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| Description |
| <p> This is a multi-media project that connects writing and visual art, and pairs at-home student work with in-class collaboration and presentation. <p> |
| Preface |
| <p> Since each member of the Bundren family in *As I Lay Dying* has a different view of what it means to be a “family,” we will build a genealogy that changes with the characters as the story unfolds. The following three exercises build on one another, but you can stop at any point. <p>  <p> After an in-class discussion of Faulkner’s character genealogies, each student will create a one-slide visual representation of the Bundren family as it appears to one character at one point in time in the narrative. The student will write a short “tombstone” or wall description (as you might see in a museum) to accompany the slide, explaining their aesthetic and analytic choices, and including textual support. After the instructor collates the slides into a single PowerPoint, students will take turns presenting their image to the class, after which the class can compare their approaches and the many Bundren conceptions of "family." <p> |

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| **Activity #1: Explore Faulkner’s Family Genealogies on DY (In-Class Preparation)** | |
| ~~1) Explore Faulkner’s Family Genealogies: In-class Preparation~~ | |
| <p>Visit the genealogy section of the DY site. It offers us a great way of seeing how Faulkner changes his fictional families as he continues writing. Look at, for example, how the Compson family genealogy changes depending on which texts you select: *The Sound and the Fury* focuses on a nuclear family, but the “Appendix” sets that nuclear family in a much longer genealogical line. There is no Bundren genealogy on DY, since that family appears in only one Faulkner text. But what we know of the Bundren genealogy changes over the course of *As I Lay Dying*, as we shift character perspectives and learn more family secrets. Considering how the DY editors have tracked Faulkner’s families across texts and time, the class is ready to make their own evolving Bundren genealogy. <p>    <p> **Questions for in-class discussion:**  <li> What tools are appropriate for *this* novel?</li>  <li> How does his story make us newly aware of genealogies as constructed documents?</li>  <li> Does he uphold the methods and values inherent in such scholarly charts?</li>  <p> | [**http://faulkner.iath.virginia.edu/family/**](http://faulkner.iath.virginia.edu/family/) |

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| **Activity #2: Respond with Your Own Contribution to the Bundren Genealogy (Out-of-Class Exercise)** | |
| ~~2) Respond with Your Own Bundren Genealogy Contribution: Out-of-Class Exercise~~ | |
| <p>Each student will create a one-slide visual representation of the Bundren family as it appears to one character at one point in time in the narrative. The student will also write a short “tombstone” or wall description (as you might see in a museum) to accompany the slide, explaning their aesthetic choices, and including textual support and analysis.<p>  <p>**Questions to Consider:**  </li>What does The Bundren Family genealogy depicted here tell us about the point of view from which the family tree is constructed? What plot events does it assume? What are the values reflected in this genealogy, and are they shared by Faulkner’s characters?</li>  </li>How do we depict marital and extra-marital relationships? </li>  </li>Does the usual emphasis on progeny and patriarchy capture a given character’s way of building meaning in his or her life? </li>  </li>Is birth order the right way of signaling a child’s relationship with parents and siblings? </li>  </li>Can an individual flee the family tree? </li>  </li>Are all characters clear on the distinction between people and property? Are there ways of indicating relationship that don’t slide into proprietary claims? (“This is my child” is grammatically indistinguishable from “This is my chocolate.”) </li>  </li>Where does Addie go when she dies? Does she remain visible in your representation of the family? </li>  </li>Are you linking people to people? people to animals? people to land? Are you highlighting social, moral, aesthetic, or political relationships, or something else entirely? </li> <p> |  |

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| **Activity #3: Combine and Compare Student Contributions (In-Class Presentation and Discussion)** | |
| ~~Final Product~~ | |
| <p>The instructor will compile the students’ individual slides into a single PowerPoint presentation, following the event order of the novel, and hang the tombstones around the classroom. Each student will then have an opportunity to present their slide and tombstone to the class, after which students will discuss how different characters or different points in time foreground different priorities in structuring the Bundren characters as “family.” <p> |  |

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| Resources |
| <p>[**http://faulkner.iath.virginia.edu/family/**](http://faulkner.iath.virginia.edu/family/)<p>  <p> “Tombstone” article<p>  <p> “Invoking Family in AILD” List of Quotations<p> |

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Pilot Classroom: Entry-level English major seminar at a liberal arts university.;

Learning Goals: [Analyze text that emphasizes the significance of perspective in narrative texts, Critique implicit assumptions and limitations of reference tools such as genealogical charts, Work collaboratively to foster comparative analysis, Create artifacts that foster analysis across visual and textual media];

Common Core: [ ];

Student Samples: [ ];

Original Lesson Plan: Please link “Piloted Assignment”;

Instructor: Erin Penner;

Contact: erin.penner@asbury.edu;

Created: July 7th 2023;

Notes: The student-presentation component makes this assignment work best in a seminar-sized class, where all have time to present. But it could be made to work in larger classes with a few adjustments to the presentation mode.

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