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A UNIT PLAN

FOR JONATHAN S. FOER'S

EXTREMELY

LOUD &

INCREDIBLY

CLOSE

MATT BUNYAN

***Extremely Loud & Incredibly Close***

**Unit Plan**

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## *Extremely Loud & Incredibly Close*: Unit Plan

The following is a 20-class unit plan for the book *Extremely Loud & Incredibly Close* by Jonathan S. Foer. The unit is divided into four sections, each representing a section of the novel and each having a dominant theme or approach to the novel.

Section One focuses on pages 1-84 of the novel and introduces students to Intertextuality in literature, 9/11 and the effects it has had on the psyche of the West, and frames a close reading of the text. As with the succeeding sections in our Unit, we close this section with Plot Summarization up to and including page 84.

Section Two covers pages 86-173 of the novel and deals with more thematic elements of the novel, such as the quest motif, death, and the human condition. Again, we will end this section with a Plot Summarization.

Section Three deals with Character development in the novel, up to page 259. Here, we students will carry out Character analyses of Oskar, his mother, his grandmother, and his grandfather (Thomas Schell). As with the other sections, we will end this section with a Plot Summarization.

Finally, in Section Four students will be engaged in various Storypath activities that will, in effect, bring their journey with Oskar to a close.

Throughout the unit, students will be engaged in activities that challenge them to not only look at Oskar and his journey through the five boroughs of New York, but also at their own lives and journeys.

## Resources

Author Interviews (specific to EL&IC):

[http://www.motherjones.com/arts/qa/2005/05/Safran\\_Foer.html](http://www.motherjones.com/arts/qa/2005/05/Safran_Foer.html)

[http://www.guernicamag.com/interviews/73/the\\_distance\\_between\\_us/](http://www.guernicamag.com/interviews/73/the_distance_between_us/)

<http://books.guardian.co.uk/print/0,,5197175-99930,00.html>

<http://www.nytimes.com/2005/02/27/magazine/27FOER.html?position=&ei=5090&en=adbd05d8d5964ba3&ex=1267246800&partner=rssuserland&pagewanted=print&position=> (New York Time article / interview)

<http://audio.search.yahoo.com/search/audio/view?back=http%3A%2F%2Faudio.search.yahoo.com%2Fsearch%2Faudio%3Fei%3DUTF8%26sngid%3D681ddc1432fedbc9%26p%3DBoston%2BCollege%253A%2BJonathan%2BSafran%2BFoer&p=Boston+College%3A+Jonathan+Safran+Foer&rurl=http%3A%2F%2Ffrontrow.bc.edu%2Fprogram%2Ffoer&name=fr-2005-04-07-foer-> 70 minute interview w/ Foer

[http://live.kusp.org:9000/ramgen/fp\\_04\\_25\\_05.rm](http://live.kusp.org:9000/ramgen/fp_04_25_05.rm) 26 minute interview w/ Foer

Resources:

[http://en.wikipedia.org/wiki/Extremely\\_Loud\\_and\\_Incredibly\\_Close](http://en.wikipedia.org/wiki/Extremely_Loud_and_Incredibly_Close)

[http://en.wikipedia.org/wiki/Jonathan\\_Safran\\_Foer](http://en.wikipedia.org/wiki/Jonathan_Safran_Foer)

- Discussion Questions

<http://www.bakaitis.com/book-groups/extremely-loud-incredibly-close-discussion-topics/>

<http://www.npr.org/templates/story/story.php?storyId=4564451> NPR Review

<http://www.npr.org/templates/story/story.php?storyId=4573304> NPR Review (2)

# 1.1

## Intertextuality In Literature

### Objectives

"Acquire information from a variety of sources, recognizing the relationships, concepts, and ideas that can be utilized to generate student text" (pg. 28 of Curriculum)

The purpose of this activity is for students to understand and become familiar with idea of different mediums creating a similar theme a technique used by Foer in *Extremely Loud and Incredibly Close*.

### Methods / Strategies

In preparation for the class, put packages together. An example package, with the theme of the objectification of women, could include pictures from magazines, excerpts from "Shakespeare's Sister" by Virginia Wolf's *A Room of One's Own*, the poem "My Last Duchess" by Robert Browning, and sexist 1950's advertisements. This exercise is done in groups. Other themes include love, loss, death, redemption and coming of age.

In groups, give out packages of short stories, poems, photographs, paintings and excerpts from novels that share a similar theme. Do not tell the groups what their theme is. Have the groups construct a poster that includes the material and have them decide what the common thread between everything on the poster is. Have groups write a one-page paper discussing what they think is their theme and how each items fits into it. Present their posters to the class.

Following this activity, introduce the photo journal idea. Like Oskar, have students take a photograph a day for the remainder of the unit. Have disposable cameras available for students who need them.

### Resources

Various magazine clippings, photocopied excerpts from poetry anthologies, paintings, advertisements, photographs, quotes and short stories; large paper, glue, markers, scissors and disposable cameras.

### Assessment Strategies/Criteria

Students will be marked on their posters and the papers to be passed with them. The posters will be evaluated for getting the correct theme and creatively including all or most of the material provided in the package. The papers will be marked for organization and supporting the role of each item on the poster and how it supports the overall theme.

# 1.2

## Discussion of 9/11

<b>Objectives</b>	<p>"To articulate, advocate, and justify positions on an issue or text in a convincing manner, showing an understanding of a range of viewpoints."</p> <p>"To listen critically to analyse and evaluate concepts, ideas, and information."</p> <p>"To make informed personal responses to increasingly challenging print and media texts and reflect on their responses."</p>
<b>Methods / Strategies</b>	<ol style="list-style-type: none"><li>1-The teacher will show the video, "The Falling Man."</li><li>2-The teacher will provide an overview of the events of 9/11 and display the photoessay, "Shattered."</li><li>3-Students will be asked to consider the following questions for a general class discussion:<ul style="list-style-type: none"><li>-What do you know about 9/11?</li><li>-What do you remember about 9/11?</li><li>-What did it mean to you?</li></ul></li><li>4-In groups of 5, the students will consider a number of quotations from "Why Us?" The students will determine which quotation they would choose as "most appropriate/accurate" and "least appropriate/accurate" for why 9/11 took place. The groups will report their selections back to the class.</li><li>5-After the discussion, the students will be asked to write a journal entry focusing on one of the general discussion questions.</li></ol>
<b>Resources</b>	<p><a href="#">The Falling Man</a></p> <p><a href="#">Time Magazine: Shattered</a></p> <p><a href="#">"Why Us" quotations (<a href="http://www.911ashistory.org">www.911ashistory.org</a>)</a></p>
<b>Assessment Strategies/Criteria</b>	<p>Rather than following the group discussion rubric for the novel, students will be given participation marks for making a comment, and responding with courtesy to other's comments.</p> <p>Journal entries will be marked for demonstration of thoughtful consideration of the question(s) posed and for the articulation of their responses.</p>

# 1.3

## Class Read Aloud – Lesson One

<b>Objectives</b>	<p>Students will develop their oral reading skills. Students will experience a community interaction with, and response to the text as a foundation for exploring the main character(s) and themes of the novel. Students will collectively examine and discuss the “voice” of the narrator and the style of the writing as it relates to the first chapter of the novel.</p>
<b>Methods / Strategies</b>	<p>Pre-reading activities: Students will fill in the “Anticipation Guide” (see Appendix) prior to the oral reading. Students will be given specific vocabulary words and meanings to guide their understanding of the text. Main Activity: Students will volunteer to read pages 1-7 of the text. Closing activity: Students will individually develop a list of questions that they want to discuss about this portion of the chapter. Instruct the students by telling them that usually the best discussion questions come from their own thoughts, feelings and concerns as they read. Sample questions:</p> <ul style="list-style-type: none"><li>1. What was going through your mind as we read this section?</li><li>2. How did you feel while reading this section?</li><li>3. Did anything in this section surprise you? Confuse you?</li><li>4. What do you think is most important to the narrator at this point in the chapter?</li></ul>
<b>Resources</b>	<p>Anticipation Guide</p>
<b>Assessment Strategies/Criteria</b>	<p>Using student-generated list of questions (see above), teacher will assess student’s involvement and understanding of the text.</p>

# 1.4

## Class Read Aloud – Lesson Two

Objectives	<p>Students will develop their oral reading skills. Students will experience a community interaction with, and response to the text as a foundation for exploring the main character(s) and themes of the novel. Students will collectively examine and discuss the “voice” of the narrator and the style of the writing as it relates to the first chapter of the novel.</p>
Methods / Strategies	<p>Pre-reading Activity: Class will review the questions they formed based on the previous day’s reading.</p> <p>Main Activity: Students will volunteer to read pages 8-16 of the text.</p> <p>Closing Activity: Individually, and in paragraph form, the students will review their Anticipation Guide and compare their opinions on those statements with the author’s implied or stated messages. This may be passed in next class.</p>
Resources	Anticipation Guide
Assessment Strategies/Criteria	Closing activity

# 1.5

## Plot Summary Chart & Mapping Activity

Objectives	<p>Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.</p> <p>Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies.</p> <p>Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.</p>
Methods / Strategies	<p><b>Plot Summary</b> Teacher facilitates class discussion about the 1<sup>st</sup> section of the novel. Class creates 10 point outline of the plot to date, selecting only the most relevant points, which are recorded on the whiteboard. Along with the outline will appear a list of the characters introduced in the section (names and roles only.) The completed outline is recorded on chart paper and placed on a section of classroom wall dedicated to the novel (Plot Summary Wall).</p> <p><b>Mapping Activity</b> After a quick overview of the geography and layout of New York City, class will break into pairs. Using Google Maps and Google Earth, each group will plot Oskar's journey through the five boroughs of the city. (If using Google Maps, students will save Oskar's journey as a Map. If using Google Earth, students will save his journey as a Path.) At each stop on Oskar's journey, students will use Google Maps' "Street View" to view images of the area and answer questions and make comments about each part of the city. (See Mapping Appendix)</p>
Resources	<p><b>Plot Summary</b> Teacher's summary notes for novel section. -List of questions intended to facilitate class discussion and summarizing. -chart paper and wall space</p> <p><b>Mapping Activity</b> Google Earth and Internet access (Google Maps)</p>
Assessment Strategies/Criteria	<p><b>Class Discussions</b> The teacher should make careful note of participation and contribution of students during discussion. The teacher should moderate the more enthusiastic contributors and facilitate the contribution of more reluctant students in order to obtain input from all students.</p> <p><b>Discussion rubric</b> Students are informed that their participation during the plot summary conversations will</p>

be assessed with the Discussion Rubric. They will be given the rubric in advance, and told that they will be asked to do a self-evaluation based on their contributions to the discussion. The Teacher will also make notes about student participation to form the basis of later evaluation.

**Teacher must record the Plot Summary in electronic document.**

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# 1.6

## Oscar Schell and His Quest: The Hero Myth

<b>Objectives</b>	<p>To familiarize students with the notions of “quest” and the “hero myth”, as examined by Joseph Campbell, and based on a study of pop culture examples.</p> <p>The purpose of this activity is to draw comparison and contrast between the concept of the hero quest motif in literature and the novel.</p> <p>“To analyse thematic connections among texts and articulate an understanding of the universality of many themes” (12.6)</p>
<b>Methods / Strategies</b>	<p>Most students should be familiar with the plot of Star Wars (IV)...ask the class if anyone is not familiar with the movies. Either as a good synopsis, or just for fun, play <a href="#">Star Wars According to a 3 Year Old</a>. Graphically map the plot of the movie. Who is the hero of the movie? What is Luke searching for? Who helps Luke on his journey? Does he ever find what he is searching for?</p> <p>Introduce Joseph Campbell and his treatment of the hero myth. Examine illustration of The Adventure (Campbell, pg.245) How does Star Wars fit Campbell's structure? What is Luke's Call to Adventure? Who is/are his helpers? What is the internal struggle that he faces? What does he bring on his return?</p> <p>Ask class if they can think of other examples of the hero quest from popular culture. Examples could include: LOTR, The Matrix, Alice in Wonderland, etc. Watch <a href="#">The Hero's Journey in Film</a></p> <p>As we progress through the novel, think about Oskar's quest and the questions that we have asked about other examples and how they / if they apply to the novel</p>
<b>Resources</b>	<p><a href="#">Star Wars According to a 3 Year Old</a> <a href="#">Joesph Campbell The Hero With A Thousand Faces</a> Diagram and Worksheet: The Adventure (copies to each student) <a href="#">The Hero's Journey in Film</a></p>
<b>Assessment Strategies/Criteria</b>	<p><b>Quest Worksheet</b> Using worksheet, students will individually brainstorm for examples of the quest motif in film, literature, music, etc. and the critical points in each of these quests.</p>

# 1.7

## Oscar Schell and His Quest: The Hero Myth (part 2) and “Here’s My Card”

<b>Objectives</b>	<p>To familiarize students with the notions of “quest” and the “hero myth”, as examined by Joseph Campbell, and based on a study of pop culture examples.</p> <p>The purpose of this activity is to draw comparison and contrast between the concept of the hero quest motif in literature and the novel.</p> <p>“To analyse thematic connections among texts and articulate an understanding of the universality of many themes” (12.6)</p>
<b>Methods / Strategies</b>	<p>Using Quest Worksheets, ask students to share their examples.</p> <p>Introduce the Byronic Hero, with characteristics. Can you think of any examples? Batman, The Terminator?, Wolverine, The Crow, Zena, Kurt Cobain?, Travis Bickle (Taxi Driver), William Foster (<a href="#">Falling Down</a>)</p> <p>Does Oskar fit the mold of the Byronic hero? Why or why not? Give specific examples.</p> <p><b>“Here’s My Card”Activity</b></p> <p>The students will look at the picture of Oscars card on page 99. They will answer the question, Why do people put the things that they do on their cards?</p> <p>For twenty minutes students will create and laminate their cards.</p> <p>After all of the students have made a card they will receive Handout 10 Here’s My Card. The Handout is a list of the students in the class and a blank line. Every student must interview ten other students in the class and write down in the blank three features about the card of their peer.</p> <p>The class will then spend the remainder of the class talking about each others cards, what they said, and they will answer the question, Do you feel that your card really represented you? The class will talk about which cards were our favorites.</p>
<b>Resources</b>	N/A
<b>Assessment Strategies/Criteria</b>	<p><b>Class Discussions</b></p> <p>The teacher should make careful note of participation and contribution of students during discussion. The teacher should moderate the more enthusiastic contributors and facilitate the contribution of more reluctant students in order to obtain input from all students.</p>

# 1.8

## Slings, Arrows, Lasers and Jet Planes

<b>Objectives</b>	<p>Students will understand and have a working knowledge of “theme” as it relates to the human condition and death in <i>Extremely Loud and Incredibly Close</i> and other works of literature and media.</p> <p>Students will demonstrate a working knowledge of personification as a figure of speech as they use it to flesh out the theme of death in a specific passage from the novel.</p>
<b>Methods / Strategies</b>	<p>Have “To Be or Not To Be” quotation from the beginning of Hamlet’s soliloquy, on the board as students enter the classroom. Instruct students to take a couple of minutes to list their own “raisons d’être” a la Oskar.</p> <p>Before students watch Star Wars Rare Original “Death of Emperor” scene, have them consider in what specific ways they see Oscar is suffering the many “slings and arrows of death” in the novel this far? Record responses on board.</p> <p>Explain the themes of the human condition and death as specific themes in literature/life. Make reference to Hamlet (if possible, Hamlet has been taught before Foer’s novel). Explain how these themes are timeless and universal. Set up the Star Wars clip by instructing students to pay close attention to the Emperor, as the personification of death. After watching the clip, elicit feedback.</p> <p>Provide students copies of the pages 168-170, written out in the form of a dramatic dialogue. Have them read the scene silently and imagine themselves as one of the characters. Tell them that there will be an opportunity to assume the role of one of the characters during next class.</p> <p>Close the class by referring back to the ways Oskar is suffering the arrows of death recorded on the board. See if the students have any additional ideas.</p>
<b>Resources</b>	<p>Star Wars Rare Original Death of Emperor</p> <p>Hamlet’s Soliloquy Act 3, Scene 1</p> <p>Extremely Loud and Incredibly Close pages 168-170 in script form.</p>
<b>Assessment Strategies/Criteria</b>	<p>For homework, have students skim through the first half of the novel and find three of Oskar’s “raison d’être”. Have them add these to the list of their own, and submit them on the following class.</p>

# 1.9

## Slings, Arrows, Lasers and Jet Planes (part 2)

<b>Objectives</b>	Students will explore the themes death and the human condition through the genre of drama.
<b>Methods / Strategies</b>	<p>As a warm-up to the lesson play Act 3 Scene 4 from Hamlet (Hamlet confronts Ophelia)</p> <p>Have a few students take turns acting out portions of the dramatic dialogue from pages 168-170. Inform the actors that the class will be jotting down “director’s suggestions” for a possible future dramatization of the scene, so encourage them to be as expressive and passionate as possible.</p> <p>Pair and share: Have students divide into pairs. Together they will add a third character to the dialogue – the character of Death. A space will be available down the side of the page to add the maniacal musings of death in relation to Oskar and, if they choose, his mother. Once they come to the end of the scene, have them decide if death has been victorious here. If not, what has been Oskar’s defense(s); his weapon(s) against the force of death? Students are encouraged to think back and draw examples from the portion of the novel they have read this far.</p> <p>Still in their pairs, have students read the rest of the chapter. What visible and invisible scars does Oskar bear due to his father’s death?</p> <p>Prediction: Again in pairs, create a final scene scenario of death’s position at the close of the novel. Communicate your prediction(s) using an illustration, a poem, a song, or a writing of the final page(s) of the novel. Your choice of poetry or song may be original, but not necessarily. This activity may be completed for homework.</p>
<b>Resources</b>	Hamlet Act 3, Scene 4 Pages 168-170 in script form Chart to guide director’s notes (voice, position on stage, movement etc.)
<b>Assessment Strategies/Criteria</b>	Feedback on actor’s participation Assessment of director’s feedback charts Revised dialogue Responses to questions Prediction homework

# 1.10

## Plot Summary Chart & Mapping Activity

<b>Objectives</b>	<p>Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.</p> <p>Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies.</p> <p>Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.</p>
<b>Methods / Strategies</b>	<p><b>Plot Summary</b> Teacher forms the class into groups of 5 students. They are given twenty minutes to discuss the 2<sup>nd</sup> novel section and make a ten point outline. Each group briefly presents their summary to the class. Choosing the common points that appear in multiple presentations, the class constructs a 10 point outline together. Along with the outline will appear a list of the characters introduced in the section (names and roles only.) The completed outline is recorded on chart paper and placed on a section of classroom wall dedicated to the novel (Plot Summary Wall.)</p> <p><b>Mapping Activity</b> Continue plotting of Oskar's journey using Google Maps and Google Earth. At each stop on Oskar's journey, students will use Google Maps' "Street View" to view images of the area and answer questions and make comments about each part of the city.</p>
<b>Resources</b>	<p><b>Plot Summary</b> Teacher's summary notes for novel section. List of questions intended to facilitate class discussion and summarizing. Chart paper and wall space</p> <p><b>Mapping Activity:</b> Google Earth and Internet access (Google Maps)</p>
<b>Assessment Strategies/Criteria</b>	<p><b>Group work Rubric</b> Each group member assesses one other group member using the Group work rubric. Completed rubrics are given to the teacher at the end of the class. The rubrics are completed anonymously.</p> <p>The teacher should closely observe the progress of each group, and the dynamics between</p>

the students. Observational notes about students' performance can later be used to form the basis of group work evaluation for each student.

**Teacher must record the Plot Summary in electronic document.**

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# 1.11

## Character Analysis of Oskar

<b>Objectives</b>	“Demonstrate control of the conventions of written language in final products.” (Curriculum page 33)
<b>Methods / Strategies</b>	<p>Almost like a mid-unit test, but requires no studying. If students have read the text, that should be sufficient to create an answer in 35 minutes.</p> <p>For biography card activity, have students pass sheets to the person to their left. They can do this activity while remaining at their desks.</p> <p>Present the class with the following questions, and allow them to choose one: “What makes Oskar an unique character?”; “How is <i>Extremely Loud and Incredibly Close</i> different from other novels you have read in school?” Have the students write, in class, a 5-paragraph essay answering the question, with information they have gathered so far (They’ve read up to page 142 at least). Insure that students know to support their arguments with examples from the text. Allow students to use their texts as reference.</p> <p>After 35 minutes, stop the students. If they have not finished, allow them to pass theirs in at the beginning of the next class. Introduce Biography Card activity. Every student has a sheet of paper with his/her name at the top. Like Mr. Black in the chapter titled “Heavier Boots”, students pass their sheets around the class, and their classmates must write one word to describe the owner of that sheet. Unlike Mr. Black, that word must be positive. At the end students will collect their sheets.</p>
<b>Resources</b>	Each student must have a copy of the novel in order to write their paper, so have extras available. Use overheads to present the questions to the class. Also have sheets of looseleaf with students’ names already written at the top.
<b>Assessment Strategies/Criteria</b>	Papers are evaluated for organization, clarity of thought, grammar, spelling, and support of argument using the text. The biography card activity is less about assessment and more about creating a positive learning environment.

# 1.12

## Character Analysis of Oskar's Mother

<b>Objectives</b>	"Demonstrate a willingness to explore multiple perspectives on text." (Curriculum, page 29)
<b>Methods / Strategies</b>	Begin by discussing the various narrators we've had so far, and ask which major character do we hear nothing from. The answer will be the mother. As a class, brainstorm different characteristics of the mother. Whenever a student makes a suggestion, make sure they root their observation with an example. Lead discussion into activity, where students must write a diary entry of Oskar's mother's diary.
<b>Resources</b>	The text
<b>Assessment Strategies/Criteria</b>	Students will be evaluated on their creativity, organization, grammar, spelling and relevance of content to the text.

# 1.13

## Character Analysis: Grandma Schell

<b>Objectives</b>	<p>"To consistently demonstrate active listening and concern for the needs, rights, and feelings of others" (12.3)</p> <p>"To respond to a wide range of complex questions and directions." (12.2)</p> <p>"To make connections between their own values, beliefs, and cultures and those reflected in literary and media texts." (12.6)</p>
<b>Methods / Strategies</b>	<p>1-Have the class brainstorm a list of words/phrases describing Grandma Schell.</p> <p>2-In groups of five have the students consider the following general questions and write responses in point form:</p> <ul style="list-style-type: none"><li>-does Grandma resent her husband for leaving her?</li><li>-was she ever in love with him?</li><li>-Is she pleased by his return?</li></ul> <p>3-As a class compare group responses.</p> <p>4-focus on the chapters entitled "My Feelings" and have students respond individually to these questions:</p> <ul style="list-style-type: none"><li>-when the grandmother writes to Oscar that while she was young she felt, "I have no need for the past, I thought, like a child. I did not consider that the past might have a need for me" (p. 78), is she insinuating that Oskar thinks "like a child"?</li><li>-What does Grandma mean when she writes "I did not need to know if he could love me. I needed to know if he could need me" (p.84)?</li><li>-Grandma asks many times "Why does anyone ever make love?" (p.84-84); is this rhetorical and what could it mean?</li><li>-What does the grandmother mean when she writes to Oskar "I missed you even when I was with you. That's my problem. I miss what I already have, and I surround myself with things that are missing" (p.174)?</li><li>-does she mean it when she writes "There is nothing wrong with compromising. Even if you compromise almost everything" (p.175)?</li><li>-Grandma writes "I moved my hand to touch your hand" (p.227) and "I slid closer to him until our sides touched...I wanted as much of us to touch as possible"(p.306)-why is it so important for Grandma to touch people?</li></ul> <p>Homework: Students will write a one-two page response for submission for the following question, does Grandma mean it when she says to Oskar, "I hope you never love anything as much as I love you"? Why or why not?</p>
<b>Resources</b>	<p><i>Extremely Loud &amp; Incredibly Close</i></p>

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**Assessment  
Strategies/Criteria**

Class participation marks will be allotted for evidence of thoughtful participation in brainstorming and group activity (yes/no checkmark).  
Students will receive marks for having completed the in-class questions (yes/no checkmark for each question; students who wish, will be given the opportunity to complete the questions for homework).  
Students will be evaluated for thoughtful consideration and articulation for the homework assignment (out of a possible 5 marks).

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# 1.14

## Character Analysis: Thomas Schell

Objectives	<p>"To ask discriminating questions to acquire, interpret, analyse, and evaluate ideas and information"</p> <p>"To articulate, advocate, and justify positions on an issue or text in a convincing manner, showing an understanding of a range of viewpoints"</p> <p>"To demonstrate a willingness to explore diverse perspectives to develop or modify their points of view." (12.6)</p>
Methods / Strategies	<p>1-In groups of 5 have the students create a character sketch of Thomas Schell Sr., Oskar's grandfather, to be submitted.</p> <p>2-Have the class compile a series of questions about the Grandfather, each student posing one substantial question without a specific answer from the text (ie.-why did the grandfather lose his ability to speak? -why did he only write one phrase per page in his notebooks? -why did he marry Anna's sister? -why did he establish the rule of "no children"? -was his leaving more understandable when he found out that he would have a child? -why did he mail empty envelopes when he wrote letters to his son? -why did he return?)</p> <p>3-After each student has announced his question, have the students determine the six questions which they think need the most consideration, and assign one question for each group to address.</p> <p>4-After the students have had ample time to deliberate and formulate a response, each group will present their question/ response to the class and a discussion will follow each and students will have the opportunity to add any further points for consideration.</p>
Resources	<p><i>Extremely Loud &amp; Incredibly Close</i></p>
Assessment Strategies/Criteria	<p>-Students will be marked with a check (yes/no) for providing a quality, thoughtful question. -each group will be marked out of 5 for their character sketches, which should include thoughtful analysis of the character including his motivations.</p> <p><b>Group work Rubric:</b> Each group member assesses one other group member using the Group work rubric. Completed rubrics are given to the teacher at the end of the class. The rubrics are completed anonymously.</p> <p>The teacher should closely observe the progress of each group, and the dynamics between the students. Observational notes about students' performance can later be used to form the basis of group work evaluation for each student.</p>

# 1.15

## Plot Summary Chart & Mapping Activity

<b>Objectives</b>	<p>Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.</p> <p>Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies.</p> <p>Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.</p>
<b>Methods / Strategies</b>	<p><b>Plot Summary</b> Teacher forms the class into groups of 5 students. They are given twenty minutes to discuss the 2<sup>nd</sup> novel section and make a ten point outline. Each group briefly presents their summary to the class. Choosing the common points that appear in multiple presentations, the class constructs a 10 point outline together. Along with the outline will appear a list of the characters introduced in the section (names and roles only.) The completed outline is recorded on chart paper and placed on a section of classroom wall dedicated to the novel (plot Summary Wall).</p> <p><b>Mapping Activity-</b> Continue plotting of Oskar's journey using Google Maps and Google Earth. At each stop on Oskar's journey, students will use Google Maps' "Street View" to view images of the area and answer questions and make comments about each part of the city.</p>
<b>Resources</b>	<p><b>Plot Summary</b> Teacher's summary notes for novel section. List of questions intended to facilitate class discussion and summarizing. Chart paper and wall space</p> <p><b>Mapping Activity:</b> Google Earth and Internet access (Google Maps)</p>
<b>Assessment Strategies/Criteria</b>	<p><b>Group work Rubric</b> Each group member assesses one other group member using the Group work rubric. Completed rubrics are given to the teacher at the end of the class. The rubrics are completed anonymously.</p> <p>The teacher should closely observe the progress of each group, and the dynamics between</p>

the students. Observational notes about students' performance can later be used to form the basis of group work evaluation for each student.

**Teacher must record the Plot Summary in electronic document.**

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# 1.16 – 1.18

## Storypath Project & Reading

<b>Objectives</b>	<p>Students will be expected to use writing and <u>other ways of representing</u> to explore, clarify, and reflect on their thoughts, feelings, experiences, and learning; and to <u>use their imagination</u>.</p> <p>(Page 36 of NB English Language Arts Curriculum Guide)</p> <p>Students can gain some sense of ownership over the material by choosing from a range of options how to <u>personally respond</u> and creatively to the text. (NB 34)</p>
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<b>Methods / Strategies</b>	<p><b>Storypath Project</b></p> <p>Divide students into groups which can then choose from the following list of suggested activities or generate one of their own:</p> <ul style="list-style-type: none"><li>- <u>Art Project</u>: Draw, paint, or build Oskar's inventions.</li><li>- <u>Drama Project</u>: Stage the scene from Hamlet that Oskar stars in.</li><li>- <u>Tambourine Concert</u>: Create or cover a song using only tambourines.</li><li>- <u>Flip Book</u>: Create a flip book, like the one at the end of the novel, which expresses your feelings about this story.</li><li>- <u>Morse Code Bracelet</u>: Make Morse Code bracelets with message you would like to share with the class.</li><li>- <u>Stuff that Happened to Me Book</u>: Create a book with photos, words, or found material like the one Oskar creates.</li></ul> <p><b>Reading</b></p> <p>Students read section 3 of the novel at home or during any class time that their group decides is available</p>
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<b>Resources</b>	<p><b>Supplies</b></p> <table><tbody><tr><td>- Art supplies</td><td>- Glue</td></tr><tr><td>- Props</td><td>- Construction paper</td></tr><tr><td>- Tambourines</td><td>- Bracelet thread</td></tr><tr><td>- Morse Code Chart</td><td>- Disposable cameras</td></tr></tbody></table> <p><b>Models</b></p> <ul style="list-style-type: none"><li>- Example of a drawing of a birdseed shirt (Appendix)</li><li>- <a href="#"><u>Example of a Tambourine Solo</u></a></li><li>- <a href="#"><u>Examples of ways to present flip books with video</u></a></li></ul>	- Art supplies	- Glue	- Props	- Construction paper	- Tambourines	- Bracelet thread	- Morse Code Chart	- Disposable cameras
- Art supplies	- Glue								
- Props	- Construction paper								
- Tambourines	- Bracelet thread								
- Morse Code Chart	- Disposable cameras								

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Assessment  
Strategies/Criteria

**Teacher Questions**

For this stage of the Storypath project, the most important quality of the students work will be effective time management. Questions that should be asked of each group and that should be encouraged among the groups themselves are:

- Have the tasks been divided up fairly?
  - Is the scope of the project achievable by the end of the week?
  - Have the tasks been divided up by class to make them more manageable?
  - What is the final product that should be shown to the class?
  - How much time will the final performance take?
  - Have you scheduled enough time to finish the actual reading of the novel?
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# 1.19

## Storypath Performance & Student Feedback

<b>Objectives</b>	<p>Students will be expected to interact with sensitivity and respect, considering the situation, audience, and purpose. (NB 31)</p> <p>Students will be expected to select, read, and view with understanding a range of literature, information, media, and visual texts. (NB 32)</p> <p>Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies. (NB 32)</p>
<b>Methods / Strategies</b>	<p><b>Storypath Performance</b></p> <p>Students will present their creative projects to their peers. Active listening should be encouraged. How the project reflects the students' own personal reactions to the novel should be explained.</p> <p><b>Student Feedback</b></p> <p>Students should share with presenters how their presentation enriched their understanding of the novel. All feedback should be framed in terms of respect and/or constructive criticism.</p>
<b>Resources</b>	<p><b>Performance Materials</b></p> <ul style="list-style-type: none"><li>- Computer</li><li>- Internet Connection</li><li>- Projector</li><li>- CD player</li><li>- Tambourines</li><li>- Performance space</li></ul> <p><b>Feedback Materials</b></p> <ul style="list-style-type: none"><li>- Blank sheets of paper for students to write comments for their peers.</li></ul>
<b>Assessment Strategies/Criteria</b>	<p><b>Teacher Evaluation:</b></p> <p>Students should be told beforehand that they will be evaluated on the quality of their <u>participation</u> and <u>engagement</u> with the project, not on their artistic abilities. Questions (given out in advance) that should be considered when evaluating student performance are:</p> <ul style="list-style-type: none"><li>- What rationale was given for the project?</li><li>- How did it connect to the novel and to the students personally?</li><li>- Was the performance completed within the time limit?</li><li>- Was the medium the group chose fully exploited?</li><li>- Did all group members have a role in the performance?</li></ul>

# 1.20

## Plot Summary Chart, Chronology Exercise, and Mapping Activity

<b>Objectives</b>	<p>Students will be expected to speak and listen to explore, extend, clarify, and reflect on their thoughts, ideas, feelings, and experiences.</p> <p>Students will be expected to interpret, select, and combine information, using a variety of strategies, resources, and technologies.</p> <p>Students will be expected to communicate information and ideas effectively and clearly and to respond personally and critically.</p>
<b>Methods / Strategies</b>	<p><b>Plot Summary</b> Teacher facilitates class discussion about the 1<sup>st</sup> section of the novel. Class creates 10 point outline of the plot to date, selecting only the most relevant points. Along with the outline will appear a list of the characters introduced in the section (names and roles only.) The completed outline is recorded on chart paper and placed on a section of classroom wall dedicated to the novel (Plot Summary Wall.)</p> <p><b>Google Map</b> Students add plot information to their Google map, tracking the character's journey through the five boroughs of New York.</p> <p><b>Plot Chronology Exercise</b> The class is divided into groups of 5. The groups use the information from the completed Plot Summary Wall to rearrange the novel's plot into chronological order. Each group passes in the completed exercise to the teacher at the end of the class.</p>
<b>Resources</b>	<p><b>Plot Summary</b> Teacher's summary notes for novel section. List of questions intended to facilitate class discussion and summarizing. Chart paper and wall space</p> <p><b>Mapping Activity</b> Google Earth and Internet access (Google Maps)</p>
<b>Assessment Strategies/Criteria</b>	<p><b>Class Discussions</b> The teacher should make careful note of participation and contribution of students during discussion. The teacher should moderate the more enthusiastic contributors and facilitate the contribution of more reluctant students in order to obtain input from all students.</p>

**Discussion rubric:** Students are informed that their participation during the plot summary conversations will be assessed with the Discussion Rubric. They will be given the rubric in advance, and told that they will be asked to do a self-evaluation based on their contributions to the discussion.

The Teacher will also make notes about student participation to form the basis of later evaluation.

**Teacher must record the Plot Summary in electronic document.**

**Completed Plot Summary, containing forty points for the entire novel, is given to each student.**

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## APPENDIX

## Mapping Activity

To begin this activity, the teacher will give a brief overview of New York City, specifically on the subdivision of the city into the five boroughs (also, what a borough is, etc.)



Throughout the unit, students will be mapping Oskar's journey through the five boroughs. This mapping will be done by using Google Maps and/or Google Earth. If time allows, the teacher should give a brief overview of each, pointing out the strengths, weaknesses, and features of each, as well as the compatibility between the two.

### WEEK 1

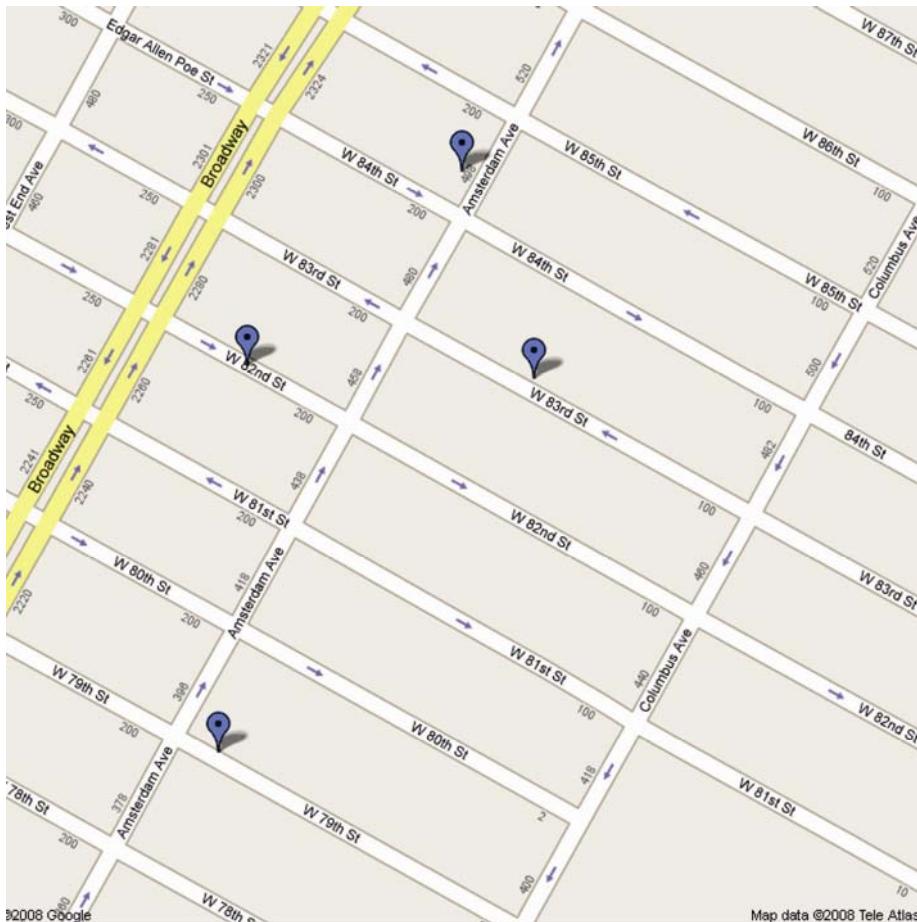
After being introduced to the activity, students will be placed in pairs to plot in Google Maps points of interest in the first section of the book read in Week 1. These points of interest include (but are not limited to):

Oscars' Apartment

Frazer and Sons (Locksmith)

Drugstore

Art Supply Store

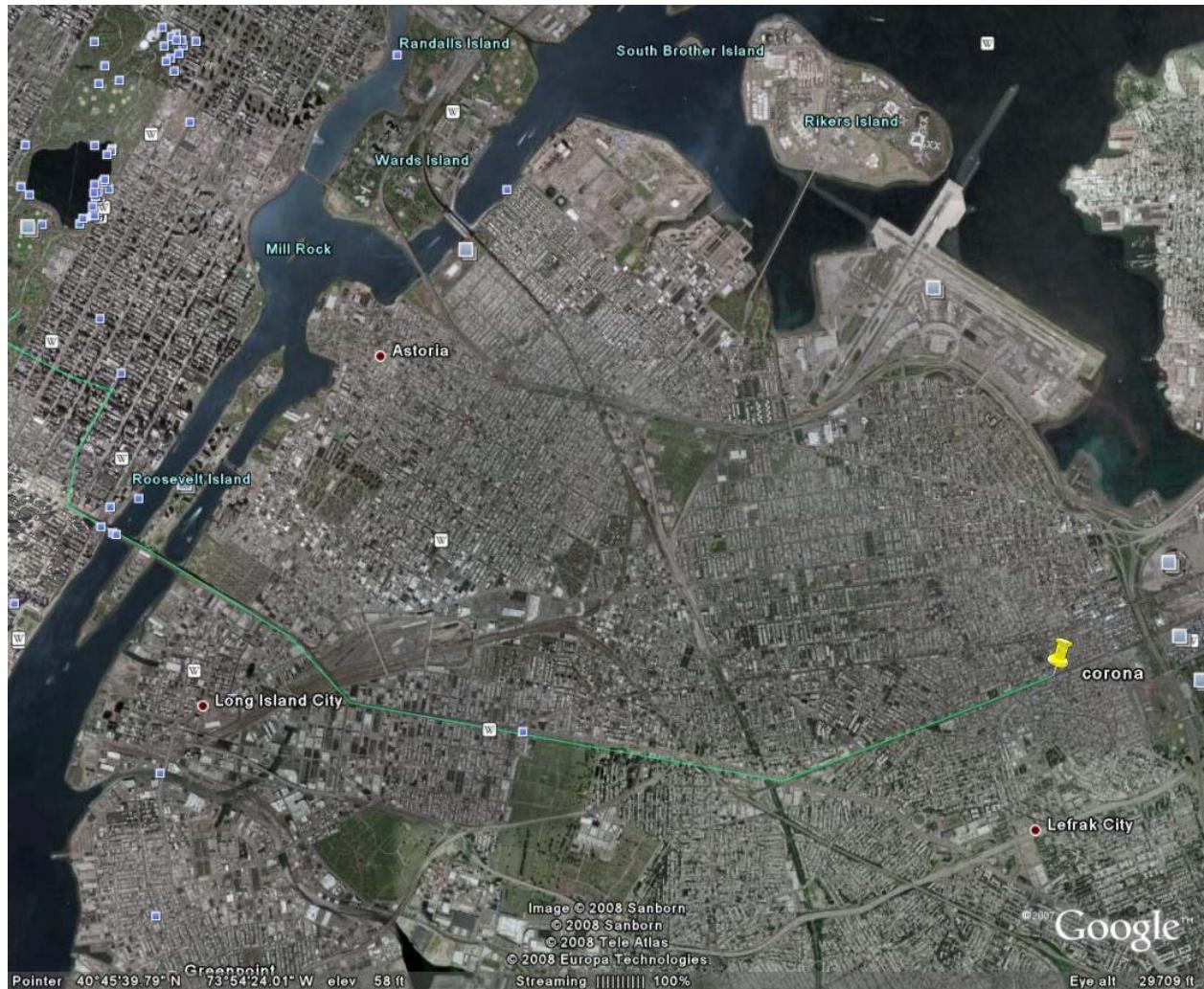


When students find all of the points and placemark them, they will go back to each and explore the "Street View" option at each placemark.

- Based on what you see (buildings, shops, cars, etc.) what kind of neighborhood do you think Oskar lives in?

## WEEK 2

Using descriptions in the novel, students will plot Oskar's journey.



At each point that Oskar mentions, students should stop and explore the area using "Street View".  
"What do you notice about the area?" "What do you think Oscar was thinking when he was walking through the area?" "What would it sound like?" "How could this neighborhood/area be compared to Oskar's?" "Do you really think that Oscar could have walked this far?"

Lesson 1.4      Anticipation Guide

Name:

Title:

Directions: On the continuum of each of the numbers, place an "x" that indicates where you stand in regard to the statement that follows. Be prepared to defend and support your opinions with specific examples. After we have read the text, you will compare your opinions on those statements with the author's implied and/or stated messages.

Strongly Agree

Strongly Disagree

| \_\_\_\_\_ | 1. It is plausible that a nine year old thinks about the meaning of life.

| \_\_\_\_\_ | 2. It is plausible that a nine year old thinks about and forms opinions on the existence of God and life after death.

| \_\_\_\_\_ | 3. A person has to confront death in order to understand life's meaning.

| \_\_\_\_\_ | 4. It is natural for people to want to construct meaning out of chaos.

| \_\_\_\_\_ | 5. There is always a "way out", a means of escape.

| \_\_\_\_\_ | 6. Sharing a common language makes communication easy.

| \_\_\_\_\_ | 7. People are fragile.

| \_\_\_\_\_ | 8. At the age of nine, we are primarily influenced by our parents.

| \_\_\_\_\_ | 9. Ultimately, everything in life has meaning.

Lesson 1.6      Quest Worksheet

Activity

In class, we examined Star Wars as an example of the quest motif in film and literature. Using other examples we covered in class or examples of your own, reflect on other quests in literature, film, music, art, etc. and give examples of each part of the quest in the table below.

Example				
Separation / Call To Adventure What is it that launches the hero on his or her journey?				
Helpers The friends and helpers that help or educate the hero on his or her journey				
Tests / Trials The trials, tribulations, and tests that the hero must get through to continue his or her journey				
The Return The point at which the hero returns from the journey or quest				
Freedom to Live What the hero brings back from the journey to share with others in his or her world				



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“What about skyscrapers made with **moving parts**, so they could rearrange themselves when they had to, and even **open holes** in their middles for planes to fly through?”

**"So what about skyscrapers for dead people that were built down?  
They could be underneath the skyscrapers for living people that are built up.**



**You could bury people one hundred floors down,  
and a whole dead world would be underneath the living one."**