

Nervous Conditions

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Nervous Conditions

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Introduction and Rationale

Tambu, the young female narrator of *Nervous Conditions*, explains, “I was not sorry when my brother died.” This dramatic proclamation introduces a story of intense and thought-provoking situations. Tambu lives in Zimbabwe where the strict, patriarchal traditions of her own culture combined with the oppressive forces of British colonial education, force Tambu into a sort of limbo. This story provides a multi-cultural perspective on colonialism.

Through this novel and additional short works, students will engage in inquiry around the following questions:

Essential Questions

- How does one’s culture contribute to or constrain who they are as a person?
- What is the relationship between an individual & the society in which he/she lives?
- How does the experience of colonialism/globalization shape the psychology of the colonized?
- What is culture?
- What sustains a culture (labor, language, socialization, gender roles, spirituality, traditions)?

Enduring Understandings

Students will understand that...

- The relationship between an individual and his/her culture is a complex one that impacts who the individual becomes and how he/she views the world.
- Culture is a way of life that includes attitudes, behaviors, artifacts, language, traditions, socializations and family systems, political systems, and labor (each classroom will determine a working definition of culture).
- Colonization impacts not only economic and political aspects of a culture but also the psychology of the colonized people.

In addition to these understandings, students will complete a comparative literary analysis in response to the following prompt:

Using one or more literary works, compare the conflicts of two characters within the context of his/her society or culture as it pertains to one of the following themes: cultural encounters; oppression, resistance, and social action; diversity and tolerance; or making sense of one’s world. Use textual evidence to support your thinking.

Teaching Hints & Notes

- It is possible to teach this prompt using only short works, or using a combination of short works and the novel. The prompt has been designed so that students can choose any two characters, even if they are from within the same text.

Some short works that are readily available and may fit with this prompt are:

“Two Kinds” by Amy Tan Holt Fourth Course, page 124

“Housepainting” by Lan Samantha Chang Holt Fourth Course, page 638

“By Any Other Name” by Santha Rama Rau Holt Fourth Course, page 138

“Marriage is a Private Affair” by Chinua Achebe

<http://www.is.wayne.edu/mnissani/2030/marriage.HTM>

In addition, the Additional Resources section of this guide contains a list of films and web resources.

- *Nervous Conditions* is a text that is appropriate for students reading at or above grade level. Its lexile level is 1100 and it is dense with vocabulary opportunities. A glossary of non-English words and a vocabulary list by chapter have been provided. We have made some suggestions as to different ways of approaching the vocabulary building during reading, but even so, we believe students reading below grade level and those learning English will need more extensive support and scaffolding if the entire text is to be read.

Criteria and Standards for *Nervous Conditions*

| Criteria | Teaching Outline/ Strategies | Writing Craft Lessons | Literacy Standards |
|--------------------------------------|---|--|---|
| Reading Comprehension | Secondary Readings Timeline Activity Concept Mapping Journal Prompts Quote Response & Analysis Guiding Questions Vocabulary Building Dialogue Journals | | 10.8.1 ID sequence of events 10.8.2 Identify the speaker 10.9.1 Predict outcomes 10.9.2 make assertions with evidence 10.9.3 Draw inferences, supporting with evidence 10.9.4 ID themes conveyed through characters, actions, images 10.9.5 Qualities of characters 10.9.6 Characterization 10.10.1-14 Evaluative Comp. 10.2 listen to & read informative, narrative, & expository text 10.3.7 Vocab: denotative & connotative meanings 10.13.7 reflective writing |
| Comparative Literary Analysis | Pre-Writing (Use from above: Journal writes, Quote responses & analysis) Character Silhouettes Venn Diagram | | 10.9.4 ID themes conveyed through characters, actions, images 10.9.5 Qualities of characters 10.9.6 Characterization 10.13.5 Expository Writing – response to literary text |
| | Drafting | Comparative Essay Format Options Thesis Statements Expository Introductions Embedding Quotes Transitions Expository Conclusions | 10.12 Communicate supported ideas: 10.12.1 ideas & content 10.12.2 organization 10.12.3 voice 10.12.4 word choice 10.13.4 correct citation of textual passages 10.13.5 Expository writing in response to literature |
| | Revising | | 10.12.6 Conventions 10.13.5-6 Writing skills to support standards |
| Listening & Speaking | Socratic Seminar | | 10.9.2 Make assertions with evidence 10.9.3 Draw inferences & make generalizations, supporting with evidence 10.9.4 ID themes conveyed through characters, actions, images 10.16.1 Display appropriate turn-taking behaviors |

| | | | |
|--|--|--|--|
| | | | <p>10.16.2 Actively solicit another person's comment/opinion</p> <p>10.16.3 Offer one's own opinion assertively without dominating & with support</p> <p>10.16.4 Respond appropriately to comments & questions</p> <p>10.16.5 Volunteer contributions and respond when directly solicited</p> <p>10.16.6 Clarify, illustrate or expand on a response</p> |
|--|--|--|--|

Nervous Conditions Suggested Calendar

| | | | | |
|--|--|--|---|---|
| <div style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> Optional: Begin the cultural conflict unit with several of the short works using the Holt lessons, dialogue journals, and concept mapping to begin discussing the concepts & essential questions of the unit. </div> | | | | |
| <i>Nervous Conditions</i> Concept Mapping | Timeline Activity | Tea Party | Begin Reading Glossary Initial Vocab. Activity Journaling Dialogue Journaling | Continue Reading: Implement journaling, quote analysis, guiding questions, investigating cultural conflict |
| <div style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> Continue reading at a pace appropriate for your class: Implement journaling, quote analysis, guiding questions, investigating cultural conflict. Continue vocabulary activities. </div> | | | | |
| Character & Culture Character Silhouettes | Character & Culture Character Silhouettes continued | Comparative Literary Analysis Assignment: Prompt & Criteria Sheets Format Options Review District rubric Begin Venn Diagram | Venn diagram continued as prewriting organizer | Literary Analysis Introductions Drafting of Introductions |
| Embedding & Analyzing Quotes Draft | Transitions Drafting | Conclusions Drafting | Revision | Socratic Seminar |

Cultural Conflict Secondary/Supplemental Readings

It is possible to teach the comparative literary analysis prompt using only short works, or using a combination of short works and the novel. The prompt has been designed so that students can choose any two characters, even if they are from within the same text.

You may also decide to read the short works as scaffolding to the larger novel. This will allow for continued discussion & investigation into the essential questions and the character conflict before approaching the full-length text.

Or, you may decide to intersperse these readings with the novel reading.

Some short works that are readily available and may fit with this prompt are:

| | |
|---|--------------------------------------|
| “Two Kinds” by Amy Tan | <i>Holt Fourth Course</i> , page 124 |
| “Housepainting” by Lan Samantha Chang | <i>Holt Fourth Course</i> , page 638 |
| “By Any Other Name” by Santha Rama Rau | <i>Holt Fourth Course</i> , page 138 |
| “Marriage is a Private Affair” by Chinua Achebe | |
| http://www.is.wayne.edu/mnissani/2030/marriage.HTM | |

The Additional Resources section of this guide contains a list of films and web resources.

In addition to the Holt recommended lesson plans and activities, the dialogue journaling technique will work with these stories. The cultural character silhouette activity and Venn diagram lesson in this packet can be used with any and all of the texts. One approach is to have student groups choose one character each and have these characters represent the entire list of characters in conflict from the readings done in your classroom during this unit. In this way, students can choose their two characters from among all of the possibilities.

Nervous Conditions Glossary of Non-English Words

Below is a list of words (mostly Shona) that Dangarembga uses in the novel. It does not cover all of the words used, but will serve as a helpful guide as you read.

Baba relational title of respect for adult male fathers
babamukuru uncle
babawa Chido another name for Babamukuru
chikuwa words often repeated, repeated request
dagga temporary hut
dara (Swahili) feel, touch, try, embrace
dare meeting of the family patriarchy
devere groundnut
go go go asking permission to enter
hanzvadzi sibling of the opposite sex
hari earthenware pot
hezvo interjection of surprise
hosho uncomfortable; rattle shaken in time with a drum
hozi grain storage hut also used for sleeping quarters
kani interjection of polite emphasis; quarrel; shining
kraal (Dutch) corral
mainini mother, aunt, younger sister, junior wife, daughter of mother's brother
makorokoto congratulations
maseke strainings from beer, beer sediment
mbodza stiff porridge (not cooked properly), or a mixture containing too much liquid
mhunga annual grass, bulrush millet
Msasa (Swahili) Sandpaper
mukoma older sibling of the same sex as the speaker (used incorrectly in the novel by Tambu & her sister – they should use the term *hanzvadzi* to refer to their brother)
mwaramu male relational title of respect
rape turnips
roora bride price, dowry
sadza (Venda) porridge of maize flour
sisi sister, also used for unmarried females of a family
tete father's sister
tuckshops (Finnish) candy store, sweet shop

***Nervous Conditions* Vocabulary by Chapter** (Note the British English spellings)

This book is dense with vocabulary opportunities. Below is a list of words that students may be unfamiliar with. Because the list is long, we recommend a tiered approach to vocabulary work during the unit.

1. Words you would like students to add to their lexicon & adopt as their own:
Look to Janet Allen's *Words, Words, Words* for vocabulary activities or use the Striving Readers' LINC tables.
2. Larger concepts such as colonization and culture: Use the Concept Map from PPS Reading & Writing Strategies Guide page 35. It is included here for easy reference.
3. Words students need to know only within the context of this novel: Provide the definition and preview before each chapter. These words might also be helpful in teaching students strategies to determine meaning using contextual clues.

| Ch.1 | Page (numbers are from the Seal Press 1988 edition) | Ch.3 | |
|------------------|--|-------------|----|
| filial obedience | 5 | cavalcade | 35 |
| industrious | 5 | capered | 35 |
| cajole | 5 | brandishing | 36 |
| maize | 6 | benefactor | 36 |
| archetypal | 7 | frivolous | 36 |
| vehemently | 9 | ponderous | 36 |
| cumbersome | 9 | ululated | 36 |
| insolent | 10 | retinue | 37 |
| chortled | 11 | condone | 37 |
| posthumously | 12 | effuse | 37 |
| | | sublime | 38 |
| | | incipient | 38 |
| Ch.2 | | surly | 38 |
| malleable | 13 | autonomous | 39 |
| lucrative | 15 | malignant | 39 |
| inexorable | 17 | superfluity | 39 |
| hindrance | 17 | utilitarian | 40 |
| obstinately | 17 | inexorable | 40 |
| avaricious | 18 | superfluous | 40 |
| destitute | 18 | fractious | 41 |
| sagacious | 19 | delirium | 41 |
| prosperous | 19 | luxuriant | 42 |
| modicum | 19 | fickle | 43 |
| tenacity | 20 | emanated | 44 |
| devoutly | 20 | deference | 45 |
| solidarity | 20 | eulogies | 47 |
| maliciously | 20 | homage | 47 |
| caning | 22 | cloistered | 47 |
| recoalesce | 24 | immutable | 58 |
| inundated | 25 | keratin | 58 |
| affably | 25 | genteel | 59 |

| | | | |
|------------------------|-----|----------------|-----|
| Ch. 4 Continued | | Ch. 6 | |
| sustenance | 59 | nepotistic | 107 |
| enervated | 59 | banalities | 110 |
| strenuous | 60 | nebulous | 110 |
| morose | 60 | undulating | 110 |
| taciturn | 60 | orgiastic | 111 |
| adjourn | 60 | stentorian | 112 |
| descant | 61 | tangential | 113 |
| grandeur | 62 | insipidity | 116 |
| egalitarian | 63 | solace | 118 |
| conifers | 64 | tempestuous | 118 |
| ominous | 64 | | |
| Ch. 5 | | Ch. 7 | |
| precocious | 77 | debonair | 120 |
| vigilance | 77 | petulant | 120 |
| diffidence | 78 | recrimination | 121 |
| temerity | 79 | erstwhile | 121 |
| inconspicuous | 79 | acculated | 125 |
| gallantly | 82 | tribulations | 127 |
| consternation | 83 | peremptory | 128 |
| aghast | 84 | invalid | 129 |
| disinter | 85 | disingenuously | 129 |
| metamorphosis | 86 | notorious | 131 |
| vanquished | 86 | asphyxiate | 133 |
| puritanical | 87 | lascivious | 134 |
| stoically | 87 | transfix | 136 |
| benevolent | 87 | fecund | 139 |
| frivolous | 88 | staunchly | 139 |
| homily | 88 | germinate | 140 |
| masochistic | 89 | reticent | 142 |
| propitious | 91 | demurred | 142 |
| ambiguously | 93 | deferential | 142 |
| centripetal | 93 | acquiesced | 142 |
| sublimation | 93 | impervious | 143 |
| atrocities | 93 | magnanimously | 143 |
| solicitously | 95 | immodest | 143 |
| perplexing | 96 | akimbo | 144 |
| disgruntled | 97 | dire | 145 |
| beatified | 97 | incredulous | 146 |
| clandestine | 98 | meddle | 148 |
| ideology | 98 | | |
| prefect | 98 | | |
| indignant | 99 | | |
| prowess | 100 | | |
| efface | 102 | | |
| retorted | 102 | | |

| | | | |
|----------------|-----|-----------------|-----|
| Ch. 8 | | incredulously | 180 |
| simpering | 149 | prowess | 181 |
| meticulous | 150 | obeisance | 183 |
| predatory | 150 | lethargy | 183 |
| pervasive | 151 | Ch. 10 | |
| enervating | 151 | exultation | 191 |
| leering | 152 | tuck | 192 |
| self-effacing | 155 | dourly | 192 |
| paragon | 155 | hectares | 192 |
| decorum | 155 | lavish | 192 |
| disillusioned | 155 | affluence | 193 |
| lamenting | 156 | exhortatory | 195 |
| disconsolately | 156 | callous | 195 |
| extol | 159 | idiosyncracies | 195 |
| magnanimity | 159 | tantalising | 195 |
| implacable | 159 | irreverent | 196 |
| crescendo | 159 | lucid | 196 |
| perspicacity | 160 | extorting | 196 |
| lugubrious | 170 | adamant | 196 |
| retorted | 170 | antagonise | 196 |
| masochistic | 169 | hallowed | 197 |
| farce | 165 | torrent | 197 |
| insidiously | 164 | svelte | 197 |
| delimited | 164 | sinister | 198 |
| solicitous | 164 | surreptitiously | 198 |
| feeble | 164 | malevolently | 198 |
| quaint | 162 | audacity | 199 |
| dilapidated | 160 | precarious | 200 |
| placid | 160 | | |
| doleful | 170 | | |
| vestigial | 171 | | |
| Ch. 9 | | | |
| superlative | 176 | | |
| rote | 176 | | |
| pious | 176 | | |
| seraphically | 176 | | |
| diaphanous | 176 | | |
| chastity | 176 | | |
| beatifically | 176 | | |
| nefarious | 177 | | |
| prestigious | 178 | | |
| terylene | 178 | | |
| transmuting | 178 | | |
| fervent | 178 | | |
| assimilation | 179 | | |
| precocious | 179 | | |

***Nervous Conditions* Concept Map Overview**

Objective:

Students will develop an understanding of one or more key concepts relevant to the themes in *Nervous Conditions*. By talking about a concept before exploring it through the literature, students will bring a shared knowledge, definition, and questions about the concept to the book.

Standards:

- 10.3.6 Clarify word meanings through the use of definition, inference, example, restatement, or contrast.
- 10.3.7 Denotative and connotative words.

Description:

Teachers can use the concept map lesson to help students generate their own, shared understanding of several possible concepts significant to the text. Some suggested concepts: culture, colonialism, patriarchy, and oppression. Examples of concept maps for culture and colonialism are provided in this curriculum packet.

Procedure:

A copy of the Concept Map strategy is attached here. You may also visit the PPS Reading & Writing Strategies Packet or at <http://cms9.pps.k12.or.us/teachers.pps.k12.or.us/literacy/hsliterac/strategies.html>

Concept Map

A Pre-Reading Strategy

Description:

CONCEPT MAP, a graphic organizer, especially helps students who have little or no prior background knowledge about an underlying concept, or a historical framework, for a piece of literature.

This strategy serves two purposes: One is to get students talking about a new concept prior to beginning a new unit. For example, students talk about desegregation or integration before reading *Warriors Don't Cry*. While talking about the concept, students come up with a tentative definition of the key word(s) of the unit, share an understanding, and bring up questions that will guide the unit.

The second purpose of CONCEPT MAP is to provide a way of keeping notes while reading for a particular idea. For example, as students read about the Harlem Renaissance, they take notes about key pieces of information on the graphic organizer. When the visual is used in this manner, it closely resembles clustering, a pre-writing technique.

Steps:

- 1) Before beginning a new unit, the teacher identifies major vocabulary, ideas, concepts or historical background that students need to know in order to understand the material.
- 2) The teacher distributes the Concept Map (see example on next page, followed by a blank student handout) and supplies the key word(s) for the graphic organizer's central box.
- 3) On the graphic organizer students individually answer this question: What do I want to know about before I read?
- 4) After each visual is filled out individually, have students meet in small groups to share and discuss their answers.
- 5) Next, each group shares with the whole class. The teacher takes notes on each group's comments, announcing at the end, "This is what we want to know and to read for throughout this unit."

Variations, Other Activities, and Spinoffs:

- 1) These notes can become a road map for a later reflective essay about the topic, or historical times.
- 2) The graphic organizer can lead students to questions that require library research, resulting in an expository essay with citations.

Timeline Activity

Setting the Stage for African History

Objective:

Students will be introduced to several key concepts and themes through a timeline activity. They will understand African history by reading, sequencing, questioning, and making inferences based on the material.

Standards:

10.8.1 ID sequence of events

10.9.3 ID draw inferences & generalizations using text support

10.3.7 Denotative & connotative words

10.13.7 Reflective writing

Description:

This is a good beginning activity for introducing students to African history. The students will organize themselves chronologically according to a date given to them by their teacher. They will then read their script, discuss implications, and write a response.

Materials needed: Each student needs a slip of paper with a date and event. Paper and pencil for journal write. Large piece of construction paper taped to a wall for a “word splash.”

Time needed: 50-60 minutes

Procedure

- Start with a quick write: Ask students to write about their perceptions of Africa. They should try to address these things: history, people, the arts, labor, geography, government, and anything else they want to include. *Have students share their writing.* (this part could be done in a small group)
- Have these words written on the large piece of construction paper on the wall: **Berlin Conference, Africa Scramble, Zimbabwe, and Colonialism.**
- Next ask students to write about the words on the construction paper. What do they think they mean? (this part could be done in a small group)
- Give each student a slip of paper with a date and event. Once everyone has a slip of paper, ask them to organize themselves around the room chronologically, according to the date on their paper.
- Explain to students that they are organized according to events in African history; have them read what is on their paper silently and then out loud.
- The last step is for students to go back to their writing, and now write a reflection about what they have learned.
- Write definitions for the word splash & post in a visible location. Keep adding to the definitions as you work your way through the unit.

* Suggestion: If you have the time and energy, you could bring in a map of Africa on a cake that represents the Africa Scramble. Divide the cake up among volunteers (you can do this before or after they see the cake). Teacher can hand out cards that represent countries and then divide the cake according to how much cake those countries would get.

Timeline

Bantu Migration **c. 500 B.C.-A.D. 1500**
Gradual migrations spread ironworking technology throughout Sub-Saharan Africa.

Swahili Trading State **c. 1200-1500**
East African Swahili speaking states grow from trading with China (silk, porcelain), India (spices, cotton, cloth), Middle East (glass, pearls, fabric)

West African Trading Empires **c. 800-1600**
Great empires grew by controlling trans-Saharan trade: gold, salt, and other goods. Ghana maintained traditional religion while Islam influenced Mali.

European Colonialism **1880's-1960's**
Western European nations divide Africa into colonies controlling Africans politically while exploiting them economically.

Rise of Islam **c. 650-1000**
Islam spreads from the Arabian Peninsula to Africa mixing with Arabic and Sub-Saharan cultures.

Africa Independence **1957-present**
African nations win independence from European nations after many years of resistance. The new nations struggle with political and economic legacy of colonialism.

Turkish Empire **c. 1500-1918**
Ottoman Turks conquer African states of Algeria, Tunis, Tripoli, and Egypt consolidating influence of Islam in the North.

Slave Trade c. 1500's-1880's

Europeans initiate trade of enslaved Africans to the Americas. Arabs trade slaves in the east.

Liberia Republic 1847

Founded for decolonization of freed slaves. Their constitution is based on the constitution of the U.S.

WW11 in Africa 1939-1945

Northern Africa becomes important battleground.

Madagascar votes for independence **1958**

They get their independence from France in 1960.

War for Independence in Angola 1961-1975

Portugal granted independence, but internal fighting erupted. The Soviet Union and the U.S. backed different sides in the conflict that killed thousands.

| | |
|------------------------------------|-------------|
| Coup in former French Congo | 1963 |
|------------------------------------|-------------|

Communist government adopted.

Tanganyika and Zanzibar merge **1964**

To become Tanzania.

Ethiopian Civil War over 1969

Secession of Eritrea

Strike in South Africa **1987**
Strike by black workers becomes violent and unrest among South African blacks continue

Pressure to end apartheid mounts **1970's**
South Africa comes under increasing international pressure to end apartheid.

Completion of Aswan Dam **1971**
In Egypt the Soviet Union provides aid to build dam.

Nelson Mandela freed **1990**
After 27 years of imprisonment in a South African jail, Nelson Mandela, President of the African National Congress, is freed by South African President F.W. de Klerk

Dr. Livingstone I presume **1866**
David Livingstone sets out to explore the source of the Nile and disappears for 3 years only to be found by journalist Henry Stanley. Stanley's writings about Africa's extensive resources increased European interest in Africa.

Berlin Conference **1885**
Belgium's dominance in the Congo region, Britain's occupation of Egypt in 1882, and British-French competition over trade along the Niger River helped provoke German leader Otto von Bismarck to convene the Berlin Conference in 1884. He wanted to ensure that Germany was not left out of the "Scramble for Africa" and its resources. During this conference, without any representatives from Africa present, Africa is carved up and European powers take a slice of the "African cake."

Olaudah Equiano publishes autobiography **1789**
An Ibo from Nigeria, he was captured at age 11 when traders kidnapped him. After 11 months of capture he was shipped to Barbados, then Virginia. He purchased his freedom from a merchant in Philadelphia in 1789.

Rwanda's Genocide **1994**
Beginning in April, 1994, a coordinated effort took place by Hutus to eliminate the Tutsi population.

World Health Organization released report about AIDS in Africa **1999**
The WHO reported that 23.3 million Africans south of the Sahara were HIV positive or had AIDS. By 2000, 10 million children lost a parent to AIDS in sub-Saharan Africa.

Ibn Battuta **1325**
The famous North African traveler sets out to perform the hajj and begins a 29-year, 75,000 mile journey.
Kingdom of Ghana **Created c. 300 a.d.-1200**
Gold and salt helped create this kingdom that Arab traders called the "Land of Gold"

Eritrea becomes independent **1993**

Ethiopia and Eritrea sign peace agreement **2000**
Ending two years of conflict they sign agreement over disputed borders, but tensions remain high over border issues.

Boer Wars **1880-81 and 1899-1902**
There were two Boer Wars, both between the British and settlers of Dutch origin called Boers, or Afrikaners

Rosetta Stone Found **1799**
The Rosetta Stone was unearthed by Napoleon's armies in Rosetta, Egypt. It held the key to deciphering Egypt's hieroglyphics.

Literary Tea Party

Description:

Students make connections with the novel's characters by attending a "tea party" where they circulate and talk in the roles of the characters. Since they chat with students who portray other characters, student interest in the reading is piqued.

10.9.1 Predict future outcomes

10.9.2 Make assertions with evidence

10.9.3 Draw inferences and generalizations with textual evidence

10.9.5 Qualities of characters

Advance Preparations:

- 1) From the literary text, select significant and juicy tidbits about 4-5-6 characters, but don't give away the whole plot with the pieces of information you choose. Include delicious details that make the students want to know more, but don't provide not too many. "This is an appetizer, not a meal," Linda Christensen says.
- 2) Write the passage in first person so that the students can enter the persona more easily. (Note: the character descriptions for Nervous Conditions are provided in this curriculum)
- 3) After developing a passage for 5-6 characters, run 5-10 copies of each description, depending on the size of the class.
- 4) Cut and paste each character's description onto a piece of construction paper, using a different color for each character. For example, the teacher might use blue for Tambu, red for Nyasha, green for Babamukuru, etc. This helps students find other characters more easily when they search for different characters at the tea party.
- 5) Bringing punch and cookies adds to the festivities, builds classroom community and increases interest in the reading.

Steps:

- 1) After setting up the punch and cookies, begin the activity by passing out roles (the character cards) and the student handout for writing about the characters.
- 2) Tell students they have been invited to a tea party. They are to read their roles and get a sense of the person on their character card. Some students feel more comfortable reading the role to other guests while some like to "become" the character. Encourage students to take on their role. Ultimately, they learn more and interest in the reading is greater.
- 3) Provide the accompanying student handout for each student to write about her/his own character, to record information about the other characters, and do some additional follow-up work about the characters.
- 4) Inform students how many other people have been invited. They should meet and write down the names of other characters as well as something interesting or important about that person. They will also find out more about their own character.
- 5) Ask students to mix and mingle, eat "tea" and cookies and find the other characters from the novel.
- 6) After sufficient time (perhaps 10-15 minutes), call students back together and ask them to write about the people they met and about their own character. Ask them to write questions they have about the characters or the novel and to make predictions about what they think might happen.
- 7) Ask for the names of the people at the party and some details about each.
- 8) Have a class discussion based on students sharing what they have written.

STUDENT HANDOUT

Name _____

Nervous Conditions **TEA PARTY INSTRUCTIONS**

1. Read your role.
2. Write a brief description of your character in the space below. Include as much of the information you have from your role description, as you need to feel like you really “know” your character.
3. On a separate sheet of paper write an interior monologue from the point of view of your character. Make up what you do not know, but you must be consistent with the role. Write about your (as the character) life, circumstances and physical characteristics.
4. When the class is finished writing, you will mingle and meet as many characters as you can. Try to find out as much as you can about them and yourself from the conversations. Figure out how everyone is related. Do not read your slip to them. Improvise based on your character card.
5. Characters you meet (include name and details you learned)

Character 1:

Character 2:

Character 3:

Character 4:

6. Draw a visual (diagram, web, tree, etc.) to show how the characters are connected.

7. Explain your visual in words.

8. List four questions you have about the characters or the novel.

9. List four predictions you have about the characters or the novel.

Nervous Conditions Tea Party Roles

Tambu (Tambudzai)

I am not sorry that my brother died. With his death I now have a chance to get something I want desperately. Because I am a girl, some people in my family want to hold me back. My father even thinks I am unnatural and that my education will only benefit strangers. My mother is worried that I will be unfit to be a wife. But, with the help of Mr. Matimba, I will get what I want.

Nyasha

I am Tambu's cousin. I am 14 years old. Being educated in Britain opened my eyes to the injustices found in the world. My mother thinks that my father and I are always tearing each other to pieces, but I don't think he has the right to treat me like water to be poured wherever he wants. My teachers think that I am smart. I believe my mother is sad because she has assumed a secondary role as all women do in my culture. I don't eat when things upset me.

Ma'Shingayi

This business of womanhood is a heavy burden. Ask me, I'll tell you about being a mother and a wife. I have been both since I was fifteen years old. I work hard, growing the food to feed my family, raising the money to send my children to school. School is not free here in Rhodesia. My daughter, Tambu, wants too much too soon. I tell her, you have to work hard and be strong to be a woman in this world. Unlike her father who thinks Tambu's dreams are a waste of time, I believe that Tambu must learn from making her own mistakes.

Jeremiah

I am Tambu's father. When a father raises a daughter, he is growing a woman for another man's family. I ask you, what is the point of educating daughters? Can a daughter cook books and feed them to her husband? Tambu needs to learn to cook and clean from her mother.

Babamukuru

I am Tambu's uncle. I am the head of the Sigauke clan; my family reveres me, especially after I came back with a Master's Degree from Britain. I am the headmaster of the primary level of the mission school in Umtali. I worry about my daughter disgracing me and how people see us; I cannot have a daughter who behaves like a whore. That is why I have to teach her a lesson.

Maiguru

I am Babamukuru's wife. I teach at the mission school. People don't usually know that I also have a Master's Degree from Britain, although I think that the women in my husband's homestead envy me for that. I am sensible and I try to mediate my daughter Nyasha's relationship with her father. I don't like to see them fight. I keep my opinions to myself.

Nhamo

I was one of the youngest students in my class at school. When I became one of the top students, I had a chance to leave my village. When I grow up, I am going to have many college degrees, just like my uncle, Babamukuru. Tambu is jealous of my opportunities, but she's only a girl. Of course, she will never achieve what I have done.

Mr. Matimba

I am a teacher at the school in the village. When Tambu showed me the beautiful green mealies she grew to sell for school fees, I knew I had to help her. She is a smart girl, maybe as smart as her brother even. The world is changing and girls need an education as much as boys.

Lucia

I am Ma'Shingayi's younger sister. Babamukuru's clan calls me a loose woman. They think I am wild just because I am beautiful. I am carrying Takesure's child. I am here to help my sister and to find work. I don't want to go back to my family and live in dire poverty.

Anna

I am the serving woman in Babamukuru's household. When Tambu arrived I was friendly but now that she is going to school, I don't know how to behave. I think I need to treat the girls with respect, that is why I kneel down when I speak to them.

List of characters: *Nervous Conditions*

The Shona follow a patrilineal kinship system. Women follow their husbands' authority and live near the men's family. The Sigauke clan includes the relatives of Babamukuru.

Tambudzai (Sisi Tambu) – narrator, 13-year-old girl, Babamukuru's niece

Jeremiah (Baba) Sigauke – Tambu's father, Babamukuru's brother

Ma'Shingayi – Tambu's mother

Nhamo – older brother

Netsai – younger sister

Rambanai – younger sister

Dambudzai – younger brother

Mbuya – grandmother

Lucia – Tambu's mother's sister

Takesure – distant relative

Babamukuru (Mukona or Babawa Chido) – Uncle, head of the Sigauke clan

Maiguru (Ma'Chido) – Aunt, Babamukuru's wife

Nyasha – female cousin

Chido – male cousin

Anna – serving woman

Aunt Gladys (Tete) – Babamukuru's sister

Aunt Mavis – Babamukuru's sister

Chupitai – cousin

Babamunini Thomas – Uncle, Babamukuru's brother

Mainini Patience – Aunt

Mr. Matinga – Tambu's teacher

Nyari – friend

Chitsua – friend

Jocelyn – friend

Maidei – friend

Mr. Baker – Babamukuru's English friend

Nyaradzo Baker – Tambu's friend

Andrew and Brian Baker – sons

Nervous Conditions

Guiding Questions

Chapter 1:

How does Tambu describe her brother?
Why does Tambu feel guilty about disliking her brother?

Chapter 2:

How does Tambu compare her mother and Maiguru?
Why does Tambu's mother say, "this business of womanhood is a heavy burden" (p.16)?
What type of relationship does Tambu develop with her grandmother? What lessons does she learn from her?
How does Tambu feel about her uncle Babamukuru?
Are Ma' Shingayi's words an encouragement or an obstacle to her daughter?
How does Mr. Matimba act towards Tambu?
Describe Tambu's interaction with the White couple in town?
How does Nhamo treat Tambu?
What makes Tambu "co-exist in peaceful detachment" from her father?

Chapter 3:

Why does the Sigauke clan receive Babamukuru's family with such fanfare?
Do you think that Tambu's disgust of her cousins has to do with them or with her?
How does Tambu regard her father?
How does she use the new family situation to her benefit?

Chapter 4:

Why does Tambu feel ambivalent about leaving her house on the homestead?
How impressed is Tambu by her uncle's house?
Why is she distressed by Nyasha's manners?

Chapter 5:

What does Nyasha mean by saying her parents are "stuck with hybrids for children?"
How does Tambu regard her own transformation on the mission?
Why does Tambu feel inferior?
Why does Nyasha advise Tambu to enjoy the English novels while she can because these won't last?
Why does Nyasha think her mother is trapped? Do you think Maiguru feels trapped?

Chapter 6:

Describe how Tambu regards the missionaries.
Why does Nyasha think that the missionaries indulge Blacks?
Why is it so important to Babamukuru to have his daughter keep silent when he talks to her?
Why is Nyasha conflicted by the structure set by her father and society? How do Maiguru and Tambu react to that?

Chapter 7:

How do the men on the homestead regard Lucia? How do the women?
How do the women react to the men's decision to discuss Lucia's matters as private affairs?
Why does Maiguru refrain from giving her opinion?
Describe Jeremiah's interactions with his brother Babamukuru?
Why does Nyasha believe that worse than a country being colonized is when the people are as well?

Chapter 8:

Why does Tambu feel uncomfortable with her parents' wedding? How do the others feel? Her father? Her mother? Or Nyasha?

Why isn't Nyasha impressed with the fact that her father found a job for Lucia?

How hard is it for Tambu to see her uncle as a "historical artifact?"

Why is Maiguru leaving her house?

Why does Nyasha believe that "there was a difference between people deserting their daughters and people saving themselves?"

How does Nyasha feel when her mother comes back? Why?

Chapter 9:

How does Tambu finally manage to be sent to the Young Ladies College of the Sacred Heart?

Describe how Nyasha's health is deteriorating?

In your opinion, why has Nyasha become bulimic?

Chapter 10:

Do you agree with Tambu that "her burdens would lighten and disappear altogether" as she is admitted to the Young Ladies College?

Why don't the porters offer to carry Tambu's trunks?

How does Tambu's room compare to the White students' rooms?

Why doesn't Tambu write back to Nyasha?

On page 200, Nyasha says, "They've done it to me." Who is she referring to?

What is Nyasha trapped into?

What does Tambu's mother mean by saying, "It's the Englishness" that is affecting them?

What did Sacred Heart represent to Tambu?

Discussion questions:

Was Tambu brainwashed, or seduced, by the "Englishness?" Explain.

How does Tambu change the way she regards her uncle Babamukuru over time?

Is Jeremiah's deference to Babamukuru a sign of respect or weakness?

Is Tambu's mother oppressed? In which ways?

How can someone overcome oppression?

How strong is the need to find your own identity in adolescence?

How difficult is it to carve your way out of family traditions and pre-determined roles? Or out of societal forces?

Journal Prompts for *Nervous Conditions*

Here are some journal prompts for students based on the text. Students can make connections, ask questions, expand on their own understanding of the novel, reflect, and other wise make meaning for themselves.

Standards:

10.13.7 Use a variety of writing strategies

10.8.1-2 Literal comprehension

10.9.1-9 Inferential Comprehension

10.10.1-14 Evaluative Comprehension

Journal Prompts

Chapter 1

The title of this story is *Nervous Conditions*. What do you think the author means by the phrase nervous conditions? See if you can predict how the title fits into the story.

Chapter 2 (p.16)

Tambu's mother seems to be the voice of wisdom in this novel. On p.16 she tells Tambu that being a woman was a burden. What do you think she means by this? What are the burdens of: poverty, race, and gender? Pick one and discuss this idea.

Chapter 3

The narrator Tambu, opens the novel by stating flatly, "I was not sorry when my brother died." In chapter 3 she describes the circumstances of her brother's death. Why isn't she sorry about her brother's death?

Chapter 4

Compare the characters of Tambu and Nyasha as they are revealed to us once they begin living together at the mission.

Chapter 5

Tambu feels as though she has undergone a "reincarnation" at the mission. What are some of her successes in this new life? Write about a time you felt successful.

Chapter 6

How has Nyasha's early life in England shaped the way she is now?

Chapter 7

How does the idea of "colonization" apply here? Think about the word and think about the legacy of occupation/colonization. Can you think of any modern day parallels?

Chapter 8

What happens to a society or culture when they are colonized? What happens to the colonizer?

Chapter 9

Why does Nyasha think Tambu should not go to the exclusive Sacred heart school? What is the process of assimilation she describes?

Chapter 10

Tambu tells us "seeds do grow" p.203. What does she mean by this? Why does she no longer accept Sacred Heart as the "sunrise on my horizon?"

Nervous Conditions Quotations

These quotations are provided to serve as prompts for quick writes, journal entries, and discussions, as well as to help students recognize and use strong examples of quotations for essays. Teachers may use the quotations to support student understanding of the text while the class is reading the novel.

“The condition of native is a nervous condition.” (Jean Paul Sartre, in the epigraph to *NC*)

“...[M]y story is not after all about death, but about my escape and Lucia’s; about my mother’s and Maiguru’s entrapment; and about Nyasha’s rebellion—Nyasha, far-minded and isolated, my uncle’s daughter, whose rebellion may not in the end have been successful.” (p.1)

“The needs and sensibilities of women in my family were not considered a priority, or even legitimate.... In those days I felt the injustice of my situation every time I thought about it.... Thinking about it, feeling the injustice of it, this is how I came to dislike my brother: my father, my mother—in fact, everybody.”
(p. 12)

“This business of womanhood is a heavy burden.... How could it not be? Aren’t we the ones who bear children? When it is like that you can’t just decide today I want to this, tomorrow I want to do that, the next day I want to be educated! When there are sacrifices to be made, you are the one who has to make them. And these things are not easy; you have to start learning them early, from a very early age. The earlier the better so that it is easy later on. Easy! As if it is ever easy. And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other. Aiwa! What will help you, my child, is to learn to carry your burdens with strength.” (p. 16)

“...[M]y father called me aside to implore me to curb my unnatural inclinations: it was natural for me to stay at home and prepare for the homecoming.

My father’s idea of what was natural begun to irritate me a long time ago, at the time I had had to leave school. I used to try to avoid having it explained to me by maintaining a sullen silence, which according to my father was unnatural: ‘Now that the mouth is shut, the heart is proud.’ He would threaten to beat me, but preferring to be lazy, never bothered to catch me when I ran.” (p. 33)

“Chatting to aunts and cousins as we waited for the *sadza* to thicken, pouring in more mealie-meal when it had, I stopped feeling excluded and, since I no longer had need of them, my feelings of superiority disappeared as well. Exclusion held dreadful horrors for me at that time because it suggested superfluity. Exclusion whispered that my existence was not necessary, making me no more than an unfortunate by-product of some inexorable natural process. Or else is mocked that the process had gone wrong and produced me instead of another Nhamo, or another Chido, another Babamukuru-to-be. I often felt superfluous in those days, but there in the camaraderie of the cooking, it was comfortable to occupy the corner that that same natural process had carved out for me. It was comfortable to recognize myself as solid, utilitarian me.” (pp. 39-40)

“The change then had to do with me. It was very sobering to think that my change of address had changed me into a person Anna could not talk to. It was disconcerting too, because I was aware only of the change of address. The self I expected to find on the mission would take some time to appear. Besides, it was not to be such a radical transformation that people would have to behave differently towards me. It was to be an extension and improvement of what I really was.” (p.85)

“‘What it is...to have to choose between self and security. When I was in England I glimpsed for a little while the things I could have been, the things I could have done-if-if-if things were different—But there was Babawa Chido and the children and the family. And does anyone realise, does anyone appreciate, what sacrifices were made? As for me, no one even thinks about the things I gave up.’” (pp. 101-102)

“I [felt] bad for her...thinking how dreadfully familiar that scene had been, with Babamukuru condemning Nyasha to whoredom, making her a victim of her femaleness, just as I had felt victimised at home in the days when Nhamo went to school and I grew my maize. The victimisation, I saw, was universal. It didn’t depend on poverty, on lack of education or on tradition. It didn’t depend on any of the things I had thought it had depended on. Men took it everywhere with them. Even heroes like Babamukuru did it.... [W]hat I didn’t like was the way all conflicts came back to this question of femaleness. Femaleness as opposed and inferior to maleness.” (p.115-116)

“...[T]he more I saw of worlds beyond the homestead the more I was convinced that the further we left the old ways behind the closer we came to progress. I was surprised that Nyasha took so much interest in the things our grandparents and great-grandparents had done. We had quite a debate about it, but I was sure that I was right.....” (p. 147)

“It’s bad enough,” [Nyasha] said severely, “when a country gets colonised, but when the people do as well! That’s the end, really, that’s the end.” (p. 147)

“For a long time now these misfortunes have been on my mind. We cannot deny that these problems are with us. But rather than say they are the result of an evil spirit that someone has sent among us, I have been thinking they are the result of something that we are doing that we should not be doing, or the result of something that we are not doing that we should be doing. That is how we are judged, and blessed accordingly.” (p. 146)

“‘I see Lucia,’ [Babamukuru] explained, ‘that you think Tambudzai is being punished because she did me wrong. It is not that, Lucia, but children must be obedient. If they are not, then they must be taught. So they develop good habits. You know this is very important, especially in the case of girls. My wife here would not have disobeyed me in the way that Tambudzai did.’” (p. 171)

“‘It’s the Englishness,’ she said. ‘It’ll kill them all if they aren’t careful,’ she snorted. ‘Look at them. That boy Chido can hardly speak a word of his own mother’s tongue, and you’ll see, his children will be worse.’” (pp. 202-203)

“I was young then and able to banish things, but seeds do grow. Although I was not aware of it then, no longer could I accept Sacred Heart and what it represented as a sunrise on my horizon. Quietly, unobtrusively and extremely fitfully, something in my mind began to assert itself, to question things and refuse to be brainwashed....” (pp.203-204)

Dialogue Journal

Objective:

Dialogue Journals allow students to engage with the text on their own terms. When students are given the opportunity to interact with the text and make meaning from the text, their analytical skills, reading ability, and enjoyment are enhanced.

10.9.3 draw inferences, make logical conclusions reasonable generalizations about text, supporting with textual knowledge.

The journal works like this:

| Note Taking | Note Making |
|--|---|
| <p>On this side of the page, write the page number and a quote or passage from the text. Copy enough of it so that, when you reread your journal, it will jog your memory.</p> <p>Example: p. 39-40 “I often felt superfluous in those days, but there in the camaraderie of the cooking, it was comfortable to occupy the corner that that same natural process had carved out for me.</p> | <p>On this side write your questions, connections, comments, and ideas for your own stories or essay topics. You can also talk back to the author or to the characters.</p> <p>Example: Tambu felt like an outsider with her family. Her new life at school made her feel a little guilty around her family. She didn’t know where she fit anymore. She was crossing cultural and social boundaries. But when she started cooking in the corner of the room, she started to feel better, the work was familiar and comforting.</p> |

Dialogue Journal Student Template

| Note Taking | Note Making |
|-------------|-------------|
| | |

Character and Culture

Character Silhouettes

Standards:

10.9.2 Make assertions with evidence

10.9.3 Draw inferences and generalizations, supporting with textual evidence

10.9.6 Characterization

Description: This is a slight variation on the Character Silhouette lesson in the PPS Reading and Writing Strategies packet (pg. 41-42.) Students will use the silhouettes to gather evidence and visually represent the individual in the context of his/her society. This evidence will prepare students for the comparative literary analysis essay.

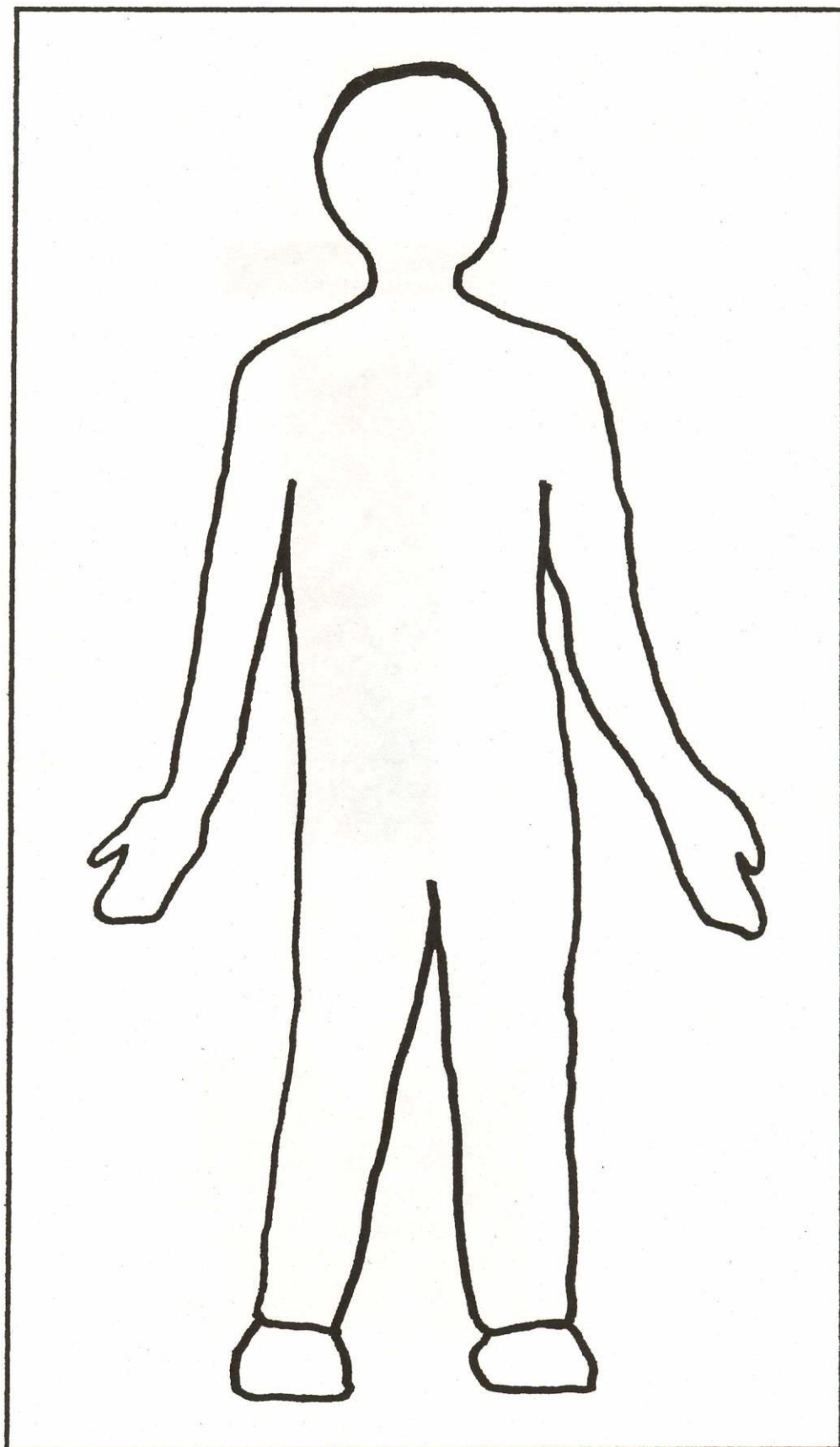
Materials:

Butcher paper or chart pad for each group (depending on whether you want life-sized silhouettes or not).
Markers, pens, crayons, etc.

Time: 2 class periods

Steps:

1. Students divide into groups that focus on a single character (from the novel and/or from the secondary readings & films).
2. Students review their journals, notes, and texts looking for evidence of the character's individual desires & identity, and also examples of the culture the character resides within.
3. Students **place evidence of the individual on the inside of the body, and evidence of the culture on the outside of the body**. Students should use different colored markers for each.
 - Quotes should be used with a page number included.
 - Students should discuss placement of items before writing so that the group is in agreement about placement.
4. When students are finished plotting information, they should **write at the bottom of the paper, a one or two sentence summary of that character's conflict with the culture**.
5. When groups are finished, they will display the silhouettes and share the highlights and summary statement with the larger group.
6. Leave the silhouettes up around the room during the essay writing.



Literary Analysis Criteria Sheet

Assignment: Using one or more literary works, compare the conflicts of two characters within the context of his or her society or culture as these conflicts relate to one of the following themes: cultural encounters; oppression, resistance, and social action; diversity and tolerance; or making sense of one's world. Use textual evidence to support your thesis.

ATTACH THIS SHEET TO YOUR ESSAY. MAKE SURE YOU HAVE USED THIS CHECKLIST TO REVISE YOUR ESSAY.

Criteria:

1. **Thesis statement:** Stated or implied. Use the unit's essential questions to help you formulate your ideas.

2. Introduction:

What kind of introduction did you use?

Your thesis statement is integrated into your introduction. This is the BEST possible introduction for your essay.

3. **Evidence:** On your draft, mark your evidence with a colored pencil or highlighter.

You have compared two characters' conflicts using evidence from the text. Quotations and paraphrasing supports your thesis.

Quotations are introduced and analyzed.

You have cited your sources.

Embedded quotations?

Blocked quotations?

Paraphrasing of text?

4. Conclusion:

What kind of conclusion did you use? Did you connect your conclusion to your thesis?

Summary

Circle back to the beginning

Possible solution

Restate and emphasize thesis

Further questions to think about

5. Strong Writing: Active

Verbs, Lean Language, Sentence

Variety, Word Choice!

6. **Grammar, Punctuation, Spelling** checked and corrected.

Comparative Literary Essay Format

See *Holt Fourth Course* pages 302 & 331 for more information.

Option A: Block Method

| |
|--|
| Introduction with Thesis Statement |
| First Character and Context |
| First Character Main Conflict |
| Second Character and Context |
| Second Character Main Conflict |
| Conclusion that Refers Back to Thesis and Connects the Two Experiences |

Option B: Point-by-Point Method

Use this method if the conflicts of your two characters can be broken down into similar sub categories.

| |
|--|
| Introduction with Thesis Statement (address the sub categories) |
| Sub Category 1 with Context |
| Each Character's Conflict in Category 1 |
| Sub Category 2 with Context |
| Each Character's Conflict in Category 2 |
| Conclusion that Refers Back to Thesis and Connects the Two Experiences |

Venn Diagram Lesson

Brainstorm Activity for Literary Essay

Objective:

Students will create Venn diagrams, using the character silhouettes from the last lesson, as a brainstorming activity for the literary essay. Using the Venn diagram, students will identify similarities between two characters to be compared in the literary essay. Students will use the Venn diagram as a graphic organizer in preparation for developing the essay.

10.9.2—make assertions with evidence

10.9.3—draw inferences and generalizations, supporting w/ textual evidence

10.9.4—identify themes conveyed through characters, actions, images

10.9.5—qualities of characters

Materials:

- Character silhouettes of characters (CS lesson provided in this curriculum guide)
- Venn diagram template (or simply have students draw two partially overlapping circles on a sheet of notebook paper)

Process:

- 1) Explain to students the purpose of the Venn diagram—to help them identify similarities between two characters.
- 2) Have students select the two characters whose conflicts they intend to compare in their essay.
- 3) Label each circle with the name of each character.
- 4) Working in small groups or individually, students fill in the Venn diagram, using the information provided in the character silhouettes.
- 5) Students will want to look for examples of commonality between the characters to put in the area where the circles in the Venn diagram overlap. While the characters will not be identical in all aspects, there will be similarities in terms of the general nature of the conflicts they face. Differences between the two characters will be revealed in the information filled in the areas of the circles that do not overlap.
- 6) After the Venn diagrams are completed, students can share their diagrams and compare their work before proceeding on to developing the essay.

Literary Essay Introductions

Objective:

Students will read a variety of literary essay openings before creating at least two different possible openings for their essays. Students will provide feedback for their peers.

10.12.2 Organization - Engage readers with an interesting introduction or beginning.

Materials:

Working thesis from previous lesson, Venn diagram from previous lesson, copies of literary essay opening samples, colored pencils or highlighters.

Time Allotment: 75 minutes

Procedure:

1. Distribute copies of literary essay opening samples and ask student to have their materials from previous lesson (Venn and working thesis).
2. As a whole class, read the literary openings by type (quotes, questions, surprise, metaphor, anecdote). While reading, students color-mark the technique in one color and the thesis in another color.
3. Discuss the technique and share out the thesis statements. Note with students how & where the thesis statement is included in the introductory paragraph. Is it stated or implied? Does it fall at the beginning or end of the introduction? Text and author introduced?
4. How does the introduction drive the essay content? In small groups, each group works with two different introductions to determine what evidence the author will need to provide in the body of the essay in order to prove his or her point. For example, with the first opening from *Thousand Pieces of Gold*, the author will need to provide other specific examples of how Lalu "struggles between" her cultures. Perhaps he will then offer a conclusion that shows her coming to terms with her multiple identities, finding balance between them, or choosing one over the other (students may not be familiar with the real ending).
5. Groups share out their findings to the whole class.
6. Writing: Students write two different drafts of introductions for their essays using two different styles.
7. Peer feedback on these introductions with feedback focusing on: Is the thesis clear?, Is the introduction engaging? Where will the author need to go from here to prove his/her point? Which introduction is stronger?
8. Students write first draft of body today.

Literary Essay Openings

Developed by Linda Christensen

Quotes:

Jim Jackson, *Thousand Pieces of Gold*

"I remember one time a man bring a performing monkey to my village," Polly said. "The man divide the audience in two and give each side one end of a rope to hold, then the monkey walk carefully back and forth between the two sides, at each end, he stop a little bit, but he cannot stay, and so he walk again until he so tired, he fall." [Lalu] pointed down to Warrens, so clearly divided into two camps. "Sometimes I feel like that monkey." (179)

In the novel, *Thousand Pieces of Gold* by Ruthann Lum McCunn, Lalu/Polly, like the performing monkey, struggles between her Chinese culture and her newfound American way of life.

Ime Udoka, *Their Eyes Were Watching God*

"So the white man throw down de load and tell de black man tuh pick it up. He pick it up because he have to, but he don't tote it. He hand it to his women folks." (29) Quotes that stereotype black men as lazy are typical in Zora Neale Hurston's *Their Eyes Were Watching God*, but Tea Cake breaks that stereotype. In fact, Tea Cake proves to be a role model for how men should act.

Anna Hereford, *Beloved*

Toni Morrison says, "The best art is political and you ought to be able to make it unquestionably political and irrevocably beautiful at the same time." In her novel, *Beloved*, Morrison demonstrates her ability to produce the "best art." She creates horrifying images of slavery so vividly they stay with the reader forever. Her imagery is the kind that is terribly beautiful, searingly beautiful, painfully beautiful.

Questions:

Tony Funchess, *Their Eyes Were Watching God*

What skin tone was Zora Neale Hurston? What shade of black brown or yellow did she possess? Did it really matter? When it came to the character, Janie, in Hurston's novel *Their Eyes Were Watching God*, color did matter.

Chelsea Hendrichs, *Their Eyes Were Watching God*

What makes a woman a woman? Is it a man? Or is it raising children? Must girls have a full-time mother to become a "true" woman? Are they molded by society? In the novel *Their Eyes Were Watching God* by Zora Neale Hurston, Janie Crawford, the main character is shaped by her need for a man to "pollinate" her so she could bear fruit and grow past her grandmother.

Surprise:

In order to be successful, a man has to make his mark on the world. While women may be able to get by on their looks, men must succeed financially. In the novel, *Their Eyes Were Watching God*, by Zora Neale Hurston, a man is considered successful if he has money, a decent job, and/or land. Everyone frowns on those who do not possess these qualities, everyone except the main character, Janie.

Amanda Hall, *Their Eyes Were Watching God*

In Zora Neale Hurston's *Their Eyes Were Watching God*, Janie is not just a simple character of a woman, she is a symbol of the way women traditionally forget themselves, and the disappointment they feel, in relationships with men.

Metaphor:

Imagine a bell: Full throated, a long clapper of metal ringing out victory or alarm, calling people to prayer or announcing daybreak or dusk. Lalu's mother is a bell without a tongue. In the biographical novel Thousand Pieces of Gold, Lalu's mother observes tragedy unfolding around her, but because of the patriarchal society in China, she cannot speak, her tongue is silenced.

Anecdote:

Kaanan Yarbrough used his sisters' love lives to start off an essay on *Their Eyes Were Watching God*:

After growing up in a house with three sisters, I noticed that girls can't distinguish the good guys from the bad. They dream of a prince, and he turns out to be a dog. Janie, from the novel *Their Eyes Were Watching God* by Zora Neale Hurston, is a character in a dream world waiting to be swept off her feet to happiness. Like my sisters, she has to meet a few dogs before she finds that prince.

Embedding and Analyzing Quotes in a Literary Analysis Essay

Objectives:

- Students will practice correct citation of textual passages in a literary analysis essay (10.13.4)
- Students will develop support for their literary analysis essay (10.9.3, 10.13.5)
- Students will write body paragraphs for a literary analysis essay (10.13 .5)
- Students will analyze evidence, in writing, for a literary analysis essay (10.10.1, 10.10.8, 10.10.11, 10.13.5)

Materials:

- "Quoting Textual Passages in a Literary Essay" handout for students
- "Quoting Textual Passages in a Literary Essay" overhead transparency
- Students' introductions/rough drafts of literary analysis essays

Time: 1 day (based on 45 - 50 minute periods)

Procedures:

Pre- Writing

1. Students will take out their introductions (or rough drafts) for their literary analysis essays.
2. Pass out "Quoting Textual Passages in a Literary Essay" handout to students.
3. Using the overhead transparency, guide students through the three main ways to cite textual passages in a literary essay: Embedding, Blocking, and Paraphrasing.
 - a. Highlight the differences in placement of parenthetical citations.
 - b. Emphasize when to use each type of citation.
 - c. Explain the formatting of each type of citation.
4. Discuss the importance of actually analyzing a cited passage, rather than "dropping" it in the essay without further explanation or analysis.
5. Using the blank lines in the first box (the embedded quote example), ask students to "complete" the paragraph by adding some analysis of the cited passage, as well as a conclusion. Students should do this on their own.
6. Ask students to popcorn-share their "analysis and conclusion" of the paragraph, and as a class, decide on the "best" sample. Write that sample in the lines available in the second box (the block quote example).
7. If students are drawing from a variety of sources (poetry, video, etc) for their literary analysis, the teacher should be prepared to teach students how properly to cite these different sources.

Writing

8. Tell students that they are now going to work on a body paragraph for their essay.
9. Students should now look at their own introductions/rough drafts, and think about the type of textual evidence they need to support their ideas/arguments.
10. Point students to their journals, the character silhouettes, and the text to locate the textual passage they intend to use. Encourage them to find the "best" support for or illustration of their ideas, not just any old passage that they can find.
11. Ask students to write (or revise, if they have a pre-existing one) a body paragraph so that it includes correctly quoted textual passages, as well as analysis of the passage. Ask students to refer to the handout (Quoting Textual Passages in a Literary Essay).
12. When students are finished writing one paragraph, have them pair-share. Students should be double-checking each other's paragraphs for:
 - a. Correctly quoted passages
 - b. Analysis of passage
 - c. How well does the textual passage illustrate/support the ideas in the paragraph?
13. After pair sharing, debrief the difficulties encountered and any questions students may have about embedding and analyzing quotes.
14. Assign as class work or homework: Students will finish writing the "body" of their essay, complete with correctly quoted textual passages and analysis of the passages.

Quoting Textual Passages in a Literary Essay

Directions: For each example paragraph, analyze each quote and then write a concluding sentence.

1. **EMBEDDED QUOTES:** Introduce the passage with a sentence or a phrase and blend it into your own writing so that it flows smoothly together and makes sense.

The mercy killing of Candy's dog serves to isolate Candy even further. After allowing Carlson to take the dog outside to kill it, Candy refuses to join in the card game with the other men. He then physically distances himself from the others by lying down on his bunk. After they hear Carlson shoot the dog, Candy retreats even more when "he rolled slowly over and faced the wall and lay silent" (49).

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Note: The quoted material is integrated into the sentence. The citation (page number) comes after the quoted material but immediately BEFORE the period.

2. **BLOCK QUOTES:** For long passages (more than 4 typed lines), special rules apply. Introduce the quote with a sentence and use a colon as your mark of punctuation before the passage. Indent about ten spaces (TAB twice) and write the passage out to the right margin. The citation (page number) goes AFTER the final punctuation.

The mercy killing of Candy's dog also serves to isolate Candy from the other men. After allowing Carlson to take the dog outside to kill it, Candy refuses to join in the card game with the other men. He then physically distances himself from the others by lying down on his bunk. After they hear Carlson shoot the dog, Candy retreats even further:

The silence was in the room again.

A shot sounded in the distance. The men looked quickly at the old man. Every head turned toward him.

For a moment he continued to stare at the ceiling. Then he rolled slowly over and faced the wall and lay silent. (49)

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3. PARAPHRASED CITATIONS: This type of citation is used if you just tell what the writer said in your own words.

The mercy killing of Candy's dog also serves to isolate Candy from the other men. After allowing Carlson to take the dog outside to kill it, Candy refuses to join in the card game with the other men. He then physically distances himself from the others by lying down on his bunk. After they hear Carlson shoot the dog, Candy retreats even further by saying nothing. Instead he rolls over on his bed facing away from the other ranch workers (49). Candy's reaction to the loss of his only friend is silent and detached. His physical reaction, turning away from the other men in the bunkhouse, further emphasizes his loneliness. It is even greater now that his dog is gone. Without his dog, Candy is alone on the ranch and in the world.

4. QUOTING PASSAGES IN A PLAY (DRAMA)

- When quoting dialogue between two characters in a play:
- Indent the beginning of the quotation 10 spaces (or indent 2 times)
- Begin each part of the dialogue with the character's name followed by a period. Indent all following lines in that character's speech an additional quarter of an inch (or 3 spaces)
- When the dialogue switches to a new character, repeat the pattern as listed earlier.

Throughout the play Fences, Troy and Cory fail to understand one another. Each character refuses to see the other's point of view, especially in regards to Cory's dreams of playing football in college. When Cory puts a part-time job at Mr. Stawicki's store on hold in order to focus on football, Troy intervenes, telling Cory's coach that he will no longer be playing:

Cory. Why you wanna do that to me? That was the one chance I
had.

Rose. Ain't nothing wrong with Cory playing football, Troy.

Troy. The boy lied to me. I told the nigger if he wanna play football... to keep up
his chores and hold down that job at the A&P. That was the conditions. Stopped
down there to see Mr. Stawicki ...

Cory. I can't work after school during the football season, Pop! I tried to tell you that Mr.
Stawicki's holding my job for me. You don't never want to listen to nobody. And then
you wanna go and do this to me!

Troy. I ain't done nothing to you. You done it to yourself.

Cory. Just cause you didn't have a chance! You just scared I'm gonna be better than you, that's
all! (57-58; Act One)

In this conversation, neither Troy nor Cory attempt to understand each other's actions. Cory only sees his father as being bitter and afraid of what Cory may be able to accomplish. He doesn't consider that his father might be sparing him from the same disappointment Troy experienced during his baseball career.

Transitions

Objective:

- Students will understand the purpose of transitions, learn strategies for constructing effective transitions, and revise their drafts for transitions.
- PPS standard 10.12.2 (Organization)

Materials:

- Students will need to bring drafts of their essay
- Scissors
- Transition handout or *Write Source* pages 592-593

Time: 45-50 minutes

Procedure:

1. Have students take out drafts of their essays and cut them into sections, so that each paragraph is its own section.
2. Have students shuffle their paragraphs.
3. Have students exchange paragraphs with a partner.
4. Partners should attempt to put the paragraphs in order.
5. On a separate piece of paper, students should note where they found it easy and why, where they had trouble and why, and based on their answers to the previous two questions, what key words or strategies make for smooth transitions.
6. Have a brief whole-class brainstorm about transition strategies.
7. Partners discuss, and provide suggestions for revision around transitions.
8. For remainder of the class, students work individually to add transitions and restructure their essays based on feedback strategies brainstorm.

Developing Expository Conclusions

Objectives:

- Students will read a variety of conclusions for literary analysis essays (10.2)
- Students will read, respond to, and differentiate among a variety of conclusions (10.7.4, 10.13.5)
- Students will write at least two different conclusions for a literary analysis essay (10.12.2)
- Students will participate in whole class and small group discussions (10.16.1, 10.16.2, 10.16.3, 10.16.4, 10.6.5)

Materials:

- Individual students' Literary Analysis Essay rough drafts (from previous lessons)
- Conclusions (with samples) handout

Time: 1 - 2 days (based on 45 - 50 minute periods)

Procedures:

Pre-Writing

1. Students will take out their rough drafts of their literary analysis essay.
2. Pass out copies of Conclusions handout.
3. Review different types of conclusions: summary, circle back to the beginning, possible solution, restate and emphasize thesis, further questions to think about.
4. Drawing from the sample conclusions, discuss with students the strengths and weaknesses of each type.

Writing

5. With all the sample conclusions in front of them, students will experiment with writing two different conclusions for their narrative.
6. Pair-share conclusions. Partner should respond to these conclusions in the same way as they did with the sample conclusions.
7. After forming small groups, students will choose their most effective conclusions and read-around to the group at large, getting feedback/suggestions.
8. After consulting with the group and engaging in self-reflection, student will choose the conclusion that best suits their topic, purpose and audience, and complete or revise the rough draft of their literary analysis essay. Depending on time constraints or teacher preference, completion of rough draft may be assigned as homework.

Sample Literary Essay Concluding Paragraphs

Sample Literary Essay Concluding Paragraphs

Developed by Linda Christensen

Summary: Thousand Pieces of Gold.

Lalu/ Polly in Thousand Pieces of Gold struggles between her Chinese culture and her newfound American way of life. While she longs to reconnect with her Chinese family, she finally must admit that in marrying a Caucasian, she is now dead to them. However, in marrying Charlie and moving to the Salmon River ranch, Polly incorporates both Chinese and American cultures by ministering to her neighbors with Chinese medicine and forging links with other American homesteaders through hard work and a determination to succeed.

Circle Back to the Beginning: Beloved

"The best art is political ... and irrevocably, beautiful at the same time." In Beloved, Toni Morrison, the author of this quote, reveals Sethe's horrifying experience as a slave, suffering physical and emotional torture, brutally raped and later haunted when she kills her child to keep that child from experiencing her own abuse and suffering. Yes, Morrison's imagery is the kind that is terribly and painfully beautiful, an imagery that not only haunts the reader forever but forces the reader to face the devastating consequences of bigotry and hatred.

Possible solution: Romeo and Juliet

Could the tragedy in Romeo and Juliet have been avoided? Might the young lovers have been able to find love and happiness? Shakespeare's Romeo and Juliet asks of society that it seek resolution to blind hatreds, unquestioned prejudices, and selfish desires. If we could do that, hope and new life might prosper.

Restate and emphasize the thesis: Their Eyes were Watching God

Tea Cake proves to be a role model showing how men should act. Not only does he genuinely care about Janie's desires and needs, he includes her in his daily life and activities, and considers her as his soul mate and equal. Thus Janie finds joy and fulfillment as Tea Cake's wife, which enables her to survive devastating tragedy and endure life without him.

Further questions to think about: Their Eyes were Watching God

Was being "pollinated" by Logan Killicks, Joe Starks, and Tea Cake, the act which helped Janie bear fruit and grow past her grandmother? Did this enable her to become a woman? I think not. Was it not, perhaps, Janie's own actions of leaving Logan, defying Joe, and killing Tea Cake in order to survive, that transformed Janie into the strong, dynamic survivor the reader encounters at the end of the novel?

Revising Expository Essays

Objectives: In general, students will revise drafts of their expository writing to improve organization and consistency of ideas (High School Literacy Standards, Writing, Skills to Support Standards). For expository writing, students will focus on analyzing evidence to support the ideas and arguments put forth in their essays.

- Students will identify and add elements of literary analysis to their expository writing (10.12.1, 10.12.2, 10.12.3, 10.12.4, 10.12.5)
- Students will revise their essays multiple times (10.13 .5, 10.13 .6, Writing Skills to Support Standards)
- Conventions 10.12.6

- **Materials:**

- Student rough drafts of comparative literary analysis essays
- Revision handouts (also refer to *Write Source* for 10th grade)
- Criteria Sheets for Literary Analysis Essays
- Highlights or colored pencils
- Post-It notes

Time: 1 - 2 days (based on 45 - 50 minute periods)

Procedures:

1. Have students take out their completed rough drafts.
2. Hand out criteria sheets (one has been included – the one used when the essay was first assigned -- but teacher preference should dictate which type of revision sheet is used). Students may work on their own rough drafts or trade papers with another student.
3. Students will color mark rough drafts for elements listed on the revision sheets.
4. When finished, students will take stock of their rough drafts, noting which elements need to be added.
5. Begin the actual revision, using Post-it notes or writing directly on the drafts.
6. Students will type or write up another draft incorporating revised/added content.

*Note: If students have not undergone the revision activity, or need more scaffolding, guide students in color-marking a sample expository essay. Make sure students understand the elements they are looking for before color-marking their own rough drafts.

Nervous Conditions Socratic Seminar

Objective:

A potential additional closing activity for this unit is to hold a Socratic seminar after students have finished their essays. The seminar can be centered around the unit essential questions, the grade level essential question, and/or connections to contemporary issues.

10.9.2 Make assertions with evidence

10.9.3 Draw inferences & make generalizations, supporting with evidence

10.9.4 ID themes conveyed through characters, actions, images

10.16.1 Display appropriate turn-taking behaviors

10.16.2 Actively solicit another person's comment/opinion

10.16.3 Offer one's own opinion assertively without dominating & with support

10.16.4 Respond appropriately to comments & questions

10.16.5 Volunteer contributions and respond when directly solicited

10.16.6 Clarify, illustrate or expand on a response

Essential Questions

- How does one's culture contribute to or constrain who they are as a person?
- What is the relationship between an individual & the society in which he/she lives?
- How does the experience of colonialism/globalization shape the psychology of the colonized?
- What is culture?
- What sustains a culture (labor, language, socialization, gender roles, spirituality, traditions)?

PPS 10th grade Essential Question

- What are the benefits and boundaries of culture?

Contemporary Issues

- Modern day parallels – colonialism in today's world.
- Gender, sexuality, & socioeconomic "conflicts" with the dominant culture.

Procedure

A copy of the Socratic Seminar rules, processes, options, and reflections are attached here. You may also visit the PPS Reading & Writing Strategies Packet or at

<http://cms9.pps.k12.or.us/teachers.pps.k12.or.us/literacy/hsliteracy/strategies.html>

Socratic Seminar

A Reading and Discussion Strategy

Description:

Based on the Socratic method, the primary functions of this strategy are to encourage respectful patterns of dialogue and to gain a deeper understanding of the text.

SOCRATIC SEMINAR is a dialogue, not a debate. It is designed to help students develop higher order thinking skills through discussion, questioning and efforts to define abstract concepts like truth, justice, beauty and equality.

Guidelines:

SOCRATIC SEMINAR can be used with part of a longer expository text (social studies, health, science) to explore a particular question. It can be used on a short piece as the main discussion. The seminar discussion is based on a text that the entire class has read, and the seminar question comes directly from that text. Depending on the study habits of the students, the teacher may assign the reading as homework or read it together in class.

A critical guideline is that, if you have never tried a **SOCRATIC SEMINAR** before, during your prep period you might visit a colleague who is having one. Otherwise, read **all** of the information about this strategy several times. Be aware that it takes several tries with a class before it really starts to fall into place.

Advance Preparations:

1) The ideal size for **SOCRATIC SEMINAR** is 13-15 students. Since that size is a **rare** amount in most schools, here are several options for how to set up the classroom prior to a seminar. ***Adapt the seminar steps, handouts and procedures to the option you choose.***

• **Option One** — Set up the room with two concentric circles.

— The inner circle should have 13-15 desks, including one for the teacher to fill the role of **facilitator**. The role for students in the inner circle is to **discuss** the text and the seminar question(s). Leave one empty desk in the inner circle — a hot seat for anyone in the outer circle to come and ask a burning question or to make a burning comment. The person in the hot seat must leave after the comment is made so that another person may come in.
— The outer circle should have the rest of the desks set up facing the backs of the inner circle. The role of the outer circle is to **observe** students in the inner circle as they discuss. Therefore, the outer circle is engaged in analysis of the discussion itself. (See Tally Sheet handout.)

• **Option Two** — Set up the chairs in one huge circle and allow all students to discuss the seminar question(s). Some students feel left out by Option One Socratic Seminar — page 2

above, so Option Two is a possible solution. Its success depends on how much students listen respectfully to a speaker. After discussion of the seminar question(s), all students also participate in the analysis of the discussion process. This option allows everyone in the seminar to see one another and helps to develop a community of talkers and listeners in class. Students are graded on their advance preparation for the seminar, not on discussion. They do not HAVE to talk.

• **Option Three** — Set up the chairs in one huge circle. Have students count off ONE-TWO, ONE-TWO. Students who are ONE's will discuss; students who are TWO's will observe the discussion, performing the duties of the outer circle in Option One above. No one sits with a back to someone else; a sense of community may more easily be fostered in this setting. When students become more comfortable with the seminar format after 2-3 experiences with it, switch the roles of discussor and observer after 10 minutes so that all students do both during the period. **Hint:** Observers are assigned someone across from them, not next to them.

2) The facilitator/teacher prepares potential questions for discussion. Ideally, the class comes up with the one central abstract question. The teacher has backup questions ready.

3) Students are instructed to read the piece the night before the seminar. They need copies to mark up, or need to use binder paper as substitute space for margin notes. Students are instructed to mark up the piece as follows (**see** student handout):

- Underline unfamiliar words. Try to figure out what they mean.
- Write down questions that occur to you about things you don't understand, or about things you want to discuss.
- Underline things you think are particularly important, and write why in the margin.
- Write notes about what the reading section makes you think of, perhaps another text or event in your life.
- Write your personal reaction to the text, whether you agree or disagree with the authors and why.
- In the margin write a short paraphrase of any sentence or concept that seems more difficult. This way you will be able to remember it more easily later.

Socratic Seminar — page 3

On the day of the seminar — STEPS:

1) The room is arranged in one or two circles, depending on which option above that the teacher has chosen.

2) Students take up positions in the circle(s), either randomly or by teacher assignment.

3) Using the **Student Handout on Socratic Seminar**, the teacher and students review orally the procedures and roles that will be used.

4) For 10-20 minutes the seminar occurs. The time limit depends on the group and how well the seminar progresses. Timing may be more critical during the class' first effort.

Post-Seminar/The Critique:

Choose the seminar critiquing activity that works for you —

- For 10-15 minutes students process in writing how the seminar went. (**See** handout **EVALUATION of DISCUSSION**.)
- Ask every member of the seminar to think of both a positive aspect of the seminar and an aspect of the seminar which could be improved. Then go around the circle and ask each person to share one, or both, of their observations. This works with both inner and outer circles as well as a full class circle.
- Combine both the written and discussion methods above. How much you can accomplish depends on how long the period is. Feedback and debriefing works best if it happens directly after the seminar.

Collect the pre-seminar written work, the evaluative written work and tally sheets.

Variations, Other Activities and CIM Spinoffs:

1) Before starting the actual seminar, have the entire class write on two questions and then have half the class discuss one question while the other half watches. After 10 minutes or so, switch who is discussing and who is observing and discuss the other question. This will only work if there is enough left for the second group to discuss.

2) After the seminar and its debriefing is completed, using the seminar's central question as a topic, have students write an **expository** or **persuasive** essay. Take this through the writing process and then turn these writings into **CIM speeches**.

SOCRATIC SEMINAR

GOALS:

- To engage in dialogue, not debate, about abstract concepts
- To be able to disagree politely with one another
- To reason collectively and build on each other's ideas
- To refine your abstract thinking and logical reasoning
- To analyze a group discussion

PROCEDURES to use **as you read** the material the night before Socratic Seminar.

- Underline unfamiliar words. Try to figure out what they mean.
- Write down questions that occur to you about things you don't understand, or about things you want to discuss.
- Underline things you think are particularly important, and write why in the margin.
- Write notes about what the passage makes you think of, perhaps another text or event in your life.
- Write your personal reaction to the text, whether you agree or disagree with the author and why.
- Write a short paraphrase in the margin by any sentence or concept that seems more difficult. This way you will be able to remember it more easily later.

Some DEFINITIONS:

- **DIALOGUE** — An exchange of ideas in which there is no intention to reach a decision.
- **DISCUSSION** — An exchange of ideas in which there is an intention to reach a decision or conclusion.
- **DEBATE** — An interplay wherein one idea is proved correct and all opposing viewpoints are undermined.
- **DEGRADE** — An attack on another individual or concept through insult or challenge.

POINTERS to follow during Socratic seminar:

- Use “I” messages.

Examples:

I disagree because...

I believe that...

What I’ve heard so far is...

- Wait until others have spoken before you speak again.
- Speak to each other, not the facilitator who is busy taking notes.
- Invite others to speak.

Examples:

Susana, what do you think?

Damon, I saw you nod your head. Do you agree?

- Summarize every 7-10 minutes.
- Ask each other questions and follow up questions.

Examples:

Could you explain....?

What do you think...?

I didn’t hear all that. Could you repeat it?

- **Respect each other.**
- Be open to changing your mind.
- Build on each other’s ideas.
- **Use the text to prove your point.**
- Make connections with other material or with your own life.
- Listen to each other.
- Remember that there might be lulls in discussion. This is okay until someone comes up with another idea.
- Come back to the main question.
- You may pass if called on to speak, except during the seminar critique.
- **There is no ONE right answer.**

FINAL POINTER —

When we discuss our dialogue process, tell us what you **saw** and **heard** rather than sharing your **judgment** about someone’s actions or words. Give feedback that will help your classmates become better at discussions, not hurt their feelings or silence them.

ROLES for Members of Inner and Outer Circles:

- **Discussion Group** — Discuss the question(s) and use the text to support your answers. If you do not have a new point to say, it's okay to summarize, or ask a question, or make a connection with your own life or something else you have read. Build off something that someone else said. If you have spoken a lot, try being silent or ask a question of someone you haven't heard from.

- **Observation Group** — Your role is essential. Getting better at discussion requires paying attention to the process. Your feedback will help the discussion get better next time. Each student in the outer circle will be assigned to observe the person directly in front of you in the inner circle. Use the tally sheet to help you focus. But listen to the entire dialogue and not just your subject. You are primarily an observer, but if you are just dying to say something, you may get up and move to the hot seat in the inner circle. Wait to be recognized, then add your comment and return to your observation seat in the outer circle.

- **Facilitator** — The teacher acts as facilitator. But I will not call on students to speak; ***you call on each other***. My task is to take notes on the dialogue, so my head will be down much of the time. Occasionally I will ask you to go around the circle and explore the meaning of something else you have brought up. I may also stop the discussion periodically and ask you to summarize what has been said. At the end of the discussion I will ask you to reflect on how the seminar went.

EVALUATION OF DISCUSSION

Consider the following elements of the seminar:

Relevance, depth, logic

questions that probe, participation, variety of viewpoints

citation of text, synthesis, clarity

responding, scope, respect

1. Observers and Participants:

Write a 1/2-page evaluation about how the group did, considering the criteria above and the goals of Socratic Seminar. Think also about the following--

Did the conversation make sense?

How deep did it go?

Were there any missed opportunities to go further?

Did people respond well to each other?

What kinds of questions were asked?

Did everyone participate?

Were their different points of view?

Was the text cited often?

Were connections to personal lives made?

Were you satisfied with conclusions reached?

What did you learn from listening?

Did the dialogue lead you to change your mind about anything?

2. Write another 1/2 page as observer or participant.

Observers: Looking at the tally sheet and goals of seminar and above criteria—how did your subject do? Discuss her/his strengths and any suggestions you might have.

Participants: Recall your own observations and participation. Scan your observer's tally sheet. Discuss your involvement, reflecting on the criteria and questions above. Include what you could do next time to improve your participation or discussion skills.

Additional Teacher Resources

Zimbabwe



Africa



Republic of Zimbabwe (formerly Southern Rhodesia and Republic of Rhodesia)

The Republic of Zimbabwe is situated in the southern part of Africa, between the Zambezi and Limpopo rivers. It borders South Africa to the south, Botswana to the southwest, Zambia to the northwest, and Mozambique to the east. Its name means “big house of stone” in the Shona language.

Harare, formerly Salisbury, is the capital and largest city with 1.2 million inhabitants. Zimbabwe’s population is estimated at 13 million (2005). Victoria Falls is located in the northwestern part of the country. The ruins of Great Zimbabwe are located in the southwestern part of the country.

History

Stone Age hunters lived in Zimbabwe over 5,000 years ago. Bantu-speaking peoples (ancestors of the Shona) migrated into the area about 2,000 years ago. The ruins at Great Zimbabwe show that a Bantu civilization (Shona-speaking) lived there during the Middle Ages. Trade developed early in the 10th century with Muslim merchants on the Indian Ocean on gold, ivory, and copper for cloth and glass.

In 1836, the Shona were conquered by the Ndebele, who forced them to pay tribute and concentrate in northern Zimbabwe.

In 1888, British imperialist Cecil Rhodes extracted mining rights from the Ndebele and promoted the colonization of the region’s land, labor and resources. Some of the treaties were deceitful and subjected the natives to displacement on their native lands.

In 1930, the Land Apportionment Act restricted Africans from using fertile lands. Other laws restricted voting rights and access to trades and professions leading Africans to wage labor.

Several revolts were unsuccessfully staged against British domination. In 1965, Ian Smith’s regime, a white-minority government, declared Unilateral Independence from Britain. The United Nations, backed by the British Crown, imposed economic sanctions against Southern Rhodesia, which included present-day Malawi and Zambia.

Guerrilla fighting intensified against the white minority when two major fronts were organized: the Zimbabwe African National Union (ZANU), led by Robert Mugabe, and the Zimbabwe African People’s Union (ZAPU), led by Joshua Nkomo. In 1979 the Lancaster House Agreement was signed to end the civil war.

In 1980, free elections turned Robert Mugabe into the first Prime Minister of what is now the Republic of Zimbabwe. In 1987, Mugabe changed the Constitution and became Executive President.

As Mugabe has grown in power, allegations of genocide and ethnic cleansing have been brought by non-profit organizations, such as Amnesty International and others. Land issues and a controlled press are other concerns under Mugabe’s dictatorship.

Since the 1980s economic crises have been accompanied by riots and strikes. Food shortages and droughts have intensified the dreadful situation in Zimbabwe today.

Religion

Between 40-50% of Zimbabweans attend Christian churches. Ancestral worship is the most practiced non-Christian religion. Around 1% of the population is Muslim.

Food

Mealiemeal (cornmeal) is a staple of Zimbabwe food. *Bota*, a porridge made by mixing the cornmeal with water is flavored with peanut butter, milk, butter or jam and eaten for breakfast. *Sadza* is similar to *bota*. It consists of cornmeal mixed with water also, but after the paste is cooked, more cornmeal is added until it is hard. Greens, beans, or meat accompany *Sadza* for lunch or dinner. It can also be eaten with curdled milk, known as *lacto*. Rice and chicken with cabbage salad are served for special occasions. Family gatherings are celebrated with the killing of a goat or cow and barbecued.

Art

Traditional arts include pottery, basketry, textiles, jewelry, and carving, particularly stools carved out of a single piece of wood. A recurring theme in Zimbabwean art is the metamorphosis of man into beast.

Other facts:

Zimbabwe has an adult literacy rate higher than other African countries: 90% average. The pursuit of academic achievement is valued. The official language is English, the Shona language is spoken by approximately 76% of the population, whereas the Ndebele language by approximately 18%.

Soccer is the most popular sport in Zimbabwe.

About 25% of the population is infected with the HIV/AIDS virus. The life expectancy in Zimbabwe is the lowest in the world, 37 years of age for men and 34 years for women, according to the World Health Organization.

For more information, visit:

http://www.wikipedia.org/wiki/History_of_Zimbabwe
<http://www.infoplease.com/ipa/A0108169.html>

Resources for Educators

*Please be sure to preview any source from this list to make sure it's developmentally appropriate for your particular students.

Reading List for High School Students

Graceland by Chris Abani, a Nigerian novelist, poet, and jazz musician. A coming of age novel about a sixteen-year-old Elvis-impersonating youth living in a Nigerian slum.

Master Herald and the Boys by Athol Fugard, a playwright, who wrote a lot about South African apartheid and post apartheid systems.

The Lion and the Jewel by Wole Soyinka, one of South Africa's most popular and respected playwrights. He bases his writing on the mythology of his own tribe, the Yoruba, with Ogun, the God of iron and war, at the center.

Sundiata (c.1199-1255) The founder of the Malian empire, is the subject of one of Africa's best-known epics. The story of Sundiata has primarily been passed down through oral tradition by traditional Mandinka griots (story tellers and historians). One English version was translated and edited by D.T. Niane.

Beneath the Blue Sky by Frederick Kambemba Yamusangie, is a book of poetry. Frederick was born in Zaire, now the Democratic Republic of Congo.

Full Circle by Frederick Kambemba Yamusangie is a novel set in the Congo about an elite boy named Bulungu, who at the beginning of the story knows more about European culture and history than his own.

A Long Way Gone by Ishmael Beah, is a memoir about Ishmael's life as a child soldier.

Film List

Tsosti

A story about street kids living in post apartheid South Africa. (Rated R not appropriate for sophomores in its entirety, could be used in sections.)

The Boys of Baraka

A documentary film about a school in rural Kenya where at risk students from the Baltimore school district are sent, to experience a different kind of education.

Yesterday

A South African film entirely in the Zulu language, is a story about a young mother who is HIV positive.

Lost Boys of Sudan

A documentary that follows two Sudanese refugees through their daily lives in suburban America.

Invisible Children

A documentary about children in Northern Uganda, who are forced to become foot soldiers.

Mr. Johnson

A film about the impact of colonialism on indigenous cultures.

Websites

[Http://www.mashumba.com](http://www.mashumba.com)

A Shona language website

[Http://www.pbs.org/frontlineworld/](http://www.pbs.org/frontlineworld/)

Frontline's online magazine for students. Frontline has journalists reporting on stories from around the world. Some of the stories include topics such as Muslim Super Heroes and Rats who are trained to find cluster bombs.

[Http://www.takingitglobal.org](http://www.takingitglobal.org)

[Http://zimbabwe.takingitglobal](http://zimbabwe.takingitglobal)

An online website for student activists. Students connect with schools, kids, communities, etc., and create projects that help others.

[Http://findarticles.com](http://findarticles.com)

Website for articles about contemporary Zimbabwe.

Texts from other cultures

The poem, *Biography of an Armenian School Girl* found in *19 Varieties of Gazelle*, a book of poetry by Naomi Shihab Nye.

Rana's Wedding a Palestinian film about a clever young woman who must navigate around the cultural and social customs of her society and the occupation of her country.

Bend it Like Beckham, an English film about an Indian family trying to maintain traditional customs and values.