into 2 circles facing each other to talk through their responses.

In debriefing, how did the inner and outer circle responses differ? Why? What are some passages that were formative to your thinking? Discuss the motif of the exotic in all these stories (appears in the next as well). Why is it important that Magnan's sister is exotic (pg 16)? How does he react to his experience at Araby? How do the two

connect?

Begin reading "Eveline". This story transfers into the young adult section of this short story collection. As you read, consider what Eveline has lost prior to the story's opening. How does she deal with this loss? To what effect? How does this first young adult story differ from what we've seen in the previous stories? Inform them of next class's scored discussion.

HW: finish reading and annotating "Eveline".

Time permitting add in a day on "Two Gallants". This unit is designed with the assumption that our schedule will not permit for this addition; however, if our timeline proves to the contrary, this is where, chronologically, that story fits.\*\*

**Day Seven:** Finish "Eveline" and begin project

Warm up for today's discussion by examining the lyrics and listening to "I Dreamt I Dwelt in Marble Halls", the most famous song from *The Bohemian Girl*, the opera Frank takes Eveline to see in this story. Have them read with 3 foci in mind: evocative diction, symbolism and connections to our story. (10 min)

I dreamt I dwelt in marble halls  
With vassals and serfs at my side,  
And of all who assembled within those walls  
That I was the hope and the pride.  
I had riches all too great to count  
And a high ancestral name.

But I also dreamt which pleased me most  
That you loved me still the same,  
That you loved me  
You loved me still the same,  
That you loved me  
You loved me still the same.

I dreamt that suitors sought my hand,  
That knights upon bended knee  
And with vows no maidens heart could withstand,  
They pledged their faith to me.  
And I dreamt that one of that noble host  
Came forth my hand to claim.

But I also dreamt which charmed me most  
That you loved me still the same  
That you loved me  
You loved me still the same,  
That you loved me  
You loved me still the same.

\*\*Vassal: a term in medieval Europe meaning one who enters into a mutual agreement with a monarch for protection and/or martial support.\*\*

(By this juncture in the semester, we will have established norms for scored discussions and will review them prior to beginning this discussion.)

"Partner Dance Discussion." This format that my colleague created begins the discussion with 2 students in the inner circle. After those 2 students talk until a lull, they each bring in another student to the discussion. This process continues until the allotted discussion time has expired. Ask them to direct their discussion according to the focus questions for their annotations and a discussion of the song to which we listened during the warm up. Conduct a wrap around to complete the discussion. (30)

Collect annotations for a few students.

In closing, remind students of their final project for this unit. As a class, brainstorm possible cultures they would like to investigate. Give examples: Arapahoe, your soccer team, Littleton, etc. Be sure students understand that

they can focus on a geographical location or on a demographic.

HW: rd “Boarding House” by day 9. What types of loss do you notice? By whom? How is each character affected similarly/ differently by these losses? To what effect? Bring your digital cameras if you have one.

**Day Eight:** determining project topics; time to begin research

Bring white boards to class and have students write down on their white boards the culture or geographical location they are interested in writing about. Emphasize the importance of one’s ability to conduct “first person” research, to research like an anthropologist by interviewing, taking pictures, etc. When students have chosen their topics, have them stand up with their topics written down and gravitate toward people with the same topic of choice. Give them time to move around the room and discuss with others who have similar interests, keeping in mind the project criteria including the limit to 4 in a group. As they discuss with others, be sure they are also deciding if they would like to work alone or with others. When they have chosen a topic, have them sit down. When everyone is sitting, we’ll move along...

Review research objectives and discuss how first person research differs from that for, for ex., a research paper. Give them the rest of time to begin researching OR, if they cannot conduct research at school, to begin reading and annotating the “The Boarding House”. Options for researching in groups include dividing by age groups (youth, adolescence, and adulthood) or by research medium (photographs, observations, and interviews). Also, show them how to set up a Wiki and give them tips for Wikispace usage

Ask students to return with 7 min. left in class to determine what they will work on between today and our next work day on day 11. Will they have their research completed, for example? Have posted it to their Wikis? Etc.

*\*\*Depending on time as well as students’ topic choices (i.e. if their topics are conducive to research-gathering at school) and level of focus, I might give them one more day to research in class. This unit, however, is written with the idea that students will have 1 day to research in class.\*\**

HW: rd “Boarding House” for next class. What types of loss do you notice? By whom? How is each character affected similarly/ differently by these losses? To what effect? Bring your digital cameras if you have one.

Complete your research by day 10.

**Day Nine:** lit. crit. and “The Boarding House”

We will begin with a brief rundown of what new historicism is. Begin by making predictions. Based on what this is called, what do you think this type of theory does? Next, I will give them a few different descriptions and have them synthesize the 3 and formulate a definition in their own words. (10)

Reciprocal teaching with new historicist article by Parascandola and McGarrity (on Galenet) “‘I’m a Naughty Girl’: Prostitution and Outsider Women in James Joyce’s ‘The Boarding House’ and Eric Walrond’s ‘The Palm Porch’”. Assign to the challenged readers the roles of clarifying and questioning; assign to the more sophisticated readers the roles of predicting and summarizing and have them get into a group. Give them/ remind them of my strategy for reading literary theory: rd the first PP and the last. Read the first line or each PP and the last. They can decide in their groups if they want to read the in between. (35)

3 post-reading ticket-out-the-door questions: how does this article add to our understanding of loss in *Dubliners*? Loss in “The Boarding House”? How can understanding new historicist criticism inform our work on our project? (10)

Collect annotations from a few students before we leave.

HW: finish first-person research for next class. Meet in the computer lab next class.

**Day Ten:** Using research to inform our writing; showing versus telling (BOOK COMPUTER LAB)

Begin by having students get into their groups and look over their research. Have them use dots or post-its to mark places in their research where they think they have a story to tell about loss, its effects, and the idea of coping with



loss. Next, have them talk through that research with their classmates. Their objective by the end of their discussion is to figure out a historical fiction vignette they could begin. (15)

Give students 3 options of writing prompts they can engage in: (15)

1. Activity in *Practice of Poetry* where you describe your characters hands, etc.
2. Mapping activity where you capture through picture and caption a room in which you find your character. (Give an example.)
3. Dialogue prompt where you have your character speak about darkness.

Before they begin, read the first page of “Eveline”. As I read, have them record 3 images that stand out to them. Afterward, have them reflect on what they learn about Eveline through those descriptors. Discuss: why is this more powerful than if Joyce had simply said Eveline was poor, nostalgic, disconnected from her father, unhappy, envious. They should strive to do the same in their writing: to reveal character by the way a character speaks, through his/ her internal dialogue (a Joycean creation) and through descriptions of the settings in which we find those characters.

Next, have them do a peer review exercise in their groups. Review the definition of an adjective and have students highlight all the adjectives he/ she sees in the piece of writing and to give his/ her classmate feedback about how he/ she might lead his/ her reader to this conclusion without using descriptors.

Have them talk through their feedback and revise their work accordingly.

As we wrap up, let them know the next stage of their product they should be working on is their vignette. Review vignette expectations. They may use these prompts in addition to their research to develop this vignette, or they can start from scratch. Regardless, however, they should employ this character development strategy. Also, have them reconnect with their groups to determine how they should continue with their research or if they, in fact, gathered enough information to complete the research process.

HW: continue to work on your vignette. Complete a draft by day fourteen. Complete all research including research page of Wiki and email me the link by 6:30 a.m. on day 12.

**Day Eleven:** mini-literature circles on “adult” section of collection **Bring in a Eee cart or laptops for research.**

Give students an option to choose from the following short stories in the adult section of Joyce’s collection: “A Little Cloud”, “Counterparts”, “A Painful Case”. Encourage the struggling readers toward “A Little Cloud”, the medium readers toward “A Painful Case”, and the most advanced group toward “Counterparts”. Color code these so it is easy to tell who chose what text.

As they read, have them annotate according to our guiding questions. The other big annotation objective will be to develop connections between themselves and the story, the story in relation to the others we’ve read, and between their story and their research for their project.

They have the option today of reading and annotating silently and independently or grouping with students who are reading the same text and engaging in reciprocal teaching using the handout from day 9. Their job is to develop expertise about their stories—look up words you don’t, investigate allusions, read lit. theory, etc. These should be part of your annotation process. They will have 35 minutes to read and study their text.

After they finish, have them group with students who had the same text as them. Have each student share one most insightful idea in relation to the 3 types of connections and to connections to our guiding questions, taking notes in preparation for next class’s scored discussion and also using these prompts to generate a holistic discussion of the text.

HW: continue to work on your vignette. Complete a draft by day fourteen. Complete all research including research page of Wiki and email me the link by 6:30 a.m. on day 12 (next class day). If you haven’t already, finish developing expertise on your story for next class’s scored discussion.

**Day Twelve:** connections discussion, debriefing research

Begin class by showing examples of completed research pages for their Wikispaces. (Maybe choose a non-example

from each class to show the opposing class so no one's work gets picked on.) Talk through the ones that work well and those that don't and why so they have an opportunity to amend their pages before their work is graded on content. (10)

Have students get into groups with students who read different texts than they did to have a discussion about the "shades of severity" of loss we've seen in this text so far. Give them 8 paint chips of varying shades of the same color for each type of loss they've encountered (freedom, happiness, life, a loved one, eyesight, realism, virginity, love). They need to label each paint chip a type of loss they have seen; I will not give them my brainstorming list. The type of loss they assign to each paint chip should correspond with a level of severity (i.e. the lightest shade is the type of loss that would be the "easiest", "least painful", etc.) Next, have them look for patterns in these: are some losses associated more with male characters? Female? Youth? Agedness? Etc. Do a wrap around in which each group shares out one "ah-ha". (20)

For the last part of class, engage in a connections discussion (nsrfharmony.org). Begin by reviewing our group discussion norms and reminding them of my expectation that they partake meaningfully in at least 2 of our 3 scored discussions. (This is the second one.) Time permitting, conduct a wrap around to complete discussion.

Collect annotations from a few students.

HW: continue to work on your vignette. Complete a draft posted on your Wiki by next class. Revise research page of Wiki and according today's discussion.

**Day Thirteen:** Peer feedback on end-of-unit assessment, begin "The Dead" Get laptops for class today.

Use the creative writing Blog post under day two's homework to put students in writing groups of 3 for feedback sessions. Students displaying excellent to medium creative writing skills will be placed together and students displaying medium to struggling writing abilities will be grouped together. Have them read their stories out loud and have each person in each writing group give the author 1 piece of cool feedback and 1 piece of warm feedback. Authors should read pieces out loud while classmates read along on their laptops. Students who have not completed their drafts will work independently during this process. Those who completed the assignment punctually will receive a completion grade.

Next, we will begin John Huston's 1987 version of the last story in Joyce's collection, *The Dead*. Before we begin the film, have students fold a piece of paper into 6 quadrants and to label them: questions, loss in *The Dead*, connections/ comparisons, Gabriel's role, death and related words, and other. As we watch, students will record ideas relating to these categories: What questions does this story and/ or collection of raise for you? What does loss look like in this story? How does this story compare and contrast to others we've read? What is Gabriel's role in this story/ in *Dubliners* as a whole work? How does Joyce use "death" and related words in this text/ film? What else is interesting?

Last 10: debrief this first section of the film.

HW: continue work on your vignette Wikispaces due day 17.

**Day Fourteen:** Finish "The Dead"

Finish "The Dead", continuing the note-taking process.

One minute essay: independent reflection for those working alone on project and group product for those working with others—how does Joyce use cyclical structure in *Dubliners*? Why? Consider how it adds to Joyce's message about loss. How will you implement it in your story or collection thereof to emulate this writing technique?

Collect all before students leave.

HW: prepare for next class's scored discussion over "The Dead". Be sure to bring your notes! Also, work on Wikispaces due day 17.

**Days Fifteen:** finish "The Dead"

Give students varying passages to conduct independent close readings of from “The Dead”. Vary passage choice so some are easier and some are more challenging. Have students complete close-readings on the back of their notes.

Review scored discussion expectations and remind students that all were expected to participate in two of our three scored discussions; this is our last. Be sure students have their movie notes and close-readings out. Conduct a wrap around to debrief the discussion.

Collect close-readings/ movie notes from all students.

HW: Blog post due by 6:30 a.m. our next class day: some would argue that, based on society’s nebulous definition, every text has hero. To what extent do you agree with this idea? Does *Dubliners* have a hero? If so, who? How does she/he compare to our previous units’ heroes? How do you know? Defend your response. (Follow up with this Blog post in preparing for the final exam which will begin immediately following this unit.)

*\*\*Notes: heroism is part of the semester focus for this class.\*\**

Have your polished vignettes ready to go tomorrow so your group can work on polishing and recording your vignettes.

**Day Sixteen:** Wikispaces work day

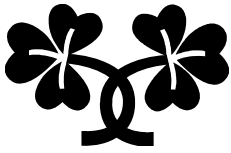
**Book the computer lab.**

How did hearing the character’s voices come to life in this film add to your understanding? Have this question on the board as students come to class. Briefly discuss, then show them how to use Audacity, a voice recording tool, and to post their Audacity clips into their websites.

Give students time to record, polish, complete home pages.

HW: finish your Wikispaces for next class.

**Day Seventeen:** flex day



## Loss in James Joyce's Dubliners

Objective: to demonstrate understanding of...

- our unit questions regarding loss, its effects, and the ways in which people cope with loss
- the relationship between history and literature
- effective creation of vignettes with smaller narrative objectives in mind
- our developing technological competence

Overview: individually or in groups, you will be creating a vignette or series of vignettes based on a culture that you research and publishing both that research and its vignette on a Wikispace.

Step-by-Step Directions:

- Decide if you would like to work alone or in groups of up to 4.
  - If you would like to work alone, follow the directions below pertaining to research and your Wikispace. Your modification will be that, instead of creating 3 or more vignettes as you group might, you will create one.
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- Determine a subset, culture, or city of which you would like to paint a picture using words. Like Joyce's picture, your portrait should be painted through the point of view of adolescence, young adulthood, and maturity. Be sure one can examine this demographic based on these 3 points of view. Also, be sure your product will represent historical fiction; Mars, for example, would not be a good choice for your story's/ stories' setting. The last criteria you should consider in choosing your subset as your ability to conduct "first person" research; unlike the research of a non-fiction writer that is based on fact, you, like Joyce, will conduct your research as an anthropologist might: by taking pictures, conducting interviews, and observing.
- Create a Wikispace for your group's work. This Wiki should include an engaging title that effectively introduces your group members and your content in addition to engaging your audience. Consider the possibility of interesting fonts, videos, art, songs, etc.
- Begin your investigation by researching your location or culture with the thematic idea of loss in mind. Create a "research" page on your Wiki in which you track this research by posting the pictures and summarizing your interviews and observations. Consider the following questions:
  - What does loss look like in this place/ culture? Go beyond the literal to consider the types of loss we discussed in the context of Joyce's stories: freedom, control, happiness, romanticism, et cetera.
  - How do you see people coping with that loss?
  - How does this loss affect members of this culture?

Again, as you research, keep in mind our historical fiction focus. Your vignettes should demonstrate, although explored through fiction, the reality of the society on which you're focusing according to what you observe. Interview members of this culture—juvenile, young adult, and adults--and acquaint yourself with the realities of loss in these people's lives. As you research, consider stories of individuals you run across that you could retell in this historical fiction format.

Additionally, be sure you are tracking that research on your Wiki. If you are interviewing, use your "research" page to describe who you interviewed and what you learned; post your pictures, etc.

Be sure to use MLA format to cite your sources (<http://owl.english.purdue.edu/owl/resource/747/01/>) as you work and to include a Works Cited page on your Wiki.

- Write vignettes based on this research. Each of your group members should write a vignette that captures Joyce's stages of development: adolescence, young adulthood, maturity. If you have 2 group members, choose 2 of the 3. If you have 4, you can choose 1 of these perspectives to repeat.

In that vignette, be sure to show understanding of the narrative techniques on which we've focused:

- Cyclical structure
- Showing versus telling...
  - using setting and possessions
  - letting the reader make his/ her own conclusions about loss and what it looks like in your culture/ location

Aim for 2-4 pages typed and double-spaced in an academic 12 point font using 1 inch margins.

- Lastly, create a page on your Wiki for each of your polished vignettes. Remember, this is a publication that all the world can see and to which your name is attached.
- In addition to including the written vignette, imbed a link of an audio recording of your vignettes using a program like Audacity.

- Be sure to send me the link when you finish so I can connect them to our class Wiki.