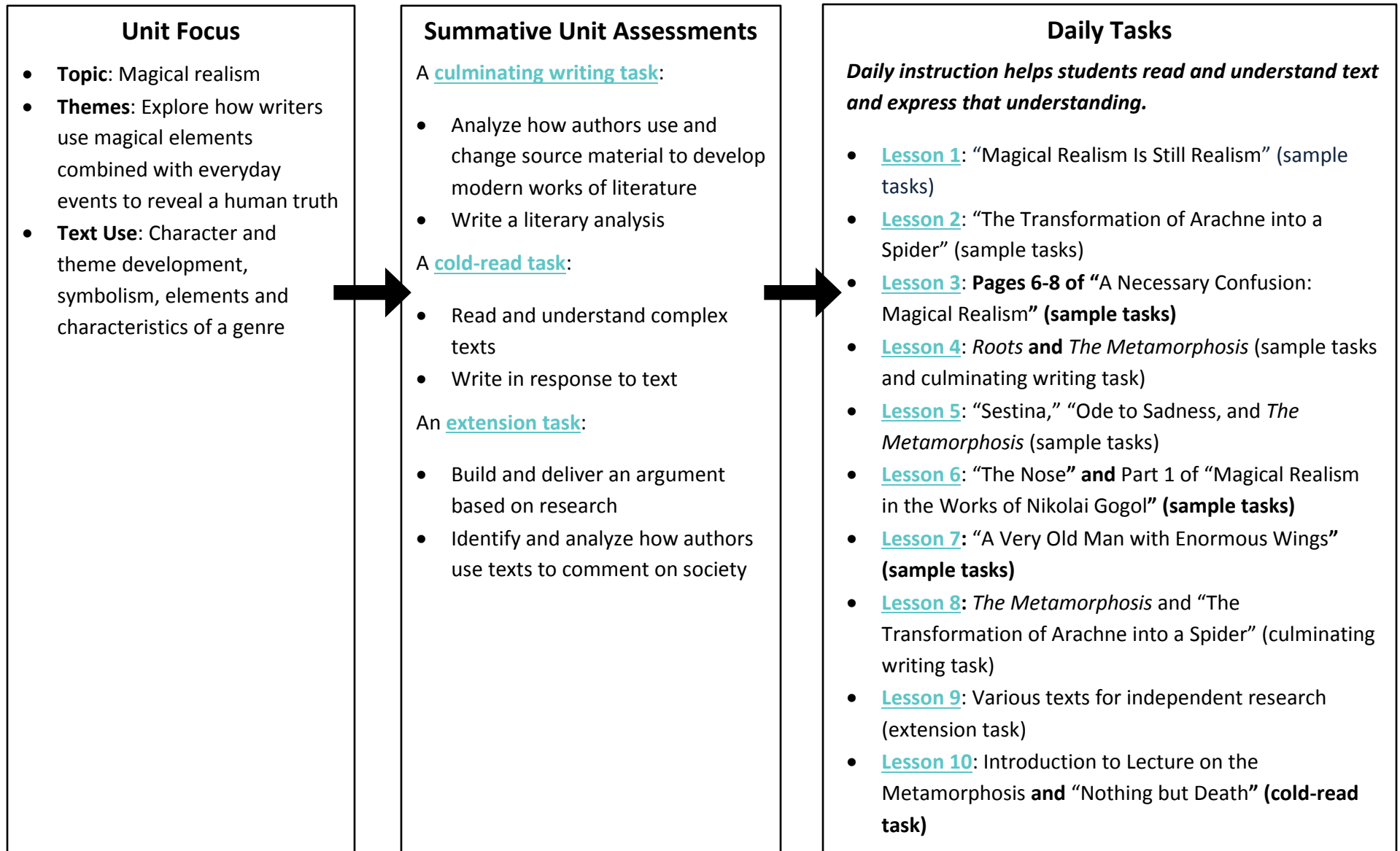# UNIT: *THE METAMORPHOSIS*

ANCHOR TEXT

The Metamorphosis, **Franz Kafka (Audio)**

RELATED TEXTS

Literary Texts (Fiction)

- "**The Transformation of Arachne into a Spider**" from *Metamorphoses*, Ovid
- "**Sestina**," Elizabeth Bishop
- "**Ode to Sadness**," Pablo Neruda
- "**The Nose**," Nikolai Gogol
- "**A Very Old Man with Enormous Wings**," Gabriel Garcia Marquez
- "**Nothing but Death**," Pablo Neruda

Informational Texts (Nonfiction)

- **Pages 6-8 of "A Necessary Confusion: Magical Realism," Bainard Cowan**
- Part 1 of "**Magical Realism in the Works of Nikolai Gogol**," **James D. Hardy and Nicholas Stanton**
- Introduction to **Lecture on the Metamorphosis**, Vladimir Nabokov

Nonprint Texts (Fiction or Nonfiction) (e.g., Media, Video, Film, Music, Art, Graphics)

- "**Magical Realism Is Still Realism**" from *Big Think*, Salman Rushdie (Video and transcript)
- *Roots*, Frida Kahlo

UNIT FOCUS

Through the study of various fictional works and literary criticism, students explore "magical realism." Students learn about the interconnectedness of texts over time and space as they study how authors transform source material. Students come to understand the style and characteristics of magical realism, even though many critics disagree about what exactly qualifies as "magical realism." They also explore how literature can express "real human truth" and be used as a vehicle for social commentary.

Text Use: Character and theme development, symbolism, elements and characteristics of a genre

Reading: RL.9-10.1, RL.9-10.2, RL.9-10.3, RL.9-10.4, RL.9-10.5, RL.9-10.6, RL.9-10.9, RI.9-10.1, RI.9-10.2, RI.9-10.3, RI.9-10.4, RI.9-10.5, RI.9-10.6, RI.9-10.7, RI.9-10.10

Writing: W.9-10.1a-e, W.9-10.2a-f, W.9-10.4, W.9-10.5, W.9-10.7, W.9-10.8, W.9-10.9a-b, W.9-10.10

Speaking and Listening: SL.9-10.1a-d, SL.9-10.2, SL.9-10.3, SL.9-10.4, SL.9-10.5, SL.9-10.6

Language: L.9-10.1a-b, L.9-10.2a-c, L.9-10.3a, L.9-10.4a-d, L.9-10.5a-b, L.9-10.6

CONTENTS

The Metamorphosis Unit Overview

Unit Focus

- **Topic**: Magical realism
- **Themes**: Explore how writers use magical elements combined with everyday events to reveal a human truth
- **Text Use**: Character and theme development, symbolism, elements and characteristics of a genre

Summative Unit Assessments

A **culminating writing task**:

- Analyze how authors use and change source material to develop modern works of literature
- Write a literary analysis

A **cold-read task**:

- Read and understand complex texts
- Write in response to text

An **extension task**:

- Build and deliver an argument based on research
- Identify and analyze how authors use texts to comment on society

Daily Tasks

Daily instruction helps students read and understand text and express that understanding.

- **Lesson 1**: "Magical Realism Is Still Realism" (sample tasks)
- **Lesson 2**: "The Transformation of Arachne into a Spider" (sample tasks)
- **Lesson 3**: **Pages 6-8 of "A Necessary Confusion: Magical Realism" (sample tasks)**
- **Lesson 4**: *Roots* **and** *The Metamorphosis* (sample tasks and culminating writing task)
- **Lesson 5**: "Sestina," "Ode to Sadness, and *The Metamorphosis* (sample tasks)
- **Lesson 6**: "The Nose" **and** Part 1 of "Magical Realism in the Works of Nikolai Gogol" **(sample tasks)**
- **Lesson 7**: "A Very Old Man with Enormous Wings" **(sample tasks)**
- **Lesson 8**: *The Metamorphosis* and "The Transformation of Arachne into a Spider" (culminating writing task)
- **Lesson 9**: Various texts for independent research (extension task)
- **Lesson 10**: Introduction to Lecture on the Metamorphosis **and** "Nothing but Death" **(cold-read task)**

SUMMATIVE UNIT ASSESSMENTS

CULMINATING WRITING TASK[1]

Write an essay that explains how *The Metamorphosis* by Franz Kafka draws on and transforms the myth "[The Transformation of Arachne into a Spider](#)" from Ovid's *Metamorphoses* and, by doing so, meets the criteria for *magical realism*. Be sure to cite strong and thorough textual evidence and use grade-appropriate words and standard English grammar. (**RL.9-10.1**, **RL.9-10.9**, **W.9-10.2a-f**, **W.9-10.9a**, **W.9-10.10**, **L.9-10.2a-c**, **L.9-10.6**)

*Teacher Note: To strengthen their writing, students generate multiple drafts of their essays, responding to feedback from the teacher and peers to produce clear and coherent claims, evidence, and commentary that are appropriate to the task, purpose, and audience (**W.9-10.4, W.9-10.5**). Require students to use parallel structure (**L.9-10.1a**) and include various types of phrases and clauses (**L.9-10.1b**) in their writing. If time allows, students produce their final drafts using technology (typing essays in MLA format or uploading their essays to a class blog). (**W.9-10.6, L.9-10.3a**)*

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
Topic: Magical realism **Themes**: Explore how writers use magical elements combined with everyday events to reveal a human truth **Text Use**: Character and theme development, symbolism, elements and characteristics of a genre	This task assesses: - Analyzing how authors use and change source material to develop modern works of literature - Writing a literary analysis	**Read and understand text:** - Lesson 1 (sample tasks) - Lesson 2 (sample tasks) - Lesson 4 (sample tasks) **Express understanding of text:** - Lesson 6 - Lesson 8 (use this task)

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[1] Culminating Writing Task: Students express their final understanding of the anchor text and demonstrate meeting the expectations of the standards through a written essay.

COLD-READ TASK[2]

Read Introduction to **Lecture on the Metamorphosis** by Vladimir Nabokov and "**Nothing but Death**" by Pablo Neruda independently and the**n answer** questions[3] about the texts, using evidence for all answers. Sample questions:

1. Determine the central idea Nabokov is trying to communicate in *Lecture on the Metamorphosis* and analyze how it develops over the course of the text. Be sure to include details to support your claim. (**RI.9-10.2**, **W.9-10.9b**, **W.9-10.10**)

2. Explain how Neruda uses figurative and connotation words and phrases to personify death by using well-chosen, relevant, and sufficient facts; concrete details; and quotations to support your response. (**RL.9-10.4**, **W.9-10.9a**, **W.9-10.10**)

3. Nabokov asserts, "Beauty plus pity—that is the closest we can get to a definition of art." Using "Nothing but Death" by Pablo Neruda for textual evidence, either refute or support Nabokov's claim. (**RL. 9-10.4**, **RI.9-10.5**, **W.9-10.9a-b**, **W.9-10.10**)

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Magical realism • **Themes**: Explore how writers use magical elements combined with everyday events to reveal a human truth • **Text Use**: Character and theme development, symbolism, elements and characteristics of a genre	This task focuses on: • Reading and understanding complex texts • Writing in response to text	**Read and understand text:** • **Lesson 2** (sample tasks) • **Lesson 3** (sample tasks) **Express understanding of text:** • **Lesson 5** • **Lesson 10** (use this task)

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[2] Cold-Read Assessment: Students read a text or texts independently and answer a series of multiple-choice and constructed-response questions. While the text(s) relate to the unit focus, the text(s) have not been taught during the unit. Additional assessment guidance is available at http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/end-of-year-assessments.

[3] Ensure that students have access to the complete texts as they are testing.

EXTENSION TASK[4]

In this unit you have explored magical realism and learned that literature can both express "real human truth" and be a vehicle for social commentary. Using at least two of the literary texts from this unit and additional information gathered from at least two credible sources located through independent research, analyze the connection between magical realism and a real-world point of view. (**RL.9-10.6**) As you research, generate questions to guide your work (e.g., What aspects of Latin American culture could Gabriel Garcia Marquez's story, "A Very Old Man with Enormous Wings" be commenting on?) (**RI.9-10.8**, **W.9-10.7**, **W.9-10.8**, **SL.9-10.2**)

Teacher Notes:

1. Following research, have each student develop a claim[5] based on their research, e.g., "Magical realism often serves as satire criticizing social conventions" or "While characters such as the Nose in Gogol's "The Nose" often seem magical or surreal, they frequently serve as a statement on the political landscape of a particular country or convention." (**W.9-10.1a**)

2. Have students write and publish an essay that analyzes how magical realism as a genre conveys a larger message about the human experience, incorporating evidence and quotations from multiple texts and avoiding plagiarism. (**W.9-10.1a-e**; **W.9-10.2a-b**; **W.9-10.4**; **W.9-10.5**; **W.9-10.6**; **W.9-10.8**; **W.9-10.9a-b**; **W.9-10.10**; **L.9-10.1a-b**; **L.9-10.2a,c**; **L.9-10.6**)

3. Have students develop a two- to three-minute persuasive speech based on the essay and deliver the speech to the class. Prompt them to include evidence (descriptions, facts, details, examples) and visual displays to clarify claims and findings and emphasize key points. (**SL.9-10.4**, **SL.9-10.5**, **SL.9-10.6**)

4. Finally, during each speech, have students take notes, integrating information and developing an understanding of the presentations. (**SL.9-10.2**) Have them use a **class-generated rubric**[6] to evaluate each speaker's content, presentation style, and point of view, including evaluating the credibility and accuracy of the information and identifying any fallacious reasoning or exaggerated or distorted evidence. (**SL.9-10.3**)

*Teacher Note: The speeches should use grade-appropriate words and phrases and formal style, proper grammar and usage, punctuation, and spelling. (**L.9-10.1a-b**; **L.9-10.2a,c**; **L.9-10.6**)*

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[4] Extension Task: Students connect and extend their knowledge learned through texts in the unit to engage in research or writing. The research extension task extends the concepts studied in the set so students can gain more information about concepts or topics that interest them. The writing extension task either connects several of the texts together or is a narrative task related to the unit focus.

[5] Resources for developing thesis statements: http://owl.english.purdue.edu/owl/resource/545/01/ or http://www.indiana.edu/~wts/pamphlets/thesis_statement.shtml.

[6] Sample: http://bie.org/object/document/9_12_presentation_rubric_ccss_aligned

UNIT FOCUS	UNIT ASSESSMENT	DAILY TASKS
What should students learn from the texts?	**What shows students have learned it?**	**Which tasks help students learn it?**
• **Topic**: Magical realism • **Themes**: Explore how writers use magical elements combined with everyday events to reveal a human truth • **Text Use**: Character and theme development, symbolism, elements and characteristics of a genre	This task focuses on: • Building and delivering an argument based on research • Identifying and analyzing how authors use texts to comment on society	**Read and understand text:** • **Lesson 3** (sample tasks) • **Lesson 7** (sample tasks) **Express understanding of text:** • **Lesson 9** (use this task)

English Language Arts, Grade 10: *The Metamorphosis*   195

INSTRUCTIONAL FRAMEWORK

In English language arts (ELA), students must learn to read, understand, and write and speak about grade-level texts independently. To do this, teachers must select appropriate texts and use those texts so students meet the standards, as demonstrated through ongoing assessments. To support students in developing independence with reading and communicating about complex texts, teachers should incorporate the following interconnected components into their instruction.

Click **here**[7] to locate additional information about this interactive framework.

Whole-Class Instruction
This time is for grade-level instruction. Regardless of a student's reading level, exposure to grade-level texts supports language and comprehension development necessary for continual reading growth. ***This plan presents sample whole-class tasks to represent how standards might be met at this grade level.***

Small-Group Reading
This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level using texts at their reading level;
2. instruction for different learners using grade-level texts to support whole-class instruction;
3. extension for advanced readers using challenging texts.

Small-Group Writing
Most writing instruction is likely to occur during whole-class time. This time is for supporting student needs that cannot be met during whole-class instruction. Teachers might provide:

1. intervention for students below grade level;
2. instruction for different learners to support whole-class instruction and meet grade-level writing standards;
3. extension for advanced writers.

Independent Reading

This time is for increasing the volume and range of reading that cannot be achieved through other instruction but is necessary for student growth. Teachers can:

1. support growing reading ability by allowing students to read books at their reading level;
2. encourage reading enjoyment and build reading stamina and perseverance by allowing students to select their own texts in addition to teacher-selected texts.

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[7] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources**

TEXT SEQUENCE AND SAMPLE WHOLE-CLASS TASKS

TEXT SEQUENCE	TEXT USE
LESSON 1:[8] "**Magical Realism Is Still Realism**" from *Big Think*, Salman Rushdie (Video and transcript)	**TEXT DESCRIPTION:** The video and transcript use a writer's perspective to explore how fiction expresses truth. **TEXT FOCUS:** The video and transcript offer a beginning understanding of magical realism. **MODEL TASKS** **LESSON OVERVIEW:** Students gain an understanding of *magical realism* as a genre by watching and reading the text then writing an objective summary. Students create a graphic organizer to help them analyze the texts throughout the unit and discuss the relationship between magical realism and real human truth in preparation for the extension task. **READ AND UNDERSTAND THE TEXT:** • Ask students to discuss the question with a partner: "Can fiction reveal truth?" Have students join with another pair, summarize each other's responses, and indicate their agreement or disagreement with the response for the small group. Students should evaluate the accuracy of their partner's summary. (**SL.9-10.1c-d**, **SL.9-10.3**, **SL.9-10.4**) • Show the "**Magical Realism Is Still Realism**" video. Then give students a transcript of the video to read independently. • Have students work in pairs to create a written **summary**[9] of the transcript. (**RI.9-10.2**, **W.9-10.10**) Divide the class into two groups, separating partners. Ask each student to share their summary with the group. Students should provide the presenter with feedback on the accuracy of the summary. (**SL.9-10.1a-b**, **SL.9-10.4**). • Have students return to their partner, refine their summary, and discuss how reading Rushdie's opinion has prompted them to revise their original answers to the question "Can fiction reveal truth?," citing evidence from the essay and a story or novel that they have read that conveyed a human truth. (**RL.9-10.2**, **RI.9-10.2**, **SL.9-10.2**) **EXPRESS UNDERSTANDING** • In preparation for the extension task, prompt students to reread "Magical Realism Is Still Realism" independently and determine the connection between real human truth and magical events (**RL.9-10.2**, **SL.9-10.2**) • Conduct a whole-class discussion based on the following question: "What are the similarities between writing a realistic story and a magically realistic story ?" (**SL.9-10.1a,c-d**; **SL.9-10.4**; **SL.9-10.6**) Require students to cite specific textual evidence from both the essay and stories or novels to support their claims. (**RL.9-10.1**, **RI.9-10.1**)

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[8] **Note:** One lesson <u>does not</u> equal one day. Teachers should determine how long to take on a given lesson. This will depend on each unique class.
[9] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE
LESSON 2: "[The Transformation of Arachne into a Spider](#)" from *Metamorphoses*, Ovid	**TEXT DESCRIPTION:** This myth demonstrates the roots of magical realism as well as demonstrates the concept of transformation in a similar manner to the anchor text. **TEXT FOCUS:** The language and structure of this myth are complex. As such, students need to read the text multiple times and demonstrate comprehension prior to conducting an analysis. The selected word choice and images reveal the speaker's point of view and theme. (**RL.9-10.2**, **RL.9-10.4**) **MODEL TASKS** **LESSON OVERVIEW:** Students read the text then have a class discussion. Students start a unit dialectical journal to track their thoughts and interpretations throughout the unit. Finally, students write in response to a prompt to prepare for the culminating writing task. **READ AND UNDERSTAND THE TEXT:** • Read "[The Transformation of Arachne into a Spider](#)" aloud while students follow along. ***Teacher Note:*** *It may be helpful for the students to independently read the summaries of [Pallas Weaves Her Web](#)*[10] ***and** [Arachne Weaves Hers in Reply](#)*[11] as *background.* • Direct students to underline unfamiliar words and names of people and places. Provide them with copies of dictionaries, Edith Hamilton's *Mythology*, or access to the internet to look up necessary information. Have students add explanatory annotations to their texts. (**L.9-10.4a,d**; **L.9-10.6**) • Using pencils, have students identify all of the sentence breaks with vertical slash marks, treating colons and semicolons as periods. (**L.9-10.2a**) Then have students work in small groups to highlight every other sentence so that they can group ideas and events as they read. Direct students to locate the subject(s) and verb(s) in each sentence by marking them with *S* and *V*. Finally, have students identify the various types of phrases and clauses and determine if they are essential or nonessential to their understanding of the sentence. (**L.9-10.1b**) Students should draw very light lines through nonessential phrases and clauses so that they can focus on the critical words, phrases, and clauses in each sentence. (**L.9-10.6**) ***Teacher Note:*** *Students will likely make mistakes as they work, which is why it is critical that they use pencils.* • In small groups using their marked texts, have students reread the text and write an objective summary. (**RL.9-10.2**)

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[10] http://ovid.lib.virginia.edu/trans/Metamorph6.htm#480077259
[11] http://ovid.lib.virginia.edu/trans/Metamorph6.htm#480077259

TEXT SEQUENCE	TEXT USE
	• Have students Think-Pair-Share[12] to consider how the characters of Arachne and Pallas develop over the course of the text as well as interact with each other. What are their motivations and how do those create conflicts between Arachne and Pallas? (**RL.9-10.3**) Ensure students cite evidence of the character development of Arachne and Pallas during the beginning, middle, and end of the story. (**RL.9-10.1**, **SL.9-10.1a**)

• Provide students with a **dialectical journal template**.[13] Following the first reading of the myth, divide students into pairs and have them locate words, phrases, and quotations that develop Pallas and Arachne and demonstrate elements of magical realism. Ask students to record the evidence in their dialectical journal and consider the effect on the meaning of the work as a whole.[14] (**RL.9-10.1**, **RL.9-10.4**, **SL.9-10.1b**, **L.9-10.5a-b**)

• After pairs have recorded their initial observations, have each pair group with another pair to form a group of four. Have them share their observations and discuss their interpretations of the magical elements in the story and the significance of those elements in conveying a human truth. As they discuss, monitor the groups and ask prompting questions to make sure they are noticing the elements and discussing the significance of their use. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.4**, **L.9-10.5a-b**)

• Conduct a discussion as a class. Begin by reviewing the definition and characteristics of *magical realism* and then ask students to identify the elements of magical realism they have noticed in the story. Then have students share key points from their partner and group discussion, citing examples from the story. For each example provided prompt students to discuss their interpretation of the language, imagery, and possible connection to a developing theme or central idea of the story. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.4**, **SL.9-10.1a,c-d**, **L.9-10.5a-b**)

• *Teacher Note*: Once oriented to the repeated use of the elements of magical realism in the texts throughout this unit, students should be able to identify them easily. However, students will need support in the first few works with identifying these elements and their connections to the themes or central ideas of the works. The journals where students explore the elements should initially be completed as a class to provide modeling. Provide students with targeted feedback to improve the quality of their commentary, opportunities to revise commentary when needed, and repeated opportunities to discuss their analysis of how the language patterns in the play reveal meaning in small and large groups. Try to avoid assigning a set number of examples that students must identify, and instead ask students to identify as many as they can find that develop the central ideas of the text. |

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[12] http://www.readingquest.org/strat/tps.html

[13] http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night

[14] For example: Textual Evidence: "The Goddess then a beldame's form put on, With silver hairs her hoary temples shone; Prop'd by a staff, she hobbles in her walk, And tott'ring thus begins her old wives' talk." Possible Student Commentary: Pallas uses magic to disguise herself as an old woman to learn the truth about Arachne. Often, people lie or deceive others in pursuit of truth. Here a goddess manipulates humans in order to get information.

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • In preparation for the culminating writing assessment, prompt students to write a few well-developed paragraphs in response to the following: Although the title of this section of *Metamorphoses* is "The Transformation of Arachne into a Spider," other characters within this story transform as well. Compare and contrast the transformation of Arachne with that of Pallas. Write a paragraph comparing and contrasting the transformation as well as explaining how this transformation reveals a theme common to the myth and the story. Cite strong and thorough textual evidence to support your response. (**RL.9-10.1, RL.9-10.2, RL.9-10.3, W.9-10.1a, W.9-10.10**)
LESSON 3: Pages 6-8 of **A Necessary Confusion: Magical Realism**, **Bainard Cowan**	**TEXT DESCRIPTION:** The text offers further information about magical realism as a literary genre. **TEXT FOCUS:** The article provides students with information to conceptualize "magical realism" as well as insight into how magical realism is based on real human truth. It also sets up the Extension Task, which will require students to examine the connections between real-world issues and magical realism. **MODEL TASKS** **LESSON OVERVIEW:** Students read and analyze the essay, focusing on vocabulary use and how language creates meaning in the text. Based on information in the essay, students continue to refine the criteria for magical realism used in analyzing texts in the unit. **READ AND UNDERSTAND THE TEXT:** • Have students read pages 6-8 of "**A Necessary Confusion: Magical Realism**" with a partner. • While reading, have students identify unfamiliar words and define them using context clues. (**L.9-10.4a**) Ask them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (**L.9-10.4a,b,d; L.9-10.6**) Then, verify the meaning and part of speech of the words using a dictionary. (**L.9-10.4c**) Record the connections, part of speech, and various associations of the word on a **semantic map.** [15] • Prompt students to reread and paraphrase different phrases and terms with unknown words or formal structures. (**L.9-10.6**) o "Ironically, the older, 'responsible' realism may be outflanked by the most advanced scientific knowledge <u>as well as by the 'discredited.'</u>"

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[15] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**

TEXT SEQUENCE	TEXT USE

	o Based on a faith in mechanistic science, this view has by now been effectively dismantled by science itself and brought before the everyday eye by electronic engineering.
	
	o Quantum reality, still so little understood even by scientists themselves, is nonetheless fully formulated and is the indispensable basis of both the World Wide Web of electronic information transfer and analysis and the cracking of the genomic code.
	
	o "Imaginative descriptions of the quantum world by science writers resemble the 'instantaneous' world suggested by much magical realist writing."
	
	o Technology looms as a simulacrum of imagination.
	
	o What looms for the technologized reality of the globalized citizen as a consequence is thus an unprecedented numbness in which everyday discourse remains stubbornly in a ruling mode of mechanistic insistence, reinforced by the persistence of economic bottom-line thinking, while the transformations of reality in which it traffics so familiarly become steadily more fantastic.
	
	• Take a sentence from the text that contains phrases or clauses.[16] Write each phrase or clause and punctuation on a separate sheet of paper. Select each student to hold a part of the sentence in its original order. Ask students to "remove" phrases and determine the main subject, verb, and object of each clause. Discuss the basic meaning of the sentence and how it relates to a central idea of the text.
	
	• Have students and rearrange themselves into different orders. For each new sentence formed, ask the class to discuss:
	
	   o Place the punctuation in the proper place. Should any punctuation or conjunctions be changed or added? (**L.9-10.2a**)
	
	   o What is the meaning of the rearranged sentence? Does it make sense? Does the meaning become clearer or does it change?
	
	   o Examine the structure of the sentence based on the placement of the phrases and clauses. Does the structure reflect an accurate meaning? Does it use parallel structure when appropriate? (**L.9-10.1a**)
	
	   o How does the placement of phrases affect their meaning?
	
	   o How does the placement of phrases or clauses affect the style or effect of the rearranged sentence? (**L.9-**

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[16] For example: "Yet they offer spirited defenses of a movement that they see as alive and growing; they relate its poetics to earlier movements in art and to classic authors; and they aver its insights to be on the whole more revealing than evasive of the real world, a world in which commonsense realism has always been only a narrow part and whose cosmic dimensions, the presence of the past, dare to be envisioned once again."

TEXT SEQUENCE	TEXT USE
	10.1b)
	• Working independently or in pairs as needed, have students reread "A Necessary Confusion: Magical Realism" and determine a central idea. (**RI.9-10.2**) Then, working paragraph by paragraph, ask students to identify the key words and phrases that reveal the central idea of the speech as a whole. (**RI.9-10.4**) Focus students on determining the points that are made, the order in which they are made, and the connections made between them by writing a brief summary of the content of each paragraph in the margins. (**RI.9-10.2**, **RI.9-10.3**) *(Teacher Note: Prompt students using strategic questioning in the first few sentences, then allow students to move toward independence by questioning each other and discussing their developing understanding of the essay.)*
	• Conduct a whole-class discussion in which students use **accountable talk.**[17] Ask students to identify the key words, phrases, or sentences that develop the central idea of the text and defend their choices by explaining how those connect to or develop the central idea. (**RI.9-10.1**, **RI.9-10.2**, **RI.9-10.5**) How does Cowan establish his credibility and use evidence to support his main ideas? (**RI.9-10.6**, **SL.9-10.2**) What are the connections between real human truth and magical realism? (**SL.9-10.1a-d**, **SL.9-10.4**)
	EXPRESS UNDERSTANDING:
	• Have students continue to add to the dialectical journal begun in lesson 2. For this lesson, have students focus on what Cowan adds or subtracts from magical realism in his assessment of the genre. Prompt students to use the language and vocabulary Cowan would use as they write their interpretations and reflections on the elements of magical realism. (**RL.9-10.1**, **RL.9-10.4**, **L.9-10.5a-b**, **L.9-10.6**)
LESSON 4: *Roots*, Frida Kahlo *The Metamorphosis*, **Franz Kafka (Audio)**	**TEXT DESCRIPTION:** *Roots* is a magically real self-portrait of Frida Kahlo. The anchor text details the story of Gregor Samsa, a young man who is one day inexplicably turned into an insect. **TEXT FOCUS:** *Roots* focuses on an introspective look at Kahlo in an autobiographical depiction of magical realism. Gregor Samsa details his metamorphosis on a physical and intellectual level, which offers a critique of family and society. **MODEL TASKS** **LESSON OVERVIEW:** Students analyze *Roots* and explore how a visual depiction of magical realism can also communicate a human truth. Students read and analyze the text and consider how the main character's development and magical transformation develop a human truth.

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[17] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE

	READ AND UNDERSTAND THE TEXT:
	
	• Students analyze *Roots* by Frida Kahlo using the **OPTIC strategy**[18] for visual texts. (**RL.9-10.1**, **RL.9-10.2**)
	
	    o In the unit dialectical journal begun in lesson 2, prompt students to identify elements of the painting that connect magical realism and reality. For each example they locate, students record an interpretation of the image and a connection to a theme or central idea. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.4**, **L.9-10.5a-b**)
	
	• Students read *The Metamorphosis* in pairs and do the following:
	
	    o Objectively summarize each of the three sections of the novel.
	
	    o Identify unfamiliar words and define them in context. (**L.9-10.4a**) Reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (**L.9-10.4a,b,d**; **L.9-10.6**) Verify the meaning and part of speech using a dictionary. (**L.9-10.4c**) Record the connections, part of speech, and various associations on a **semantic map**.[19]
	
	    o Complete a whole-novel **dialectical journal**[20], analyzing the physical and intellectual transformation of Gregor Samsa and interpreting the connections of the magical elements of the story. (**RL.9-10.1**, **RL.9-10.3**) Have students consider the following question: What is the relationship between realism and fantasy in this story? What details make this fantastic story credible? (**RL.9-10.2**, **RL.9-10.4**, **L.9-10.5a-b**)
	
	    o Discuss the character development and elements of magical realism in each section of the novel in a **fishbowl discussion**[21] format, examining the developing themes of the novel as the novel progresses. Have students work in pairs to develop answers to the questions and serve as each other's "wingman" throughout the discussion—the partner in the inner circle discusses, while the partner in the outer circle takes notes, locates evidence, and suggests possible ideas in between each round of discussion. *(**Teacher Note:** Consider recording the fishbowl discussions and creating a highlight video that captures strong analyses. Have students watch the previous discussions and reflect on the strength of their analyses to prepare for successive discussions.)* (**SL.9-10.1a-d**, **SL.9-10.3**, **SL.9-10.4**, **SL.9-10.6**) Possible discussion questions:[22]

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[18] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[19] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[20] http://www.docstoc.com/docs/27759900/Sample-Dialectical-Journal-Night

[21] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

[22] Adapted from http://www2.ferrum.edu/thanlon/folklit/kafkaquest.htm

TEXT SEQUENCE	TEXT USE
	▪ With what tone does Kafka describe the bizarre incidents at the beginning of the story? What effect does that produce? (**RL.9-10.4**) Does the tone shift over the course of the text? How do the language and events of this story establish a tone and what moods result? (**L.9-10.5b**) How do tone and mood contribute to the development of meaning or themes of the text? (**RL.9-10.2**)
	▪ What are Gregor's concerns in section I? To what degree do they differ from what would matter to him if he had not been transformed into an insect? Why does Gregor dismiss the idea of calling for help when he tries to get out of bed? What seems most important to members of his family as he lies in bed? (**RL.9-10.3**)
	▪ Explain Gregor's adaptation to his new body. Compare the satisfactions of his life as an insect with the satisfactions of his life as a traveling salesman. What are Gregor's hopes for the future? Is there anything wrong with those hopes? (**RL.9-10.3**)
	▪ What objects, people, events, or ideas are repeated or emphasized throughout the text (e.g., Gregor's view from his window, the picture on the wall, Gregor's transformation, the removal of his furniture and interaction with Grete, etc.)? What could those symbolize? Do they have connection with earlier mythologies or legends or literature? (**RL.9-10.9**, **L.9-10.5a**)
	▪ How is the narrative approach of this story different from a traditional folktale or myth? (**RL.9-10.9**)
	▪ What role does each character play in Gregor's metamorphosis? How does it affect the family? Select specific words, quotations, and scenes throughout the text that reveal the conflicting motivations of the characters. Explain how these scenes support inferences drawn about the familial relationships and reactions to the metamorphosis. How do these develop a theme of *The Metamorphosis*? (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**)
	▪ Why does Gregor's father behave as he does when Gregor "breaks loose"? Explain the situation that has developed by the end of section II. (**RL.9-10.1**, **RL.9-10.3**, **RL.9-10.4**)
	▪ How does Gregor's condition deteriorate by the end of the story? (**RL.9-10.2**, **RL.9-10.3**)
	▪ What transformations exist in *The Metamorphosis*? Although Gregor's transformation might be the most drastic, other characters undergo changes as well. Explain the various transformations throughout the text and how those reflect a theme of the text. Cite specific evidence of the changes. (**RL.9-10.2**, **RL.9-10.3**)
	▪ What are some themes explored in *The Metamorphosis*? How are those themes developed? (**RL.9-10.2**)

TEXT SEQUENCE	TEXT USE
	• **Note for Small-Group Reading:** Teachers may choose to engage struggling readers with additional readings of the texts before or after reading them as a whole class. This will provide extra time for students to process the information. This can help students to be more prepared to participate in whole-class discussion. For example, with a small group of students, reread the most complex passages from the anchor text while **viewing illustrations**[23] that accompany the passage. This can help students visualize as they are reading the text. *(**Note:** Only provide the images, not the adapted, easier text. Use the images to support students in understanding the more complex text, not to replace the complex text.)* Follow this by having students break down the most complex sentences in the passage to understand how the structure and use of different phrases work together to develop meaning. (**L.9-10.1a,b**) In Book 1 of *The Metamorphosis*, show the image of Gregor in his bed, and then have students analyze specific phrases in the text, drawing comparisons between what the text says and what the drawing depicts.
	EXPRESS UNDERSTANDING:
	• Have students write a timed essay in response to one of the discussion questions. (**W.9-10.1a-e**, **W.9-10.4**, **W.9-10.10**)
	• Following the timed writing, divide students into pairs. Have them swap their essays and review their partner's essay:
	1. Identify and underline the thesis or main claim of the essay.
	2. Next to each body paragraph, write a one-sentence summary. (**RI.9-10.2**) Determine how the ideas of the body paragraph are connected to the main claim of the essay. Next to the thesis statement, write a brief summary describing the organization and connection between various ideas of the essay. (**RI.9-10.3**)
	3. Underneath each summary sentence, list the evidence used in that paragraph (i.e., direct quotation, paraphrased quotation, key details from the text).
	4. Assess the quality of the evidence and how well it supports the thesis and ideas of the paragraph. Place a plus sign next to relevant evidence and logical reasoning and a minus sign next to irrelevant evidence or false reasoning. (**RI.9-10.8**)
	5. Review the sentence structure and offer suggestions for increasing the complexity by adding more phrases and clauses and using parallel structure. (This may require a brief mini-lesson in which the teacher models how this can be done.) (**L.9-10.1a-b**)
	6. Circle strong vocabulary words in the text and note any unnecessary repetitions. (**L.9-10.6**)
	7. Edit the essay for spelling mistakes and use of proper punctuation. (**L.9-10.2a-c**)

[23] **http://www.randomhouse.com/crown/metamorphosis/**

TEXT SEQUENCE	TEXT USE
	8. Return the essays to their owners and have students review the feedback. Allow students to rewrite their essays, revising sentences and strengthening their arguments based on the feedback. **(W.9-10.4**, **W.9-10.5**)
	SAMPLE SUMMATIVE TASK: Culminating Writing Task

LESSON 5:
 	
"**Sestina,**" Elizabeth Bishop
 	
"**Ode to Sadness,**" Pablo Neruda
 	
The Metamorphosis, **Franz Kafka (Audio)**
	TEXT DESCRIPTION: "Sestina" details the afternoon of a young girl and her grandmother interspersed with various magical occurrences, and "Ode to Sadness" personifies sadness.
	
	TEXT FOCUS: The poems contain figurative language and word choice that create a rich, magical look at a family afternoon or sadness. These poems, specifically Neruda's, build upon a connection between myths and magical realism and connect to themes of *The Metamorphosis*.
	
	MODEL TASKS
	
	LESSON OVERVIEW: Students read the poems and analyze them using TP-CASTT strategy. Students continue working on their dialectical journals and then participate in a discussion comparing the themes of various texts in the unit.
	
	READ AND UNDERSTAND THE TEXT:
	
	• Have students read "Sestina" and "Ode to Sadness" in pairs and analyze using TP-CASTT[24] to determine the meaning of key words and phrases, the connection between figurative language and magical realism, and how the language of the poem reveals a theme. (**RL.9-10.1**; **RL.9-10.2**; **RL.9-10.4**; **RL.9-10.9**; **L.9-10.4a,c,d**; **L.9-10.5b**; **L.9-10.6**)
	
	• Have students work in pairs to evaluate both texts based on the following questions:
	
	   o What elements of magical realism and myths are present in the poems? How are these elements developed through the figurative language in the text? (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.4**)
	
	   o How do these poems relate thematically to *The Metamorphosis*? (**RL.9-10.2**) How are the themes similarly developed in each text? (**RL.9-10.3**, **RL.9-10.4**, **RL.9-10.6**, **L.9-10.5a-b**)
	
	• Have students continue to work on the unit dialectical journal begun in lesson 2. Ask them to identify words, phrases, and quotations that connect magical realism and a human truth. For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.4**, **L.9-10.5a-b**)

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[24] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	EXPRESS UNDERSTANDING: • Have each pair briefly explain in writing how the central ideas of each text relate, citing strong and thorough textual evidence to support their response. (**W.9-10.9a**, **W.9-10.10**) • Conduct a class discussion in which pairs share their responses and provide feedback. Have students discuss how Bishop, Neruda, and Kafka built upon aspects of myths to create magical realism. (**SL.9-10.1a,c-d**) Then have students work with their partners again to revise their written response and conclude the response by explaining how the texts use elements of both the myth and magical realism. (**RL.9-10.2**, **RL.9.10.6**)
LESSON 6: "**The Nose,**" Nikolai Gogol Part 1 of "**Magical Realism in the Works of Nikolai Gogol,**" **James D. Hardy and Nicholas Stanton**	**TEXT DESCRIPTION:** "The Nose" tells the story of a man who wakes up one morning to find that his nose is missing from his face, and the informational text offers insight into how and why Nikolai Gogol included magical realism within his works. **TEXT FOCUS:** "The Nose" presents an event typical of magical realism, allowing students to further develop their analytical reading skills in preparation for the cold-read and extension tasks. The article serves to further develop students' understanding of magical realism and its connection to our real world. **MODEL TASKS** **LESSON OVERVIEW:** Students read and annotate the text, focusing on magical realism. They continue to work on the unit dialectical journal. Then they write an objective summary of the article and participate in class discussion. **READ AND UNDERSTAND THE TEXT:** • Have students read "The Nose" independently and write a summary of the story. (**RL.9-10.2**, **W.9-10.10**) • While reading, ask students to identify unfamiliar words and define them in context. (**L.9-10.4a**) Prompt them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (**L.9-10.4a,b,d**; **L.9-10.6**) Have students verify the meaning and part of speech of the words using a dictionary and record the connections, part of speech, and various associations of the word on a **semantic map.**[25] (**L.9-10.4c**) • Direct students to annotate the text for how the events of the text, including the development of Major Kovalyov and his nose, meet the criteria for magical realism. After they have read and summarized the text, have students generate a list of possible themes for the story and connect the themes to specific textual evidence. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**)

English Language Arts, Grade 10: *The Metamorphosis*

TEXT SEQUENCE	TEXT USE
	• In the unit dialectical journal, have students record words, phrases, and quotations that connect magical realism and a human truth. For each example they locate, students record an interpretation of the language and a connection to a theme or central idea. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.4**, **L.9-10.5a-b**)
	• Have students read the essay independently, rereading as needed for scaffolding.
	• Direct students to annotate the text in pairs, focusing on how Hardy and Stanton explain magical realism using Gogol's work and circling words or phrases that explain the elements of the subgenre. (**RI.9-10.2**)
	• Have students work with a partner to divide the text into four sections, where each section introduces a new idea or claim and develops it. Have them reread the text independently and summarize each section. (**RI.9-10.2**, **RI.9-10.10**) Students should then complete the following with their partner:
	o Using a three-column chart, (1) identify the main claim or point made in each section, (2) identify specific phrases, sentences, or paragraphs that develop and refine the claim of each section, and (3) identify the connections made between the claims of each section. (**RI.9-10.1**, **RI.9-10.3**, **RI.9-10.5**)
	EXPRESS UNDERSTANDING:
	• Conduct a class discussion in which students respond to the following with information from both texts:
	o Hardy and Stanton assert, "If canonical modern magical realism expects the fantastic to precede [. . .] the real, in Gogol the real gives rise to the fantastic, the unnatural explains the real and [everyday]."
	o How do everyday events in "The Nose" give rise to the fantastic?
	o What role does transformation play in both *The Metamorphosis* and "The Nose"?
	o How do Gogol and Kafka use unnatural events to reveal a human truth? (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.3**, **RL.9-10.6**, **SL.9-10.1a**, **SL.9-10.4**)
LESSON 7: "[A Very Old Man with Enormous Wings](#)," Gabriel Garcia Marquez	**TEXT DESCRIPTION:** This short story relates the tale of an old man with wings inexplicably appearing in a young couple's backyard. **TEXT FOCUS:** Students should have a growing understanding of magical realism. With this text, students can investigate the many levels of magical realism: magical realism as social commentary or satire, revealing a unique human truth. **MODEL TASKS** **LESSON OVERVIEW:** Students read the text and continue to work on the unit dialectical journal. Then they participate in a Socratic seminar.

TEXT SEQUENCE	TEXT USE

	READ THE TEXT AND UNDERSTAND:
	
	• Prior to reading, provide students with a purpose for reading. Say to them, "This is one of the most commonly read examples of magical realism. How does the author insert magical realism into the setting? The plot?"
	
	• Then have students read "**A Very Old Man with Enormous Wings**" independently and write a summary. (**RL.9-10.2**)
	
	• While reading, ask students to identify unfamiliar words and define them in context. (**L.9-10.4a**) Prompt them to reread the sentences, and explain the meaning of the word and how the word is being used in the sentence (i.e., determine the part of speech based on its affix or placement in the sentence). (**L.9-10.4a,b d**; **L.9-10.6**) Lastly, have students verify the meaning and part of speech of the words using a dictionary and record the connections, part of speech, and various associations of the word on a **semantic map.**[26] (**L.9-10.4c**)
	
	• In the unit dialectical journal, ask students to identify words and quotations that connect magical realism and a human truth. In this text, prompt students to pay attention to the religious symbolism and the motivations of and interactions between the old man, Pelayo and Elisenda, and the townspeople. (**RL.9-10.3**, **L.9-10.5a**) For each example, students record an interpretation of the language and a connection to a central idea. (**RL.9-10.1**, **RL.9-10.2**, **RL.9-10.4**, **L.9-10.5b**)
	
	• Have students work in pairs to develop answers to the following questions:
	
	    o Consider the structure of the story and the lack of resolution or explanation for the appearance of the old man. What is the effect of that structure? (**RL.9-10.5**)
	
	    o Consider the motivations of Pelayo and Elisenda and the townspeople. How does their treatment of the old man reflect what they value? (**RL.9-10.3**) What human truth does their treatment reveal? (**RL.9-10.2**)
	
	    o What is the relationship between old age and suffering in this story? What do the magical elements of the story seem to convey about old age and suffering? (**RL.9-10.2**)
	
	EXPRESS UNDERSTANDING
	
	• Conduct a **Socratic seminar**[27] based on one or more of the following questions:
	
	    o Consider the idea of transformation and change as seen throughout the stories we've read in the unit. How do these ideas connect to myths and traditional literature? (**RL.9-10.9**) Why is transformation an effective motif throughout the texts in the unit? How do the transformations reveal a human truth? (**RL.9-10.2**, **L.9-10.5a**)

[26] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class
[27] http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class

TEXT SEQUENCE	TEXT USE
	o What themes are similar across all the texts? What are these authors trying to say about human behavior and how we interact with others? (**RL.9-10.2**, **RL.9-10.3**, **RL.9-10.6**) Provide students 15 minutes to work independently or in pairs to devise answers to the questions and locate specific evidence from the unit texts and their dialectical journals. (**RL.9-10.1**) Form two concentric circles and have the inner circle discuss their answers to the questions for eight minutes using **accountable talk**[28] and providing evidence for their ideas and actively incorporating others into the discussion. (**SL.9-10.1a-b**, **SL.9-10.4**) While the inner circle discusses, ask students in the outer circle to evaluate the point of view, reasoning, and use of evidence of a student in the inner circle. (**SL.9-10.3**) Have students in the outer circle record their thoughts using a platform like **Today'sMeet.**[29] (**W.9-10.6**) After the eight-minute discussion, swap the inner and outer circles and repeat the process. Following the discussion, have the class review the recorded thoughts and reflect on the seminar by indicating how their thoughts were justified or qualified based on the reasoning or evidence of others in the discussion and how they could improve future discussions (i.e., incorporating others into the discussion, asking more questions, making more connections between ideas). (**SL.9-10.1c-d**, **SL.9-10.6**)
LESSON 8: *The Metamorphosis*, **Franz Kafka (Audio)** "**The Transformation of Arachne into a Spider**" from *Metamorphoses*, Ovid	<u>**TEXT DESCRIPTION:**</u> The anchor text details the story of a young man who is one day inexplicably turned into an insect. This myth demonstrates the roots of magical realism and the concept of transformation in a similar manner to the anchor text. <u>**MODEL TASK**</u> **SAMPLE SUMMATIVE TASK: Culminating Writing Task**
LESSON 9 Various texts for independent research	<u>**MODEL TASK**</u> **SAMPLE SUMMATIVE TASK: Extension Task**
LESSON 10 Introduction to **Lecture on the Metamorphosis**, Vladimir Nabokov "**Nothing but Death**," Pablo Neruda	<u>**TEXT DESCRIPTION:**</u> The introduction to "Lecture on the Metamorphosis" further conceptualizes the genre of magical realism, and "Nothing but Death" provides a fantastical description of death. <u>**MODEL TASKS**</u> **SAMPLE SUMMATIVE TASK: Cold-Read Task**

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[28] **http://www.louisianabelieves.com/resources/classroom-support-toolbox/teacher-support-toolbox/lesson-assessment-planning-resources/whole-class**
[29] **https://todaysmeet.com/**