In Units 1 through 4, you explored the concept “Perception Is Everything” by learning to apply various critical perspectives to the texts you encountered. Unit 5 expands this understanding by guiding you to apply all of the critical perspectives to a single text. First, you and your class will read and interpret Shaun Tan’s graphic novel *The Arrival*, applying different critical perspectives at various points during your study. At the same time, you will begin engaging in an ongoing process to help you keep track of how Cultural Criticism enhances your understanding of the entire text. You will then build on this foundation as you explore a play or novel with a small group, choosing which critical perspectives to apply and evaluating how each one helped you make meaning. By the end of the unit, you and your small group should be well prepared to demonstrate how multiple critical perspectives enriched your understanding of the play or novel you chose.
GOALS:
- To trace a reading through a critical perspective over the course of an extended text
- To analyze two literary works through multiple critical perspectives
- To analyze and then use text features of a graphic novel
- To create a presentation using a performance-based or visual medium
- To identify parataxis and use it for effect

ACADEMIC VOCABULARY
- culture

Literary Terms
- structure
- protagonist
- motif
- sensory images
- interior monologue
- mood
- flashback
- diegetic sound
- non-diegetic sound

Contents

Activities

5.1 Previewing the Unit ................................................................. 312
5.2 Independent Reading and Discussion ..................................... 313
5.3 Understanding the Genre ........................................................ 316
5.4 Beginning the Graphic Novel ................................................... 318
  *Graphic Novel: The Arrival, Part I, by Shaun Tan
5.5 Framing the Narrative .............................................................. 322
  *Graphic Novel: The Arrival, Part II, by Shaun Tan
5.6 Transitioning to a New Land .................................................... 325
  *Graphic Novel: The Arrival, Part II, by Shaun Tan
5.7 Angles and Perspectives ........................................................ 327
  *Graphic Novel: The Arrival, Part III, by Shaun Tan
5.8 Marginalized Peoples .............................................................. 328
  *Graphic Novel: The Arrival, Part III, by Shaun Tan
5.9 Choosing a Perspective ........................................................... 330
  *Graphic Novel: The Arrival, Part IV, by Shaun Tan
5.10 Adapting for an Audience ....................................................... 331
  *Graphic Novel: The Arrival, Part V, by Shaun Tan
5.11 Comparing Theme ................................................................. 332
  Poetry: “The New Colossus,” by Emma Lazarus
  Poetry: “Refugee in America,” by Langston Hughes
5.12 Designing a Media Communication ........................................ 334
  *Graphic Novel: The Arrival, Part VI, by Shaun Tan
5.13 The Author’s Perspective ........................................................ 336
  Essay: from “Comments on The Arrival,” by Shaun Tan

© 2014 College Board. All rights reserved.
<table>
<thead>
<tr>
<th>Section</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.14</td>
<td>Multiple Perspectives on the Graphic Novel</td>
<td>339</td>
</tr>
<tr>
<td>5.15</td>
<td>Exploring Critical Perspectives</td>
<td>343</td>
</tr>
<tr>
<td>5.16</td>
<td>Assessing Perspectives</td>
<td>345</td>
</tr>
<tr>
<td>5.17</td>
<td>Language and Writer's Craft: Parataxis</td>
<td>346</td>
</tr>
</tbody>
</table>

**Embedded Assessment:** Presenting a Literary Work Through Multiple Critical Perspectives | 347 |

*Texts not included in these materials.*
LEARNING STRATEGIES: Think-Pair-Share, Marking the Text, Graphic Organizer, Close Reading, Summarizing, Paraphrasing

My Notes

ACTIVITY 5.1

Learning Targets
- Preview the big ideas and the vocabulary for the unit.
- Identify and analyze the skills and knowledge needed to complete the Embedded Assessment successfully.

Making Connections
Increasingly, you will collaborate with others to create original media products for a variety of purposes. Your ability to understand your purpose, analyze your audience, and select appropriate production elements form the basis of a successful media communication.

Essential Questions
Based on your current knowledge, write answers to these questions in the My Notes space.
1. How can an examination of text through multiple perspectives affect understanding?

2. How do media production elements shape a message?

Developing Vocabulary
Review the Contents page and use a QHT strategy to analyze and evaluate your knowledge of the Academic Vocabulary and Literary Terms for the unit. Use a “Q” to identify words you have questions about or do not know, an “H” for words you have heard and might be able to identify, and a “T” for words you know well enough to teach to someone else.

Unpacking Embedded Assessment 2
Read the following assignment for the Embedded Assessment and summarize the major elements in your Reader/Writer Notebook.

Your assignment is to work with a group to present a novel or play to an audience of your peers. You will collaboratively prepare an analysis of the literary work through multiple critical perspectives and present it in a performance-based or visual medium of your choice. Your analysis should include a summary of the text in the format of a graphic novel.

Summarize in your own words what you will need to know for this assessment. With your class, create a graphic organizer that represents the skills and knowledge you will need to accomplish this task, and strategize how you will complete the assignment. To help you complete your graphic organizer, be sure to review the criteria in the Scoring Guide.
Learning Targets

• Develop plans and goals to manage self-preparation for the Embedded Assessment.
• Collaborate through small-group discussions of an independent reading.

Literature Circles

Over the course of this unit, you will study a graphic novel as a class while studying another work of your choosing in a Literature Circle. The idea behind Literature Circles is to read a shared text with a small group of classmates. You may be asked to take on a variety of roles throughout the reading experience. The goal will be to apply various critical perspectives to the text you have elected to study as a small group.

As you prepare for the Embedded Assessment, your group will need to identify a novel or play and work with your discussion group to develop a reading and discussion plan.

Organizing the Group: As you get together with your small group, begin your work by identifying the following:

• group members
• title of novel or play
• author
• what you know about this text and the author

Creating a Reading Schedule: Work with your discussion group to create a schedule for reading, making sure that your schedule reflects the timeline provided by your teacher. Your schedule should include

• a deadline for completing the reading
• the date of the halfway point
• dates of other assessment checkpoints

Make sure that group members write down the reading schedule; in order for discussions to be effective, each member of the group must maintain the reading schedule.

INDEPENDENT READING LINK

For independent reading during this unit, you will be participating in a Literature Circle. As you study the first part of this unit, apply what you learn to your independent reading.
Organizing the Reading: Your group should divide the reading into chunks of chapters, acts, or even page numbers, and agree on which pages you will discuss at each meeting. In addition, you should set the following goals:

- Reread the Embedded Assessment and your unpacking of the skills and knowledge required, from Activity 5.1.
- Identify what you and your group should be doing while you are reading and discussing the text, in order to prepare for the Embedded Assessment.
- Apply multiple critical perspectives to the text.

To support productive discussions, work with your group to agree upon norms, or standards of conduct, for your group discussions.

Use a graphic organizer such as the one on the next page to take notes during your group discussions.

Check Your Understanding

Quickwrite: At this point in your study, which literacy theory or perspective do you feel most knowledgeable about? Explain your level of familiarity and share with your group. This discussion will give you an idea of the group members’ level of familiarity with all the critical perspectives.
<table>
<thead>
<tr>
<th>Reading Group Discussion Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Today’s Date:</strong></td>
</tr>
<tr>
<td><strong>Summary of Today’s Reading Assignment</strong></td>
</tr>
<tr>
<td><strong>Our Purposes for Today’s Discussion</strong></td>
</tr>
<tr>
<td><strong>An Interesting Point Made by a Group Member</strong></td>
</tr>
<tr>
<td><strong>Evaluation of Today’s Progress Toward Goals</strong></td>
</tr>
</tbody>
</table>
LEARNING STRATEGIES:
Brainstorming, Graphic Organizer, Think-Pair-Share, Diffusing, Quickwrite

Learning Targets
• Differentiate the features of a graphic novel and a comic book.
• Conduct research to deepen knowledge of a graphic novel.

The Genre of Graphic Novel
1. One of the major texts in this unit is a graphic novel. You will be using a graphic novel to study how to apply the literary theories to a text of literary merit. Use the following KWHL chart to clarify your understanding of the graphic novel as a genre.

<table>
<thead>
<tr>
<th>K</th>
<th>What do I know about graphic novels?</th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>What do I want to know or what questions do I have about graphic novels?</td>
</tr>
<tr>
<td>H</td>
<td>How might I conduct research to address questions I have and learn more about graphic novels?</td>
</tr>
<tr>
<td>L</td>
<td>What am I learning about graphic novels?</td>
</tr>
</tbody>
</table>

© 2014 College Board. All rights reserved.
2. How are comics different from graphic novels? Here are two formal definitions. Consider the basic differences.

- **Comics** are “juxtaposed pictorial and other images in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer.” (Scott McCloud, *Understanding Comics*)

- **A graphic novel** is a “book-length sequential art narrative featuring an anthology-style collection of comic art, a collection of reprinted comic book issues comprising a single story line (or arc), or an original, stand-alone graphic narrative.” (James Bucky Carter, *Building Literacy Connections with Graphic Novels*)

3. **Quickwrite:** After exploring the genre, compose a quickwrite on these questions: What are you looking forward to in the coming unit? What are your concerns?

**Check Your Understanding**

Given your understanding of graphic novels and how they differ from comics, visit your school’s media center in order to conduct research to find two more examples of both comics and graphic novels. Be prepared to respond to the following questions: What is a graphic novel, and how does it differ from a comic book? Who are noteworthy graphic novel authors, and what significant contributions have they made to this genre?
Learning Targets

• Generate a succinct yet complete summary.
• Evaluate how internal and external variables affect interpretation of a work.

Before Reading

1. In this unit, you will be reading Shaun Tan’s graphic novel The Arrival. Read the information about this author.

ABOUT THE AUTHOR

Shaun Tan was born in 1974 in Perth, Australia. He attended the University of Western Australia, graduating in 1995 with honors in English literature and fine arts. He began drawing and illustrating for small-press magazines and has since become known for his illustrated books. He has also worked as a concept artist for the films Horton Hears a Who and WALL-E. He has received numerous awards, including the 2007 World Fantasy Award for Best Artist and the Children’s Book Council of Australia Picture Book of the Year Award for two of his books, The Arrival and The Red Tree. In 2011, Tan won the Academy Award for best animated film for The Lost Thing.

Previewing the Text

2. Previewing a text can help you understand it. To preview this novel, scan the following items and then predict what you think the novel will be about.
• front and back covers
• inside covers
• title and copyright pages

3. After you make your prediction, continue with the following steps.
• Scan the text to determine the structure of the book.
• Analyze and describe the style of the author.

4. Research: Graphic novels are a relatively new evolution of the classic comic book. When did graphic novels first come into vogue? What are some graphic novels that have enjoyed popular success? How does one explain this evolution in popular taste? Have literary critics changed their views regarding the merits of graphic novels? Explain.
During Reading
5. As you begin reading *The Arrival*, use your metacognitive markers (on sticky notes) to indicate anything that provokes a question (?), anything about which you wish to comment or make a connection (*), and anything you find surprising (!). Be prepared to discuss your responses.

After Reading
6. The Embedded Assessment asks you to summarize a book. After reading Part I, practice writing a complete but succinct summary of the plot of Part I.

Applying Cultural Criticism
7. One of the critical perspectives you might apply to *The Arrival* is Cultural Criticism. Reread the definition of this perspective and its assumptions. Now brainstorm a list of elements of culture.

8. What are some elements of culture that you observe in Part I?
9. As your group discusses the questions you generated about Part I of *The Arrival*, use the graphic organizer to record notes. Write interesting ideas shared by members of the group, including yours, and summarize the support provided in the text. Record your own responses, even if you do not share them with the group, as well as any interesting responses from the group.

### Discussion Notes

<table>
<thead>
<tr>
<th>Interesting Ideas</th>
<th>Support</th>
<th>Response</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Applying Reader Response Criticism

10. Another way to examine the text is to consider the Reader Response critical perspective, which you studied in Unit 1. This graphic organizer, which you also saw in Unit 1, can help you organize your thoughts about Part 1 of *The Arrival*.

**Writing Prompt:** Draft a brief response to Part 1 of *The Arrival*, using the Reader Response critical perspective. Be sure to:

- Consider whether the cultural elements in Part 1 are familiar or unfamiliar, based on what you bring to the text.
- Analyze how the reading situation, such as sharing a book and reading in the classroom, influences your understanding of the text.
- Discuss how the graphic novel genre influences your understanding and appreciation of *The Arrival*.

**Check Your Understanding**

What title could you give to Part I of *The Arrival* that would capture the essence of the text? Provide your rationale and appropriate examples from the text to justify your title.

Review your notes about graphic novels; how is Shaun Tan’s *The Arrival* similar to or different from what you expect from a graphic novel?
Learning Targets
- Apply knowledge of framing techniques from film to analyze an author’s or illustrator’s use of media production elements.
- Analyze a text in terms of Historical and Cultural critical perspectives.

Before Reading
1. The author/illustrator of a graphic novel makes deliberate choices about framing (how close or far away the subject of the picture seems to be) and about the size of each panel on a page. Sketch figures (they can be stick figures) to illustrate these framing options.

<table>
<thead>
<tr>
<th>Close-Up</th>
<th>Medium Shot</th>
<th>Long Shot</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

During Reading
2. On separate paper, create a graphic organizer, such as a T-chart, to take notes on the framing choices Tan makes in *The Arrival*, Part II, and the effects of his choices. Add to these notes as your teacher leads a guided reading of the first few pages of *The Arrival*, Part II. Notice the composition, the variety in the number of panels on a page, and the framing used in each panel. Consider these questions as you read the material.
- How does Tan vary the number of panels on the page?
- Why might an author vary the size of the panels?
- How would you describe the people on the ship?
- What might the folded paper bird symbolize? the flock of birds?
- What might the people on the ship be thinking when they see the two giant statues shaking hands in the harbor?
- What do you know about the practices at points of entry for immigrants to the United States?
3. The protagonist makes a bird from paper, which may remind you of a paper bird you saw in Part I. Reread those illustrations with the understanding that the paper bird is a motif that will reappear in the book. What role has it played so far? Try to predict future uses of this image.

As you continue reading Part II, continue to pay attention to framing and effects.
• How many panels are on a page?
• Are the panels close-ups, medium shots, or long shots?
• Which panels seem the most interesting? Why?

4. Reread the pages that show the protagonist's experiences as he enters the new land.
• Consider how his experiences align with your prior knowledge about the processes for entering a new country.
• Examine the protagonist's experiences through Historical Criticism.

After Reading

5. Use the graphic organizer on the next page to examine how Cultural Criticism can help you make meaning from the portion of *The Arrival*, Part II, that you just read. If you notice additional elements of culture, feel free to add them to the list.

6. Discussion Groups: Conduct a close reading to analyze how others label the protagonist; take notes to support your analysis. Generate Levels of Questions in preparation for a group discussion, and select examples to support your responses. Consider the examples of questions below as you generate new ones at each level.

   **Level 1: Literal**
   Example: How does the labeling happen in this series of images?

   **Level 2: Interpretive**
   Example: Based on the series of images showing the process of labeling the protagonist, what can the reader infer about the theme in this section?

   **Level 3: Universal**
   Example: Why does society feel compelled to place labels on people?

Check Your Understanding

**Writing Prompt:** Draft a short essay about the labels applied to the protagonist. Be sure to:
• Identify the label applied.
• Explain the labels and why they are applied.
### Framing the Narrative

<table>
<thead>
<tr>
<th>Title of Text</th>
<th>Author</th>
<th>Genre</th>
<th>Critical Perspective</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Definition in Your Own Words</strong></td>
<td><strong>Common Assumptions</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Location in the Text</th>
<th>Element of Culture</th>
<th>Is this element of culture familiar, alien, or in-between to the protagonist? How does the author capture the response?</th>
<th>What do you think is the significance of this element of culture?</th>
</tr>
</thead>
</table>
Learning Targets

- Apply knowledge of transition techniques to analyze an author’s or illustrator’s use of media production elements.
- Apply the Cultural critical perspective to a text by listening responsively and communicating ideas in a small-group discussion.

Before Reading

1. Writers of graphic novels use specific techniques to create transitions. As you read and consider these descriptions, complete the graphic organizer below.

<table>
<thead>
<tr>
<th>Transition Technique</th>
<th>Example from <em>The Arrival</em></th>
<th>Effect of Transition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moment to moment: a single action shown in a series (such as falling off a ladder)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Action to action: one subject in a series of actions (such as a dog moving from one place to another)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subject to subject: a single scene that has several actions (such as a shot of a person, the sky, a building, etc.)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene to scene: transitions across time or location (such as morning, afternoon, night)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aspect to aspect: transitions from one scene to another (such as showing a kitchen where there are snacks and then the seat in front of a television)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ACTIVITY 5.6 continued

Transitioning to a New Land

During Reading
2. You have identified sensory images in poetry and other genres, but you might not have realized that illustrations can appeal to the senses, too. Read the sequence of seven frames that follow the moment when the protagonist leaves the transportation device, and make a list of the ways Tan’s illustrations appeal to the various senses.

3. Using a Critical Perspective: In Activity 5.5, you started taking notes about the cultural elements in The Arrival, using the Tracing a Critical Perspective graphic organizer. Add to those notes as you read this part of the graphic novel.

4. Examine the sequence of illustrations that show the protagonist finding a place to stay, and summarize how he manages to do it. Include the obstacles he encounters and how he overcomes them. Remember to make your summary complete yet succinct.

After Reading
5. After you finish reading Part II, identify the mood at the end. What details in the text create this mood?

6. Meet with a discussion group to analyze the establishing shots Tan has used so far. Take notes during the discussion, either copying the note-taking graphic organizer used in Activity 5.3 or making one of your own.

Writing Prompt: Use your notes from reading Part II of The Arrival to draft an interior monologue from the protagonist’s point of view, describing what the protagonist sees upon arriving in this new setting. Be sure to:
- Refer to details of the narrative.
- Use sensory details in your monologue.
- Convey a sense of the mood of the setting.

Check Your Understanding
Think about what you have learned about Part II, and then create an original title that clearly represents the events and their meaning. Provide rationale and appropriate examples from the text to justify your title.

Literary Terms
Sensory images are images that appeal to the reader’s senses—sight, hearing, smell, taste, touch.
An interior monologue is the direct presentation, in words, of a character’s thoughts.
Mood is the atmosphere or general feeling in a literary work.

My Notes

© 2014 College Board. All rights reserved.
Angles and Perspectives

Learning Targets
• Analyze a text by using a particular critical perspective.
• Apply knowledge of literary theory in order to compare and evaluate interpretations through different critical perspectives.

Before Reading
1. Review Activity 2.21 so as to be able to identify examples of different angles. Pay particular attention to the effect of each angle.

During Reading
2. The beginning of Part III offers new experiences for the protagonist as he attempts to navigate this new culture. As you read and review the beginning of Part III, add your observations to the notes about Cultural Criticism that you have been taking, using the graphic organizer Tracing a Critical Perspective.
3. The protagonist meets a woman on the boat who shares her story. Locate the beginning of her narrative. What indicates the kind of transition Tan uses to signal the flashback?
4. On separate paper, list the main points of the woman’s narrative, using the details in the illustrations as your basis. Write from the woman’s point of view, using first person (for example, “I was reading my book”).
5. Your understanding of the woman’s narrative may become richer if you read it with another critical perspective. With a partner, reread the woman’s story, applying the critical perspective assigned by your teacher.
6. Quickwrite: Imagine that you can hear the woman telling her story to the man, as if it were voice-over narration in a film, and draft the narration so that others can recognize the critical perspective you have applied.

After Reading
Writing Prompt: Which critical perspective is most useful in analyzing Tan’s story? Be sure to:
• Create a concise thesis identifying which perspective enriches this narrative most for you.
• Support ideas presented with relevant examples from the graphic novel.
• Use varied syntax to engage your reader.

Literary Terms
A flashback is a scene that interrupts the narrative to show events that occurred at an earlier time.
Marginalized Peoples

Learning Targets

• Apply understanding of media production elements to analyze a text via a particular critical perspective.
• Engage in a collaborative discussion of a novel’s theme.

Before Reading

1. Quickwrite: How has reading the text through a variety of critical perspectives affected how you approach this text? Be prepared to share your response with the class.

During Reading

2. In Part III, the protagonist continues to experience the culture of the new land. Keep in mind that you are using Cultural Criticism to analyze the entire graphic novel, but you can also apply other critical theories to different parts of The Arrival. Review the Archetypal critical perspective and its assumptions. Write a summary of this perspective and its assumptions in the space below.

Applying Archetypes

3. Reread the couple’s narrative, applying one of the archetypes to the reading. How does this reading enhance your understanding of the couple’s narrative? Explain.
Analyzing Themes

4. You have read the stories of two people that the protagonist encounters, and you may have noticed themes common to the two narratives. On separate paper, create a graphic organizer to help you compare and contrast these two narratives. Use the common assumptions of Cultural Criticism as a guide.

Check Your Understanding

Now that you have finished reading Part III, create an original title that is appropriate for the content. Provide a rationale and appropriate examples from the text to justify your title.
Learning Targets

- Select and apply a critical perspective to a text.
- Hypothesize how a portion of text could be adapted to film.

Before Reading

In Part IV of The Arrival, the protagonist searches for and finds work.

1. The protagonist in The Arrival, like all other people, has needs that must be met if he is to survive. Brainstorm a list of these needs, and mark your list to show which needs the protagonist has managed to meet and which needs he has yet to meet. You can use the space below.

During Reading

2. On the assembly line, the protagonist meets an elderly man who shares a narrative about going off to war. While you read the man’s narrative, try to visualize his story as a film. What diegetic sounds would appear on the soundtrack? What non-diegetic sounds would you add? Identify where each sound you have described would appear, placing sticky notes at the places in the text you have identified.

3. As you read the elderly man’s narrative, you may have been thinking in terms of one of the critical perspectives: Reader Response, Cultural, Historical, Archetypal, Feminist, or Marxist. Select a critical perspective that makes sense to you, and reread the narrative, applying this perspective. Be prepared to share your understanding with others.

After Reading

4. Now that you have considered how multiple critical perspectives can be applied to this narrative, choose the one that you think is most useful, overall, for analyzing this graphic novel, and draft an explanation on separate paper. Continue to add to your notes on the graphic organizer Tracing a Critical Perspective.

Check Your Understanding

Create an original title for Part IV of The Arrival. Provide a rationale and appropriate examples from the text to justify your title.

Literary Terms

In film, diegetic sound refers to sound that can logically be heard by the characters onscreen. Footsteps, for example, or the sound of a car engine roaring to life would be considered diegetic sound.

Non-diegetic sound, on the other hand, refers to sound that cannot logically be heard by the characters onscreen. Mood music, for example, and voice-overs are non-diegetic sound.
Learning Targets

- Analyze historical reasons why people may have chosen to immigrate.
- Examine how authors/illustrators make stylistic choices to appeal to their audiences.

Before Reading

1. Before you read Part V of *The Arrival*, brainstorm a list of reasons why people immigrate to new and sometimes unfamiliar places. Use the My Notes space.

During Reading

2. Which, if any, of the reasons you brainstormed seem to apply to the protagonist of *The Arrival*?

After Reading

3. After you finish reading Part V, create a title for it. Then consider Tan’s choice to make *The Arrival* a wordless graphic novel. How would your experience of the book be different if it had words? What is the effect of his choice?

4. The protagonist communicates with people he encounters, despite language obstacles. How has Tan shown the protagonist and the people he encounters changing their delivery based on reaction from their audiences?

Check Your Understanding

**Writing Prompt:** You have examined several text features, or media production elements, of graphic novels during this unit: framing and page composition, transition, flow, establishing shots, angles, and now text. How well does Shaun Tan employ these tools to convey meaning and theme? Be sure to:

- Create a precise and knowledgeable thesis.
- Provide relevant examples to support your analysis and complex ideas.
- Use appropriate vocabulary terms to explain the techniques Tan employs and their effect.
Comparing Theme

Learning Targets
• Analyze how two texts from the same period treat a theme or topic.
• Analyze how a contemporary text, *The Arrival*, addresses a theme or topic also addressed by two historical texts.

Before Reading
1. What emotions might an immigrant experience in anticipation of arriving in a new country? How might those emotions change after an immigrant has been in the country for some time?

During Reading
2. Read each poem closely, and use the TP-CASTT strategy to determine the theme of each poem.

About the Author
Emma Lazarus was born in 1849 in New York. One of the first successful Jewish American authors, Lazarus was part of the late nineteenth century New York literary elite and was recognized in her day as an important American poet. Her writings attracted the attention of Ralph Waldo Emerson, whom she called her “pen-pal and mentor” until his death. She is best known for “The New Colossus,” a sonnet written in 1883; its lines appear on a bronze plaque that was placed on the pedestal of the Statue of Liberty in 1903. The sonnet was written and donated to an auction to raise money for the construction of the Statue of Liberty’s pedestal.

Grammar & Usage

Compound Adjectives
“The New Colossus” has several words joined together with hyphens—sea-washed, world-wide, air-bridged, and tempest-tossed. All of these words are compound adjectives. Compound adjectives are usually hyphenated when they come before the noun they modify: sea-washed gates, air-bridged harbor.

Compound adjectives are NOT hyphenated when they are formed with an adverb, ending in –ly: newly painted chair.

Some compound adjectives are always hyphenated, whether or not they precede the noun they modify: matter-of-fact, up-to-date.

Check your dictionary to determine whether a compound adjective is always hyphenated.

Poetry

The New Colossus

by Emma Lazarus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles, From her beacon-hand
Glows world-wide welcome; her mild eyes command
The air-bridged harbor that twice cities frame.
“Keep, ancient lands, your storied pomp” cries she
With silent lips. “Give me your tired, your poor,
Your huddled masses yearning to breathe free,
Send these, the homeless, tempest-tossed to me:
I lift my lamp beside the golden door!”

1 Colossus: reference to the Colossus of Rhodes, one of the seven wonders of the ancient world
ABOUT THE AUTHOR
Langston Hughes (1902–1967) was born in the Midwest but moved to New York to attend Columbia University. He became a prominent figure in the period of American literature known as the Harlem Renaissance. Much of his work—poetry, prose, and plays—evoked life in the Harlem area of New York. In fact, he was known as the “poet laureate of Harlem.” In his work, he focused on the struggles and feelings of ordinary individuals.

Poetry

Refugee in America

by Langston Hughes

There are words like Freedom
Sweet and wonderful to say.
On my heart-strings freedom sings
All day everyday.

5 There are words like Liberty
That almost make you cry.
If you had known what I knew
You would know why.

After Reading

3. Consider the ideas presented by the speaker in each poem. What parallels exist?

4. What theme is common in both works?

5. How do the themes identified in Lazarus’ and Hughes’ poems resonate in Tan’s graphic novel, The Arrival.

6. Socratic Seminar: Come prepared, having read the texts and developed Levels of Questions, to engage in a collegial discussion about topics and themes from Lazarus’ and Hughes’ poems and Part V of The Arrival. Be sure to:
   • Draw on preparation by referring to notes and evidence from the texts.
   • Propel engaging conversations by posing and responding to questions.
   • Clarify, verify, and challenge ideas and conclusions thoughtfully.

Check Your Understanding

Synthesize ideas shared during the Socratic Seminar. To what extent did your ideas change, shift, or thrive based on what you heard in the discussion? What contributed to the adjustment in your preliminary thoughts?
Learning Targets
- Analyze a graphic novel to infer meaning and theme.
- Collaborate with a small group to plan and present a media presentation.

Before Reading
1. **Quickwrite:** What does it mean to “pay it forward”? Have you ever been the recipient of someone paying it forward? Have you ever paid something forward?

During Reading
2. The first page of Part VI of *The Arrival* nearly parallels the first page of Part I. How are they similar? How are they different? What is the effect of Tan’s choice to make these parts nearly parallel?

After Reading
3. After you have finished reading *The Arrival*, consider why Tan might have chosen this title. Choose prewriting strategies, and then draft an analysis of the title on separate paper.

Applying Cultural Criticism
4. The writing and thinking you have done about *The Arrival* should have helped you to gain a deep understanding of this text. Draft a thematic statement expressing the main message(s) of *The Arrival*. Provide relevant examples to support your statement.
5. Review the common assumptions of Cultural Criticism, as well as your notes from the graphic organizer Tracing a Critical Perspective. What are the important issues and ideas in the graphic novel? What issues does a Cultural critical perspective highlight?

Creating a Media Presentation
6. You have identified at least one important theme in *The Arrival*. In preparation for the Embedded Assessment, you will work with a group to design and plan a media communication to convey one of those important themes. What nonprint medium would work best? How would you design such a communication? For example, if you want to convey a theme of *The Arrival* through a short film, your design might take the form of a storyboard. Consider the theme you have identified and how it might be conveys in a media communication.

Check Your Understanding
Describe how media production elements shape a message. Consider how the themes presented might be conveyed in different ways.
LEARNING STRATEGIES:
Brainstorming, Marking the Text, Discussion Groups

Learning Targets
• Actively engage in a small-group discussion.
• Compare personal perceptions of a text to the author’s explanations of how and why he created it.

Before Reading
1. Quickwrite: If you had the opportunity, what questions would you like to ask Shaun Tan? Would you want to know how he gets his ideas, how he creates his illustrations, what else he has written? As you read his comments below, you may find the answers to some of those questions.

During Reading
2. Read the following text, using your metacognitive markers to indicate anything that provokes a question (?), anything about which you wish to comment or make a connection (*), and anything you find surprising (!). Be prepared to discuss your response.

Essay
from “Comments on The Arrival”
by Shaun Tan

1 Much of the difficulty involved combining realistic reference images of people and objects into a wholly imaginary world, as this was always my central concept. In order to best understand what it is like to travel to a new country, I wanted to create a fictional place equally unfamiliar to readers of any age or background (including myself). This of course is where my penchant for ‘strange lands’ took flight, as I had some early notions of a place where birds are merely ‘bird-like’ and trees ‘tree-like’; where people dress strangely, apartment fixtures are confounding and ordinary street activities are very peculiar. This is what I imagine it must be like for many immigrants, a condition ideally examined through illustration, where every detail can be hand-drawn.

2 That said, imaginary worlds should never be ‘pure fantasy’, and without a concrete ring of truth, they can easily cripple the reader’s suspended disbelief, or simply confuse them too much. I’m always interested in striking the right balance between everyday objects, animals and people, and their much more fanciful alternatives. In the case of “The Arrival,” I drew heavily on my own memories of travelling to foreign countries, that feeling of having basic but imprecise notions of things around me, an awareness of environments saturated with hidden meanings: all very strange yet utterly convincing. In my own nameless country, peculiar creatures emerge from pots and bowls, floating lights drift inquisitively along streets, doors and cupboards conceal their contents, and all around are notices that beckon, invite or warn in loud, indecipherable alphabets. These are all equivalents to some moments I’ve experienced as a traveler, where even simple acts of understanding are challenging.
3 One of my main sources for visual reference was New York in the early 1900s, a great hub of mass-migration for Europeans. A lot of my ‘inspirational images’ blu-tacked to the walls of my studio were old photographs of immigrant processing at Ellis Island, visual notes that provided underlying concepts, mood and atmosphere behind many scenes that appear in the book. Other images I collected depicted street scenes in European, Asian and Middle-Eastern cities, old-fashioned vehicles, random plants and animals, shopfront signs and posters, apartment interiors, photos of people working, eating, talking and playing, all of them chosen as much for their ordinariness as their possible strangeness. Elements in my drawings evolved gradually from these fairly simple origins. A colossal sculpture in the middle of a city harbour, the first strange sight that greets arriving migrants, suggests some sisterhood with the Statue of Liberty. A scene of immigrants travelling in a cloud of white balloons was inspired by pictures of migrants boarding trains as well as the night-time spawning of coral polyps, two ideas associated by common underlying themes—dispersal and regeneration.

4 Even the most imaginary phenomena in the book are intended to carry some metaphorical weight, even though they don’t refer to specific things, and may be hard to fully explain. One of the images I had been thinking about for years involved a scene of rotting tenement buildings, over which are ‘swimming’ some kind of huge black serpents. I realised that these could be read a number of ways: literally, as an infestation of monsters, or more figuratively, as some kind of oppressive threat. And even then it is open to the individual reader to decide whether this might be political, economic, personal or something else, depending on what ideas or feelings the picture may inspire.

5 I am rarely interested in symbolic meanings, where one thing ‘stands for’ something else, because this dissolves the power of fiction to be reinterpreted. I’m more attracted to a kind of intuitive resonance or poetry we can enjoy when looking at pictures, and ‘understanding’ what we see without necessarily being able to articulate it. One key character in my story is a creature that looks something like a walking tadpole, as big as a cat and intent on forming an uninvited friendship with the main protagonist. I have my own impressions as to what this is about, again something to do with learning about acceptance and belonging, but I would have a lot of trouble trying to express this fully in words. It seems to make much more sense as a series of silent pencil drawings.

6 I am often searching in each image for things that are odd enough to invite a high degree of personal interpretation, and still maintain a ring of truth. The experience of many immigrants actually draws an interesting parallel with the creative and critical way of looking I try to follow as an artist. There is a similar kind of search for meaning, sense and identity in an environment that can be alternately transparent and opaque, sensible and confounding, but always open to re-assessment. I would hope that beyond its immediate subject, any illustrated narrative might encourage its readers to take a moment to look beyond the ‘ordinariness’ of their own circumstances, and consider it from a slightly different perspective. One of the great powers of storytelling is that it invites us to walk in other people’s shoes for a while, but perhaps even more importantly, it invites us to contemplate our own shoes also. We might do well to think of ourselves as possible strangers in our own strange land. What conclusions we draw from this are unlikely to be easily summarised, all the more reason to think further on the connections between people and places, and what we might mean when we talk about ‘belonging.’

3 One of my main sources for visual reference was New York in the early 1900s, a great hub of mass-migration for Europeans. A lot of my ‘inspirational images’ blu-tacked to the walls of my studio were old photographs of immigrant processing at Ellis Island, visual notes that provided underlying concepts, mood and atmosphere behind many scenes that appear in the book. Other images I collected depicted street scenes in European, Asian and Middle-Eastern cities, old-fashioned vehicles, random plants and animals, shopfront signs and posters, apartment interiors, photos of people working, eating, talking and playing, all of them chosen as much for their ordinariness as their possible strangeness. Elements in my drawings evolved gradually from these fairly simple origins. A colossal sculpture in the middle of a city harbour, the first strange sight that greets arriving migrants, suggests some sisterhood with the Statue of Liberty. A scene of immigrants travelling in a cloud of white balloons was inspired by pictures of migrants boarding trains as well as the night-time spawning of coral polyps, two ideas associated by common underlying themes—dispersal and regeneration.

4 Even the most imaginary phenomena in the book are intended to carry some metaphorical weight, even though they don’t refer to specific things, and may be hard to fully explain. One of the images I had been thinking about for years involved a scene of rotting tenement buildings, over which are ‘swimming’ some kind of huge black serpents. I realised that these could be read a number of ways: literally, as an infestation of monsters, or more figuratively, as some kind of oppressive threat. And even then it is open to the individual reader to decide whether this might be political, economic, personal or something else, depending on what ideas or feelings the picture may inspire.

5 I am rarely interested in symbolic meanings, where one thing ‘stands for’ something else, because this dissolves the power of fiction to be reinterpreted. I’m more attracted to a kind of intuitive resonance or poetry we can enjoy when looking at pictures, and ‘understanding’ what we see without necessarily being able to articulate it. One key character in my story is a creature that looks something like a walking tadpole, as big as a cat and intent on forming an uninvited friendship with the main protagonist. I have my own impressions as to what this is about, again something to do with learning about acceptance and belonging, but I would have a lot of trouble trying to express this fully in words. It seems to make much more sense as a series of silent pencil drawings.

6 I am often searching in each image for things that are odd enough to invite a high degree of personal interpretation, and still maintain a ring of truth. The experience of many immigrants actually draws an interesting parallel with the creative and critical way of looking I try to follow as an artist. There is a similar kind of search for meaning, sense and identity in an environment that can be alternately transparent and opaque, sensible and confounding, but always open to re-assessment. I would hope that beyond its immediate subject, any illustrated narrative might encourage its readers to take a moment to look beyond the ‘ordinariness’ of their own circumstances, and consider it from a slightly different perspective. One of the great powers of storytelling is that it invites us to walk in other people’s shoes for a while, but perhaps even more importantly, it invites us to contemplate our own shoes also. We might do well to think of ourselves as possible strangers in our own strange land. What conclusions we draw from this are unlikely to be easily summarised, all the more reason to think further on the connections between people and places, and what we might mean when we talk about ‘belonging.’

3 One of my main sources for visual reference was New York in the early 1900s, a great hub of mass-migration for Europeans. A lot of my ‘inspirational images’ blu-tacked to the walls of my studio were old photographs of immigrant processing at Ellis Island, visual notes that provided underlying concepts, mood and atmosphere behind many scenes that appear in the book. Other images I collected depicted street scenes in European, Asian and Middle-Eastern cities, old-fashioned vehicles, random plants and animals, shopfront signs and posters, apartment interiors, photos of people working, eating, talking and playing, all of them chosen as much for their ordinariness as their possible strangeness. Elements in my drawings evolved gradually from these fairly simple origins. A colossal sculpture in the middle of a city harbour, the first strange sight that greets arriving migrants, suggests some sisterhood with the Statue of Liberty. A scene of immigrants travelling in a cloud of white balloons was inspired by pictures of migrants boarding trains as well as the night-time spawning of coral polyps, two ideas associated by common underlying themes—dispersal and regeneration.

4 Even the most imaginary phenomena in the book are intended to carry some metaphorical weight, even though they don’t refer to specific things, and may be hard to fully explain. One of the images I had been thinking about for years involved a scene of rotting tenement buildings, over which are ‘swimming’ some kind of huge black serpents. I realised that these could be read a number of ways: literally, as an infestation of monsters, or more figuratively, as some kind of oppressive threat. And even then it is open to the individual reader to decide whether this might be political, economic, personal or something else, depending on what ideas or feelings the picture may inspire.

5 I am rarely interested in symbolic meanings, where one thing ‘stands for’ something else, because this dissolves the power of fiction to be reinterpreted. I’m more attracted to a kind of intuitive resonance or poetry we can enjoy when looking at pictures, and ‘understanding’ what we see without necessarily being able to articulate it. One key character in my story is a creature that looks something like a walking tadpole, as big as a cat and intent on forming an uninvited friendship with the main protagonist. I have my own impressions as to what this is about, again something to do with learning about acceptance and belonging, but I would have a lot of trouble trying to express this fully in words. It seems to make much more sense as a series of silent pencil drawings.

6 I am often searching in each image for things that are odd enough to invite a high degree of personal interpretation, and still maintain a ring of truth. The experience of many immigrants actually draws an interesting parallel with the creative and critical way of looking I try to follow as an artist. There is a similar kind of search for meaning, sense and identity in an environment that can be alternately transparent and opaque, sensible and confounding, but always open to re-assessment. I would hope that beyond its immediate subject, any illustrated narrative might encourage its readers to take a moment to look beyond the ‘ordinariness’ of their own circumstances, and consider it from a slightly different perspective. One of the great powers of storytelling is that it invites us to walk in other people’s shoes for a while, but perhaps even more importantly, it invites us to contemplate our own shoes also. We might do well to think of ourselves as possible strangers in our own strange land. What conclusions we draw from this are unlikely to be easily summarised, all the more reason to think further on the connections between people and places, and what we might mean when we talk about ‘belonging.’
The Author’s Perspective

After Reading
3. With your group, discuss the following questions.
   • What personal experiences did Tan draw on to create The Arrival?
   • What does Tan think about “pure fantasy” versus imaginary worlds?
   • What does Tan think about symbolic meanings—having one thing stand for something else?
   • How does Tan feel about his readers and their perspectives?

Check Your Understanding
Writing Prompt: Write a reflective essay in which you compare your perceptions of The Arrival to Tan’s explanations of how and why he created it. Be sure to:
   • Discuss your perception of the novel prior to having read Tan’s explanation.
   • Discuss specific points of inspiration from which Tan drew in order to create The Arrival.
   • Organize your ideas, analysis, and textual support, and adhere to conventions of standard English to engage your reader.
Multiple Perspectives on the Graphic Novel

Learning Targets
• Evaluate the benefits and potential effects of adopting a particular critical perspective.
• Prepare to draft a response to a prompt in a timed writing situation.

Applying Critical Perspectives
1. You will complete a matching activity using manipulatives to review the critical perspectives and how each one might apply to the graphic novel. Once you receive your card, you will need to find two classmates with cards that have the same critical perspective. Of the three cards, one will have the name of the critical perspective, another will have a brief note about that critical perspective, and the third card will show an idea about the graphic novel that has been filtered through that critical perspective. Once you find your group mates, you will be asked to focus on the critical perspective you have on your cards.

2. In Units 1 through 4, you examined several critical perspectives: Archetypal, Feminist, Marxist, Cultural, Reader Response, and Historical. With your group, complete the graphic organizer on the following page as you use the perspective on your cards to analyze the graphic novel.
Multiple Perspectives on the Graphic Novel

<table>
<thead>
<tr>
<th>Critical Perspective:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paraphrase the definition and common assumptions of this critical perspective.</td>
</tr>
<tr>
<td>How does this perspective provide insight into the graphic novel?</td>
</tr>
<tr>
<td>How does thinking about this perspective affect your understanding of the characters?</td>
</tr>
<tr>
<td>How does thinking about this perspective affect your understanding of the setting?</td>
</tr>
<tr>
<td>Which events best lend themselves to an interpretation from this critical perspective? Explain.</td>
</tr>
</tbody>
</table>
3. Each group will present its findings. As each group presents, use the following graphic organizer to take notes. Be prepared to use your notes in a whole-group discussion on the various perspectives and how an examination of a text through multiple perspectives can affect understanding.

<table>
<thead>
<tr>
<th>Notes on Graphic Novel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Which critical perspective best illuminates the graphic novel for you?</td>
</tr>
<tr>
<td>How does this critical perspective add insight into the graphic novel?</td>
</tr>
<tr>
<td>Textual support for your ideas:</td>
</tr>
</tbody>
</table>
Multiple Perspectives on the Graphic Novel

Check Your Understanding

**Writing Prompt:** Choose one of the critical perspectives, and write a well-organized essay explaining how that critical perspective applies to *The Arrival*. Be sure to:

- Identify the critical perspective and its specific assumptions.
- Apply those assumptions to the graphic novel.
- Develop ideas and support analysis with appropriate examples from the graphic novel.
Exploring Critical Perspectives

Learning Targets

- Analyze the advantages of applying multiple perspectives to a text.
- Apply critical perspectives to independent reading.

Applying Critical Perspectives to Independent Reading

1. In this activity, you will apply your experience in tracing critical perspectives to the novel or play you have chosen to read for the Embedded Assessment. Now that you have read a couple of chapters or scenes (or more), review with your group the critical perspectives and consider how each perspective might apply to your novel or play. You can make notes on each perspective in the chart below or use your Reader/Writer Notebook.

<table>
<thead>
<tr>
<th>Reader Response</th>
<th>Cultural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archetypal</td>
<td>Marxist</td>
</tr>
<tr>
<td>Feminist</td>
<td>Historical</td>
</tr>
</tbody>
</table>
2. With your group, follow these steps to continue the process of applying the critical perspectives.
   • Decide which critical perspectives seem most appropriate for your novel or play.
   • Identify three critical perspectives to trace.
   • Identify which perspective each group member will focus on.
   • Adapt the Tracing a Critical Perspective graphic organizer (Activity 5.5) for use with the perspectives you are applying to your novel or play.

3. With your small group, discuss your observations. Remember that the goal here is not necessarily to cover all of the critical perspectives, but rather to learn to apply relevant lenses appropriately.

Check Your Understanding
Write a short summary of the portion of your independent reading that you have completed so far, being sure to include the main ideas of the text. Then, describe the critical perspectives you have applied to understanding the text, and why.
Assessing Perspectives

Learning Targets

- Listen responsively and participate actively in small-group discussion.
- Determine which critical perspectives might prove most relevant when analyzing a given text.

Writing a Draft Analysis

1. At this point in your reading and discussion, you should take some time to focus on your own thoughts and analysis. First, carefully consider the critical perspective you have been applying. Next, draft an explanation of how the critical perspective you are tracing has enriched your understanding of the text so far.

Sharing and Responding

2. After completing your draft analysis, participate in sharing and responding with your group. Discuss how the other critical perspectives being shared during group discussion meetings have given you new ways to think about the text. You and your group may notice, too, that the relevance of critical perspectives may shift. For example, a particular critical perspective may shed light on the early part of the text but may lose relevance later in the text.

Planning the Next Stage

3. Based on your sharing and responding, your group has several options:
   - Continue reading with these critical perspectives.
   - Add an additional critical perspective that seems to complement those you are already tracing.
   - Replace a critical perspective that may not be working with another that is more relevant.

4. As a group, develop a plan to address these options, and present it to your teacher for consideration. As you continue to meet and discuss the text, keep these options in mind. Adjustments may continue to be beneficial and enrich your understanding of the text.

© 2014 College Board. All rights reserved.
Learning Targets

- Identify parataxis.
- Use parataxis in writing.

Language and Writer’s Craft: Parataxis

Writers make many choices about how to connect thoughts, whether through coordination or subordination. These choices make a difference in both meaning and style. One striking stylistic choice is the use of parataxis: a series of independent clauses. Clauses may be linked without conjunctions between them or with one or more coordinating conjunctions (and, but, or, nor, for, so, or yet).

Perhaps the most famous example of parataxis is a sentence attributed to Julius Caesar:

I came, I saw, I conquered.

In the middle of the second paragraph of “Comments on The Arrival,” Shaun Tan uses parataxis:

In my own nameless country, peculiar creatures emerge from pots and bowls, floating lights drift inquisitively along streets, doors and cupboards conceal their contents, and all around are notices that beckon, invite or warn in loud, indecipherable alphabets.

Notice that Tan’s sentence has four independent clauses, all four equally describing what exists in his “own nameless country.”

The effect of parataxis, typically, is to create a sense of flow or to capture a train of thought. In Tan’s sentence, the parataxis evokes the sense of someone describing a place as he is visualizing it, moment to moment. It is important to use parataxis judiciously: overuse can create writing that lacks logical connections or that is monotonous.

Check Your Understanding

Freewrite one to three paragraphs describing an imaginary place. Try to express what you visualize in a way that invites readers to “see” what you are seeing. Then, revise your description to include parataxis for effect in at least one paragraph.
Presenting a Literary Work Through Multiple Critical Perspectives

Assignment
Your assignment is to work with a group to present a novel or play to an audience of your peers. You will collaboratively prepare an analysis of the literary work through multiple critical perspectives and present it in a performance-based or visual medium of your choice. Your analysis should include a summary of the text in the format of a graphic novel.

Planning and Prewriting: Take time to plan your ideas and structure.
• How can you collaborate to craft an engaging summary that will not only provide necessary background knowledge but may also entice your classmates to read the novel or play?
• How will you determine the critical perspectives that you will use in your presentation?
• How will you determine which visual or performance-based medium you will adopt for your analysis?
• What background knowledge will your audience need to understand your group’s use of critical perspectives to analyze the work?

Drafting: Create a draft that effectively organizes your ideas.
• What elements of graphic novels that you have seen over the unit can you use to help present an engaging summary?
• How can you use your notes from your previous work with the text to help you draft your portion of the work?
• How can you ensure that the group works successfully to maintain its purpose and achieve its goals?

Evaluating and Revising: Create opportunities to review and revise your work.
• What kind of feedback can group members give to support each other’s efforts and help improve the work?
• What changes or additions do you need to make in order to ensure that the work of the different group members becomes one cohesive presentation?
• How can you use the Scoring Guide as a resource to evaluate your draft?

Checking and Editing for Performance: Confirm that all parts of your work are ready for publication.
• How will you check for grammatical correctness and technical accuracy?

Presentation: Take time to rehearse and prepare.
• How can you use practice and rehearsal to prepare your presentation?

Reflection
How did analyzing a text from multiple critical viewpoints help to generate a deeper understanding than a reading from a single perspective?
### Presenting a Literary Work Through Multiple Critical Perspectives

#### SCORING GUIDE

<table>
<thead>
<tr>
<th>Scoring Criteria</th>
<th>Exemplary</th>
<th>Proficient</th>
<th>Emerging</th>
<th>Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ideas</strong></td>
<td>The presentation demonstrates an exceptional understanding of the text • skillfully uses genre conventions to deliver an enticing summary to the audience • presents a performance medium using thought-provoking production elements to convey an adept synthesis of multiple critical perspectives.</td>
<td>The presentation demonstrates a sufficient understanding of the text • logically uses genre conventions to deliver a clear summary to the audience • presents a performance medium using interesting production elements to convey a coherent synthesis of multiple critical perspectives.</td>
<td>The presentation demonstrates an insufficient understanding of the text • uses genre conventions ineffectively to deliver a partial summary to the audience • uses minimal production elements and does not convey a logical synthesis of multiple critical perspectives.</td>
<td>The presentation demonstrates little understanding of the text • uses genre conventions ineffectively and/or delivers no summary to the audience • uses no production elements and does not convey a synthesis of multiple critical perspectives.</td>
</tr>
<tr>
<td><strong>Structure</strong></td>
<td>The presenter summarizes only key plot elements, skillfully using the graphic novel format • cleverly introduces the text • perceptively monitors audience reaction and adjusts delivery if needed.</td>
<td>The presenter summarizes key plot elements, using the graphic novel format • offers a helpful introduction to the text • adequately monitors audience reaction to adjust individual delivery.</td>
<td>The presenter summarizes too few or too many plot elements in a graphic novel format • offers a confusing or minimal introduction to the text • attempts to monitor the audience but adjustments to delivery may be minimal or unsuccessful.</td>
<td>The presenter summarizes too few or too many plot elements and may not use the graphic novel format successfully • offers no introduction to the text • does not monitor the audience to adjust delivery.</td>
</tr>
<tr>
<td><strong>Use of Language</strong></td>
<td>The presentation demonstrates a mature style that advances the group’s ideas • crafts language that is clear and engaging to the audience.</td>
<td>The presentation demonstrates a style that adequately supports the group’s ideas • crafts language that is clear and appropriate for the audience.</td>
<td>The presentation demonstrates a limited style that ineffectively supports the group’s ideas • includes language that is unclear or distracting.</td>
<td>The presentation demonstrates a limited style that ineffectively supports the group’s ideas • includes language that is inappropriate for the topic and/or audience.</td>
</tr>
</tbody>
</table>