

THE MULTILITERACIES PROJECT LESSON PLAN

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Subject: English **Grade/Class:** Grade 11

Date: October 27th, 2022 **Duration:** 75 minutes

Lesson Topic: Applying Critical Lenses to *The Great Gatsby*

CURRICULUM EXPECTATIONS:

1. Reading for Meaning: read and demonstrate an understanding of a variety of literary, informational, and graphic texts, using a range of strategies to construct meaning
2. Understanding Form and Style: recognize a variety of text forms, text features, and stylistic elements and demonstrate an understanding of how they help communicate meaning
3. Reading With Fluency: use knowledge of words and cueing systems to read fluently
4. Reflecting on Skills and Strategies: reflect on and identify their strengths as readers, areas for improvement, and the strategies they found most helpful before, during, and after reading.

SPECIFIC EXPECTATIONS:

- Critical Literacy 1.8 identify and analyze the perspectives and/or biases evident in texts, including increasingly complex or difficult texts, commenting with growing understanding on any questions they may raise about beliefs, values, identity, and power
- Analyzing Texts 1.6 analyze texts in terms of the information, ideas, issues, or themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements
- Extending Understanding of Texts 1.5 extend understanding of texts, including increasingly complex or difficult texts, by making appropriate and increasingly rich connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them

- Making Inferences 1.4 make and explain inferences of increasing subtlety about texts, including increasingly complex or difficult texts, supporting their explanations with well-chosen stated and implied ideas from the texts
- Demonstrating Understanding of Content 1.3 identify the most important ideas and supporting details in texts, including increasingly complex or difficult texts
- Elements of Style 2.3 identify a variety of elements of style in texts and explain how they help communicate meaning and enhance the effectiveness of the texts
- Developing Vocabulary 3.3 use a variety of strategies, with increasing regularity, to explore and expand vocabulary, focusing on the precision with which words are used in the texts they are reading

LEARNING GOALS:

By the end of the lesson, students will be able to:

- Use the information from the text to form an understanding of the overarching messages/themes present throughout the text (ie. social justice undertones)
- Identify the various textual forms through the novel and decide why the author chose to use these/how they enhance the novel.
- Complete reading the *Great Gatsby* and understand its content.
- Critique their reading abilities and decide what did and did not work for them while reading the novel.

LEARNING/TEACHING RESOURCES:

- *The Great Gatsby* by F. Scott Fitzgerald
- “Multiliteracies: *Hamlet* Re-Interpretation” video
- Blackboard and chalk
- Critical Lens Skit rubric
- Paper and writing instrument (pen or pencil)

LESSON SEQUENCE

A. INTRODUCTORY ACTIVITY (10 minutes)

The class will begin with a discussion regarding our previous lesson about unreliable narrators to ensure students understand the concept. Key questions to start and to guide the discussion are as follows:

1. What makes Nick Carraway an unreliable narrator in *The Great Gatsby*?
2. Think of other forms of media that may have an unreliable narrator and provide an example. How are these examples similar or different to Nick Carraway?
3. Are there any scenes from the text that you view differently knowing that Nick is an unreliable narrator?

This discussion will then lead into how we can interpret texts through different critical lenses, a concept that the students have been reviewing throughout the unit. The final question below can be discussed as a class or can be open-ended used solely to get students thinking about applying lenses to the text which they will be doing in their culminating activity.

1. What are some of the critical lenses that we have discussed throughout this unit and how could you apply them to *The Great Gatsby*?

A. DEVELOPMENTAL STRATEGIES:

ACTIVITY 1: *Hamlet* Re-Interpretation Video (15 Minutes)

While setting up the video to watch in class, brief the students on how this video is an exemplar of the task they will be starting today at the end of class. In this class, the students have read *Hamlet* prior to this unit, so the video draws on their prior knowledge of the play's characters and narratives. If using for another section, consider creating an exemplar based on a different book that you have read as a class.

Watch the video.

Ask the following key questions:

1. How was the video different from Shakespeare's original text? (Students will essentially be summarizing the video)

2. What makes a character like Ophelia a good candidate for analyzing a scene through a feminist lens? (Her lack of a voice/Defined by her relationships with the men around her)
3. How could you apply a different critical lens that we have discussed to another scene in *Hamlet*? (Marxist/Postcolonial)

As a class, select a text that you have read this semester and come up with another example of a reinterpretation of a scene using one of the critical lenses. The teacher can use the chalkboard to track the information. Write the following:

Book: _____ Critical Lens: _____

Scene: _____

After the class has settled on the above information, have them brainstorm and share ways in which they can re-interpret the scene through changing the time period and other aspects. How will these re-interpretations align with their chosen critical lens?

Once this exercise is complete, assess whether or not you should do another example to ensure understanding. If students are grasping the concepts well, move on to Activity 2.

ACTIVITY 2 (50 minutes)

For the rest of the class, the students will be working on their Critical Lens skits.

Go over the rubric as a class to ensure that everyone has a shared understanding of the success criteria.

Students may choose their own groups to work with. Group sizes are flexible but are encouraged to be of around 4-5 students. If a student is resistant towards group work, they may work individually as long as they are still able to meet the success criteria with their chosen scene.

Have the students move around the classroom to get situated with their groups with whom they will be working with for the rest of the period.

Allow for 20 minutes to pass before beginning to rotate through the groups, sitting in on their discussions to formatively assess their progress. While conferencing with each group, the teacher will be helping the students stay on track and in alignment with the success criteria.

A. DIFFERENTIATED INSTRUCTIONAL STRATEGIES

- The word “interpretation” will be used frequently throughout the lesson and in the instructions for the culminating activity/assessment. Writing the definition on the board

or somewhere in the classroom for students to refer to can be of significant aid to ESL/ELL students.

- There is a resource attached to this lesson plan with the full script used in the video exemplar that you may print and give to students who may require visual or auditory accommodations.
- For the Critical Lens skits, students are encouraged to work in groups, but if a student chooses to work individually, they may.
- In terms of presentations, the students may choose to present their skits live in class or recorded as a video. Students with anxiety may present either after class or during the lunch period if they wish. Additionally, be sure to note to the class that not every group member has to be a part of the skit. Students who do not want to act out their skits can still contribute via the written reflection component or the oral debriefing at the end of the skit.

A. CULMINATING ACTIVITY:

● **Activity Instructions**

- In a 5-10 minute presentation, students will include two skits centered around a character of their choice
- Each skit should have a specific focus upon a type of lens and act out these scenes from the point of view of the chosen character
- The students will be able to make any adjustments to the plot as long as it is justifiable through the implementation of lenses, time periods, role reversal, etc.
- Students in the audience will try to guess what character each group's skit is based upon (if the students do not guess correctly this would not impact the presenter's grade)
- Once the skit is complete the students will follow-up with a brief, informal summary of the scene that also explains/justifies the changes that they made, along with the point of view of their chosen character (include the lens)

A. ON-GOING ASSESSMENT/EVALUATION:

- Assessment for Learning: The teacher will sit in on each group as they work, ask them questions about their scripts, and provide formative feedback that they can use to improve their skits before they present them.
- Assessment of Learning: The student's skits will be assessed on a later date.

REFLECTION & SELF-EVALUATION:

Class discussions can sometimes be hit or miss depending on students' moods and other factors affecting participation. In preparation of a quiet day resulting in little participation for either discussion, have the class do two examples of Activity 1 to take up more time. Also, it is important to note that you should give your students a longer opportunity to think through your questions when discussing more complex, difficult concepts. Do not move on too quickly or ask a guiding question just to avoid awkward silence.

FOLLOW-UP ACTIVITIES/IDEAS OR NEXT STEPS:

This is a large task for students to accomplish, so they will be given more time to complete their skits and their write-ups before presenting them in class. This will also be the culminating assessment for the *Great Gatsby* Unit. It is up to the teacher's choice discretion and if they are ahead enough to devote more class time to working on this assignment. If so, feel free to give the students another half period to work on it. If not, you can follow up with the start of a new unit while they finish outside of the class.