

**Framing Narrative Perspectives:  
Looking at Narration in the Works of Virginia Woolf**



**Sarah Heim, Fall 2011**

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**This is a conceptual unit designed for high school seniors taking British Literature. It utilizes the works of British Modernist author Virginia Woolf to teach students how to understand narration within a piece and create meaningful narrative perspectives in their own writing.**

## RATIONALE

Senior year can be a time of immense pressure for a lot of students. They are bombarded with the fill-in-the-blank bubbles of graduation tests, college entrance exams and AP tests. Some are spending their days worrying over lifeless job applications, while others are re-entering the same basic information over and over on their college applications. The high stakes and stress of these responsibilities can really ruin the joy of reading and writing for these students as they brace themselves for the “real world,” which is why I wanted to create a unit that would allow them to rediscover their own voices and perspectives by analyzing those within existing texts. The unit I have created for high school seniors studying British Literature focuses on the importance and mechanics of narrative perspective. Through the readings, activities, and assignments in this unit I will encourage students to find their own voice and experiment with narrative perspective in ways that are creative and enriching. Although they can’t neglect the responsibilities that await them after graduation, they can learn to view literature and writing as an escape rather than a burden.

My inspiration for the unit came from an activity my teacher my senior year of high school made us do. In it, she showed us the painting *The Kiss* by 19<sup>th</sup> century Austrian painter Gustav Klimt before and after reading a poem based on the painting by 20<sup>th</sup> century American poet Lawrence Ferlinghetti, asking us how the poem changed our reading of the poem. Although it doesn’t fall under the category of British literature, I plan to use a similar activity to introduce the unit to the students. The poem does a wonderful job of generating a narrative perspective contrary to what many people first see in the painting, which will encourage students to begin thinking outside of the box in terms of perspective.

Aside from the poem used in the introductory activity, the central focus of the unit will be on Virginia Woolf’s 1925 novel *Mrs. Dalloway*. The text is largely popular and has great literary significance, serving as an exemplary work of British modernism. In addition, its stream-of-consciousness style allows it to move from narrator to narrator smoothly, giving a varying population of narrators for the students

to analyze and draw from. The text is by no means an easy read, but we will be dissecting it over almost all of the six week unit and students will be given ample time to ask questions and voice their concerns about reading the text.

To supplement our reading of *Mrs. Dalloway*, we will be watching the Academy Award-winning film *The Hours*, based on the Pulitzer Prize-winning novel by Michael Cunningham. The film focuses on the relationship three different women have to *Mrs. Dalloway* as a text, offering different perspectives of how the novel is relevant to contemporary American life. The students will be asked to draw connections between the perspectives in the film and those in the novel. It will also serve as a good creative supplement to the very dense text of *Mrs. Dalloway*. Although the film does contain some mature themes and disturbing images and language, it is rated PG-13 and will be approved by the department head. I would argue that the students will gain much more from the profound and creative message of the film than they will lose from hearing the very little foul language and adult content in it.

Throughout the unit, students will be required to complete three main assignments to supplement their learning and exhibit their progress. The first assignment is a mini-research project on different historical aspects of *Mrs. Dalloway* that will be due at the end of the first week. Students will be given time in the library to compose a 2-3 page debriefing on their assigned topic, which will later be shared with the class via the class website. The assignment is meant to give them information to refer to so they can understand the historical context of the novel and how it affects different characters' perspectives. Additionally, the paper will help them learn essential research skills such as evaluating sources, choosing essential information, reporting without plagiarizing, and putting papers into predetermined formats (such as MLA or APA). Although some might argue that these formats and assignments are too rigid, any student even contemplating attending college needs to know them. In addition, evaluating information and condensing it in their own words is an important study skill that will help them on all sorts of standardized tests and evaluations.

Students will also be expected to respond to prompts in their reading journals twice a week. The prompts, which range from personal to analytical to creative, will serve as a basis for class discussions as well as a way to ensure students are keeping up with their reading. The journals will also help students generate ideas for their final multimedia project, which I will describe later. Although this is certainly a lot of writing, students will not be expected to turn in “final draft” type prose; rather, the assignment is meant to get students comfortable writing in different styles by writing frequently and under little pressure.

It seems that the best way to “assess” students and what they have learned is by having them show it in a formative way. For this reason I have created a multimedia project to be handed in at the end of the unit that will require students to re-tell a story they have read in the course from a new perspective. The project will allow students to do so through any medium they choose, so long as it is approved beforehand. Some might criticize the open-endedness of the project as an assessment, but it is my belief that by letting them choose the medium they are relieved of some of the stress of a formal paper or assignment; therefore, their focus is on exhibiting the ideas and concepts they have learned rather than on formal conventions of paper writing.

I can anticipate some objections to the course material and activities; however, I do believe the unit can be defended against any and all of them. I understand that some of the more adult content and themes in the course may be a cause of concern for parents. Between *Mrs. Dalloway* and *The Hours*, serious issues such as suicide, infidelity, homosexuality, and the HIV/AIDS epidemic will be addressed; however, these issues are addressed TASTEFULLY and will be dealt with in the same manner in my classroom. I think it is important for students to be exposed to these issues, which they will quite possibly have to deal with in the real world, in a mature and open environment rather than one that is crude and judgmental. Furthermore, I would like to reaffirm that the emphasis of the unit will be on

narrative perspective. Although these other issues might be relevant in a discussion of character, they will not be central topics of discussion in the class.

I also understand that the assessments focus much more on creative writing and the application of ideas rather than traditional scholastic writing like essays and formal papers. Some may argue that these assignments will do nothing to help students on their graduation tests and SATs, but I would argue otherwise. Research reported by Iver Petersen in demonstrated that “when skills are taught, intelligence as measured by tests improves.”<sup>1</sup> The best way to understand the tactics of an author is to identify their skills and try to practice them yourself. By having students repeatedly create their own narrative perspectives, they will begin to understand narration at work in a text and recognize the effects it creates. Working with narration creatively will contribute to their development of voice in their own writing, which is a definite score-booster on most standardized writing tests.

Furthermore, in regards to the final multimedia project, students tend to do better and become more invested in assignments when they are given more freedom in developing it themselves. Cline and Schwartz argue, “In the classroom, students demonstrate their learning through their products. When they are allowed to select the way in which they wish to present their work, a variety of talents and abilities will surface.”<sup>2</sup> Since I want them to exhibit their full understanding and application of narrative perspective in this closing project, I want the emphasis to be more on the content rather than the medium. By allowing them to choose HOW they exhibit their knowledge, a lot of the stress of a formal, more rigid assignment is relieved and they can focus on demonstrating their understanding of the content.

I would also like to add that the unit assessments and activities DO accomplish many of the state Common Core Standards for reading and writing set for juniors and seniors. In reading *Mrs. Dalloway*

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<sup>1</sup> Petersen, I. (1995, Sept 26). Imperiled school is black recruits' path to west point. *The New York Times*. Retrieved from <http://www.nytimes.com/1995/09/26/nyregion/imperiled-school-is-black-recruits-path-to-west-point.html>

<sup>2</sup> Cline, S., & Schwartz, D. (1999). *Diverse populations of gifted children*. (1st ed., p. 20). Columbus, OH: Merrill, Prentice Hall.

and comparing it with *The Hours*, students will learn to how to analyze the author's choices in terms of character and narration, compare and contrast interpretations of the same story, and study how an author draws from a fictional source as material.<sup>3</sup> Additionally, the assessments for the unit are designed to satisfy many of the standards for writing. The multimedia project and select journal entries will encourage students to explore and develop their own narrative writing, the research project will teach them essential synthesis and analysis skills as well as research norms, and the journal assignment will make them write in response to a literary source routinely and for many different purposes.<sup>4</sup>

Overall, I think the unit will be very beneficial in terms of students developing their own voices as writers as well as understanding the perspectives of others, something that more of us could certainly benefit from learning. No matter what their plans may be after graduation, it is important for these students to be critical of their own perspectives as well as those of others. Likewise, the skills and refinement of their voices as writers that they will develop throughout the unit will serve them well in both the professional and collegiate environment.

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<sup>3</sup> Common Core Standards, Reading Standards for Literature Grades 11-12. Standards 3, 7 and 9.

<sup>4</sup> Common Core Standards. Writing Standards Grades 11-12. Standards 3, 7-10.

## MATERIALS

- Class set of *Mrs. Dalloway* by Virginia Woolf
- DVD of *The Hours*
- Online clips of the following songs:
  - Schubert's "Trout" in A major, piano quintet
  - Mozart's Quartet #16 K.428
- Online copies of the following paintings:
  - The Kiss, Gustav Klimt
  - Afghan Girl, Steve McCurry
  - Stop and Search, Banksy
  - The Floor Scrapers 1875, Gustave Caillebotte
  - A Sunday Afternoon on the Island of Grand Jatte, Georges Seurat
- Class set of handouts of:
  - Reading Journal Guidelines/Rubric
  - Research Project Guidelines/Rubric
  - "The String Quartet" by Virginia Woolf (<http://www.bartleby.com/85/5.html>)
  - Narrative Perspective Quotes (James, Woolf, Updike)
  - "Short Story on a Painting of Gustav Klimt" by Lawrence Ferlinghetti ([http://www.cs.cmu.edu/~donna/personal/poems/the\\_kiss.html](http://www.cs.cmu.edu/~donna/personal/poems/the_kiss.html))
  - MLA Format Sheet
  - Modernism Webquest
  - *The Hours* Seminar
  - Multimedia Project Guidelines/Rubric

## GOALS AND RUBRICS

This unit is designed to help teach 12<sup>th</sup> grade British Literature students about narrative perspective, using Virginia Woolf's *Mrs. Dalloway* as the central text. The first goal is intended to provide students with critical background information for the readings, which will be the basis for the next two goals. The second goal is meant to be a formative assignment that will assist students in developing their ideas for the third goal, which is a more cumulative project.

### GOAL 1: Introductory Research Project

In *Mrs. Dalloway*, the narrative perspectives of many of the characters are influenced by the political and social events of the novel's setting. In order for the students to gain insight into how the context of the novel affects narrative perspective, I plan to have them do a brief research paper on a particular historical event or movement that will enrich their understanding of the characters. At the end of the first week of the unit, the students will share their reports with the class and I will post them on the class website so that everyone can refer to them when reading. Having the students post their papers online holds them accountable as "experts" on their topic and encourages them to be thorough because their classmates are depending on their knowledge.

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To get a sense of the historical context of *Mrs. Dalloway* and how history affects the narrative perspectives of its characters, you will be writing a brief research paper (2-3 pages) summarizing a specific topic of relevance. I will then post your papers on the class website so that you can access them as you read the novel, and we will present them in class at the end of the week. You will rank your top 3 subject choices and I will tell you your assignment tomorrow at the beginning of class. **The paper topics are:**

World War I and "Shell Shock"

British Imperialism in India

Practices of Psychology in the early 1900s

Class Tensions in early 20<sup>th</sup> Century England

Women's Roles and Rights in early 20<sup>th</sup> Century England

Religious Practices of early 20<sup>th</sup> Century England

British Parliament/ Party System post-WWI

### Your papers will follow these guidelines:

- 2-3 pages double-spaced, 12 pt font, Times New Roman, MLA format
- Your papers should not be concerned with making an argument; you should focus on providing a basic knowledge of your topic that will benefit yourself and your peers
- You should use at least 2-3 good, academic sources and provide a works cited page at the end

- Your sources should focus on providing information on your topic up until the novel’s publication in 1925 (for example, if you’re writing about the British party system, information after that point won’t be relevant to your understanding of the novel)

**You will be graded using the following rubric:**

Category	4	3	2	1
Punctuality	The assignment is completed and turned in on time.	The assignment is turned in on time but is not complete (i.e. you do not present your research in class).	The assignment is a day late.	The assignment is more than one school day late.
Sources	The student uses 2-3 SCHOLARLY and RELEVANT sources that are properly cited and provide solid background information on the topic.	The student uses 2-3 sources that are properly cited, but one of the sources is questionable as far as relevance and accuracy.	The student uses 2-3 sources properly cited sources, but two or more are questionable as far as relevance and accuracy.	The student uses less than two sources OR fails to cite his or her sources properly.
Conventions	The paper is written in MLA style and follows all of the conventions outlined above.	The paper is written in MLA style but does not follow some of the conventions outlined above.	The paper is written in MLA style but does not follow any of the conventions mentioned above.	The paper does not use MLA style and fails to follow any of the conventions above.
Information	The student provides a solid background of the assigned topic and demonstrates his or her knowledge in an impartial manner.	The student provides a decent background of the assigned topic in an impartial manner, but could have gone into more depth.	The student provides very little relevant information on the topic, though it is written in an impartial manner.	The student uses the information as a means of argumentation rather than an informational background for the reading.
Presentation	The student gives a clear and eloquent synopsis of what they learned about their topic, demonstrating their new knowledge.	The student demonstrates their knowledge of their topic but has difficulty presenting this knowledge to the class.	The student does not demonstrate a clear knowledge of their topic in their presentation.	The student does not present his or her research to the class.

## GOAL 2: Reading Journal

One of the main goals of the unit is to identify the importance of narrative perspective and how it affects a text. Students will write journal entries twice a week to reflect on their experiences reading the text while considering aspects of narrative perspective. The journals would be informal and checked weekly for completion only. Students would be given prompts that will encourage them to consider different aspects of narrative perspective and its relation to a text; some will be more analytic, others reflective and some creative so that they will become comfortable with different types of writing and recognize the narrative perspectives they develop in their own writing. Additionally, the prompts will get students to think about and record their thoughts on the text throughout their reading of it, which will help enrich classroom discussion and debate that follows each entry. These entries are also meant to help students come up with ideas for their final multimedia project (Goal 2), with their final entry as an explanation of how their project relates to the text they chose to draw from and a reflection on how the journaling process helped them develop an idea.

**These are the prompts students will be expected to respond to:**

### Personal Reflection Prompts

Prompt 1: In our introductory activity, we looked at Gustav Klimt's painting *The Kiss* before and after reading Lawrence Ferlinghetti's poem "Short Story on a Painting of Gustav Klimt." Did the way you view and interpret the painting change after reading the poem? What details does the narrative perspective of the poem make you focus on in the painting?

Prompt 6: Now that you have read a little of the perspectives of most of the central characters in *Mrs. Dalloway*, with whom do you relate the most? What about their thoughts or experiences makes you relate to them the most? Or if you don't relate to any of the characters, what about them makes it difficult for you to relate?

Prompt 9: Do you think Mrs. Dalloway does a good job of offering and establishing different narrative perspectives? Why or why not?

### Analytical Prompts

Prompt 7: How did the film clip of *The Hours* we watched use *Mrs. Dalloway* to create new narrative perspectives? Did you see any similarities in the characters or their narrative perspectives? How did the novel influence the three main characters' perspectives?

Prompt 2: Re-read a scene where two of the central characters are interacting and try to pinpoint where the narrative perspective shifts. What techniques does Woolf use to create this shift? What signals the reader that the narrative perspective has changed? What about the language and style used is different from one character to the next?

Prompt 4: Choose a character in *Mrs. Dalloway* and consider him or her in terms of the historical context of the novel. Analyze how these historical events and movements are seen in the narrative

perspective of your character. What about their experiences or personality is related to or caused by these events?

### **Creative Prompts**

Prompt 3: After reading the scene where Clarissa Dalloway goes to the flower shop (you might want to re-read it), re-write the scene from the perspective of Mrs. Pim, the woman working at the flower shop. Make sure you include her thoughts on the encounter with Clarissa, creating her a unique narrative perspective.

Prompt 5: Look at one of the scenes in a public place (like the park or the bus stop) and insert a new narrative perspective. It can be your own voice or a random character that you have created, but make sure that you include his or her thoughts to make their perspective unique.

Prompt 8: In the style of *The Hours*, write a creative piece that draws from *Mrs. Dalloway* in a different time period. You can re-write the actual story and set it in a different historical context or create a character that is somehow affected or related to the novel. Make sure it's clear in this new narrative perspective how it is influenced by or relates to the text.

### **Final Prompt**

Prompt 10: Write a description of how your final project draws from elements of an existing work. What about your piece offers a new narrative perspective? What did you do to make this perspective clear? How did keeping this journal contribute to your final project? Did any of the activities help you come up with ideas or inspire you?

Throughout this unit, you will be keeping a reading log, making two entries a week. I will be giving you prompts encouraging you to think about narrative perspective as you read—some of these will be more creative than others, but they will all be informal (don't worry about grammar, spelling, etc...).

The entries are meant to help you come up with ideas for your final multimedia project, with your final entry serving as an explanation of and reflection on your project. I also encourage you to use the journal to document your thoughts or questions while reading different texts in the class. It's important that you put some thought into these entries, because they will help you greatly with brainstorming for your final multimedia project.

### **Your entries will follow these guidelines:**

- You will have two entries a week due; the first prompt will be given on Monday and needs to be finished by Wednesday, and the second will be given Wednesday and needs to be finished by Friday. I'll ask you to leave them in the classroom over the weekend so I can check them for completion.
- Entries should be around 300-500 words (about 2-3 paragraphs) long. However, this is just a minimum length. If you're writing and are really inspired, you should feel free to go over the

length requirement. These journals are for you to log your ideas, so if a topic really speaks to you by all means keep writing.

- You can type or handwrite them, just as long as all your papers are in a bound notebook or folder with your name on it. If you do decide to write them by hand, make sure your handwriting is neat and legible.
- The entries are meant to be first-draft writing; don't worry about revising them or making them perfect. I'm much more concerned with the quality of your ideas (i.e. originality, creativity, clarity) than the quality of your writing (i.e. grammar or spelling).

**You will be graded using this rubric:**

Category	4	3	2	1
Punctuality	The weekly prompts are completed by Wednesday/Friday of each week.	The weekly prompts are completed by Friday of each week.	The weekly prompts are completed by the following Monday.	The weekly prompts are more than one class day late.
Neatness/Organization	Journal entries are organized by date and any handwriting is clear and legible. No pages are ripped or crumpled.	Journal entries are in a mixed up order (not organized by date) but are still legible and neat.	Journal entries are in a mixed up order (not organized by date) and are difficult to read because of handwriting or crumpled.	Entries are completely illegible, either because handwriting is messy or pages are too ripped/damaged to read.
Completion	All ten entries meet the length requirement and are present in the notebook/folder.	Only nine entries are included or 1-2 entries do not meet the length requirement.	Only 8 entries are included or 3 or more entries do not meet the length requirement.	Less than 8 entries are included in the notebook/folder.
Creativity/Originality	Ideas presented in the entries are unique and show a lot of thoughtful reflection and effort.	Most of the ideas in the entries are unique and show some thoughtful reflection and effort.	Few of the ideas in the entries are unique and they show little thoughtful reflection or effort.	None of the ideas in the entries are unique. They show no reflection or effort.
Clarity of Writing	Ideas and thoughts are presented clearly and explained thoroughly (when necessary).	Most of the ideas and thoughts are presented clearly and explained adequately.	Most of the ideas and thoughts presented lack development.	None of the ideas or thoughts presented are developed; writing lacks explanation where needed.

**GOAL 3: Multimedia Project**

To have students exhibit their knowledge of narrative perspectives and their importance, I would have them submit a multimedia project where they create a work (short story, art, poetry, music, screenplay, etc...) that draws from a text they have read and offers a unique new narrative perspective (either a new character or even their own). Students would form a written proposal of their idea and present it to the teacher before they begin working so I know what text they have chosen to work with and what medium they will be using. They could choose to work with a partner or in a group if it suits the form of media they're doing, but they will still need to do a final journal entry individually. The assignment would let them interact with a text in a way that is creative and suited to their strengths while also reinforcing their knowledge of the text and the importance of narrative perspective in literature.

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Now that you've started to reflect on narrative perspectives in your journals, it's time to start thinking about your multimedia project. This project is very creative and will allow you to apply what you've learned to any text in this class. You will be expected to take a piece of literature we've read and create a new narrative perspective that is either within the text or has some relation to the text. Your project can take any form you like, such as...

Artwork (painting, photography, sculpture)

Film or Screenplay

Short Story

Poem

Music/Song

...or you can propose a different idea! At the end of the unit we will present our projects in class, and, as you know, your final journal entry will be a reflective piece on your project and how the journal helped you come up with your idea.

**Your project should follow these guidelines:**

- You can work by yourself, or if you choose to do something that takes a little more time (like a movie or song) you can work with a partner or in a small group. However, keep in mind that you will still need to do your own final journal entry and will receive individual grades
- Within the next week you (and your partner/group) should submit a brief written proposal of 200 words (about one paragraph) of what text you want to work with and what medium you will be using
- You will be turning in your completed journals (with the final entry) along with your projects, so keep that in mind for time management

- Make sure you have something tangible to turn in to me. For instance, if you write a song or make a movie, I'll need a recording of it
- Keep in mind you'll be presenting these in class, so make sure you'll be willing to share them with your classmates. Also, your explanation and presentation to the class will be part of your final grade as well so keep that in mind

**You will be graded using this rubric:**

Category	4	3	2	1
Punctuality	All parts of the project (including final journal entry and presentation) are delivered on the due date.	The actual project (including the presentation) is given on time but the journal is a day late.	The project (including presentation) is given on time but the journal is two or more days late.	The project (including presentation) is not delivered on the due date.
Understanding of Narrative Perspective	The project demonstrates a strong understanding of narrative perspective and how it affects the story being told.	The project demonstrates some understanding of narrative perspective and how it affects the story.	The project offers a narrative perspective but it is unclear how it affects the story the student is trying to tell.	The project does not offer a narrative perspective at all.
Originality/Creativity	The student develops a very unique and clear narrative perspective that takes on its own life.	The student develops a very unique and clear narrative perspective but it lacks development.	The student develops a narrative perspective that is similar to one within the text.	The student shows no creativity or originality, such as simply renaming an existing character.
Explanation to the Class	The student gives an eloquent explanation of their reasoning in making the project, touching on how it uses the original text and how the narration is unique.	The student gives an eloquent explanation of their project, but fails to touch on one of the following: how it uses the text OR how the narration is unique.	The student has difficulty speaking about their project and does not demonstrate an understanding of how their project satisfies the requirements.	The student does not present his or her project to class on the assigned date.
Proposal	The student submits their project proposal on time and it shows deep thought about the project while	The student submits their project proposal on time but it does not show much thought about the project.	The student submits their project proposal on time but it does not show much thought on the project and	The student does not submit a project proposal on time.

	meeting the length requirement.	It still meets the length requirement.	does not meet the length requirement.	
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**DAILY LESSON PLAN CALENDAR**

Monday	Tuesday	Wednesday	Thursday	Friday
Introductory Activity	Framing New Perspectives with Art (Day 1)	Framing New Perspectives with Art (Day 2)	Framing New Perspectives with Art (Day 3)	Henry James, Virginia Woolf on Characters, Activity: Identifying the Narrative Shift  Journal 1: Personal reflection on "The Kiss"
Intro to Modernism Web quest	Accounting History in Narrative Perspective	Research Project (Day 1)  Journal 2: Pinpointing Narrative Shift	Research Project (Day 2)	Research Project (Day 3)  Journal 3: Mrs. Pim and the Flower Shop
Present Research Projects (Day 1)	Present Research Projects (Day 2)	Woolf and Music  Journal 4: Historical Contexts	Woolf and Music	Woolf and Music  Journal 5: Insert a new narrative perspective
Writing Workshop	Writing Workshop	Writing Workshop  Journal 6: <i>Mrs. Dalloway</i> in a different era	Writing Workshop	Writing Workshop  Journal 7: Good job establishing perspectives?
Introducing <i>The Hours</i>	<i>The Hours</i> (Day 1)	<i>The Hours</i> (Day 2)  Journal 8: Who do you relate with most?	<i>The Hours</i> (Day 3)	Seminar on <i>The Hours</i>  Journal 9: <i>The Hours</i> and new perspectives
Class Discussion: Modeling, guidelines for peer conferencing	Peer Conferencing (Day 1)	Peer Conferencing (Day 2)	Work/Fun Day	FINAL PRESENTATIONS  Journal 10 (Reflection)

## DAILY LESSON PLANS

### WEEK ONE

#### Day One (Introductory Activity)

**3 minutes:** Take attendance, get settled

**5 minutes:** Project Gustav Klimt’s painting *The Kiss* on the projection screen and have students look at it, jotting down descriptive words and phrases about it. These descriptions can include emotions they feel when they look at it, what the painting evokes, and general physical descriptions of the image.

**12 minutes:** Create a chart with two columns on the board, and have students share the different adjectives and phrases they came up with describing the painting in the first column, which should be marked “Before” (the second column will be labeled “After,” but I’ll get to that later). Students will be asked to explain why they chose certain words or phrases, pointing out what in the painting made them think of it.

**10 minutes:** Pass out a handout of Lawrence Ferlinghetti’s poem “Short Story on a Painting of Gustav Klimt.” Read the poem dramatically out loud to the class, and give them the rest of the time to read over it again themselves and mark things on the handout. Instruct them to look for descriptive words and phrases in the poem that contradict what we wrote in the first column on the board.

**15 minutes:** Jot down new phrases from reading the poem in the “After” column on the board. Have the students share their new adjective and phrases lists of the painting AFTER reading the poem, discussing what in the poem supports their choices. Discuss differences between the two lists, and how their reading of the poem changed their views of the painting.

**5 minutes:** Introduce the concept of narrative perspective while handing out the rubric for Goal 2, the reading journal. Answer any questions the students have about the assignment and give them their first prompt, which they will have all week to complete (the first week they won’t have an entry due until Friday).

#### Day Two (Framing New Perspectives with Art, Day 1)

**3 minutes:** Take attendance, get settled

**20 minutes:** In the introductory activity, we read the perspective Lawrence Ferlinghetti created after viewing Gustav Klimt’s painting. Now the students will have the opportunity to look at artwork and analyze how its features can be used to create a narrative perspective. To start, a series of paintings, portraits, and photographs of individuals will be shown on the projector. For each piece we will look at specific aspects of the image (lines, colors, subjects) and discuss how these aspects affect and determine what inferences we make about the emotions and actions depicted. The list of pieces viewed includes:

- *Afghan Girl*, Steve McCurry

- [http://upload.wikimedia.org/wikipedia/en/thumb/b/b4/Sharbat\\_Gula.jpg/210px-Sharbat\\_Gula.jpg](http://upload.wikimedia.org/wikipedia/en/thumb/b/b4/Sharbat_Gula.jpg/210px-Sharbat_Gula.jpg)
- The character in the piece has a very pronounced facial expression that gives a lot of room for students to discuss the emotion she's portraying.
- *Stop and Search*, Banksy
  - <http://dev.guyhepner.com/images/get/960x640/250/banksy-prints-stop-and-search.jpg>
  - The characters in piece are involved in some sort of conflict, so students should concentrate on using details in it (body positioning, facial expressions, etc...) to determine what is going on in the image.
- *The Floor Scrapers 1875*, Gustave Caillebotte
  - [http://www.reproductionsart.com/img/Gustave\\_Caillebotte\\_CAG001.jpg](http://www.reproductionsart.com/img/Gustave_Caillebotte_CAG001.jpg)
  - The image depicts three men that have similar features and are performing similar actions, so students should focus in on what DISTINGUISHES these characters from each other; I want them to look at the subtle differences and how they change our understanding of the characters.

**25 minutes:** We will then shift our focus to Georges Seurat's painting *A Sunday Afternoon on the Island of Grande Jatte* will be displayed on the projector. As a class, we will make a chart on the board, identifying each character and describing his or her traits, emotions, physical appearance, etc... as we did for the first few pictures we looked at. Then we will also discuss the relationships between characters in the painting and what supports our conclusions about them. Jotting down these ideas will create a framework for students to create their own stories for a specific character.

**2 minutes:** Answer any last minute questions and pack up for the day.

## Day Three (Framing New Perspectives with Art, Day 2)

**3 minutes:** Attendance, getting settled

**10 minutes:** Review the previous day's discussion of Seurat's painting and the conclusions we made about each character depicted. Redisplay the painting on the screen and have students pick one character (it can be one we didn't get to) and write from his or her perspective, including their emotions, feelings, thoughts, relationships, and any relevant background information they want to create. The student's main objective in writing the narrative, however, should be to make it clear which character they have chosen; this means any standout traits of the chosen character should be emphasized and exaggerated.

**20 minutes:** Give students time to brainstorm and begin writing their narratives. Write your own narrative and have it projected so they can see your writing process as you create your own narrative.

**15 minutes:** Share your writing and ask students to guess which character you chose for your narrative. Go through your writing and have students identify important aspects of it that develop the character and establish his or her perspective as one that is unique within the painting.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Have students re-read their narratives from class and see if there is any detail they can add to make it clear which character they chose.

### **Day Four (Framing New Perspectives with Art, Day 3)**

**3 minutes:** Take attendance, get settled

**3 minutes:** Break students into small peer groups of 3-4 and ask them to share their work with their classmates. After sharing, the rest of the group needs to look at the painting and see if they can guess which character's perspective their peer wrote from. Students should cite parts of the writing that helped them identify the character as well as parts that made them think it was someone else.

**40 minutes:** Students should spend approximately ten minutes on each student in the group's work, taking time to read the narrative out loud, collect their thoughts on whom the perspective belongs to, and present their reasoning. Each student in the group should get a chance to present their case before the writer tells them which character the piece was about. I will give students a warning after every ten minutes so they know to start moving on to the next piece.

**4 minutes:** Allow each group to share how many character perspectives they identified correctly and what the main things that helped identify them were. Assign homework and pack up for the day.

**Homework:** Finish the first journal entry.

### **Day Five (Narrative Shifts)**

**3 minutes:** Take attendance, get settled. Assign students into one of three groups and give each group a piece of paper with a different quote. The quotes will be one of the following:

**Henry James, Preface to *Portrait of a Lady***

The house of fiction has in short not one window, but a million – a number of possible windows not to be reckoned, rather; every one of which has been pierced, or is still pierceable, in its vast front, by the need of the individual vision and by the pressure of the individual will... They are but windows at the best, mere holes in a dead wall, disconnected, perched aloft; they are not hinged doors opening straight upon life. But they have this mark of their own that at each of them stands a figure with a pair of eyes, or at least with a field-glass, which forms, again and again, for observation, a unique instrument, insuring to the person making use of it an impression distinct from every other. He and his neighbours are watching the same show, but one seeing more where the other sees less, one seeing black where the other sees white, one seeing big where the other sees small, one seeing coarse where the other sees fine. And so on, and so on.

## Virginia Woolf

I should say a good deal about [*Mrs. Dalloway*] & my discovery; how I dig out beautiful caves behind my characters; I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect, & each comes to daylight at the present moment.

## John Updike

A narrative is like a room on whose walls a number of false doors have been painted; while within the narrative, we have many apparent choices of exit, but when the author leads us to one particular door, we know it is the right one because it opens.

**10 minutes:** Have each group read and discuss their quote, coming up with a simple statement of what the quote's point is about literature. Circle the room, helping any groups that are struggling with their quote.

**12 minutes:** Jigsaw Activity—reassign groups of three so that each new member has knowledge of a different quote. Have students share their quote and their explanation of it with their new group.

**10 minutes:** Reconvene as a class and discuss how each quote relates to narrative perspective. Set up these quotes in the context of Virginia Woolf's style in *Mrs. Dalloway*. Explain that, although the characters may occupy the same setting, they do not necessarily know each other and that we get different glimpses of each character through the perspectives of the others. Therefore, we are getting different views of the world and of each other from each individual character. Also discuss that in light of the isolated perspective of each character, WE will be the ones to make connections (or as Woolf would say, discover the "caves") between characters.

**13 minutes:** Project an example of a page or passage from *Mrs. Dalloway* where the narrative perspective shifts from one character to the next. Read it aloud and ask students to identify the point where the narration shifts from character to character. Have students explain what they saw in the passage and analyze specific words or phrases that clued them in to the change.

**2 minutes:** Assign homework and pack up for the day. Give students the Multimedia Project Guidelines/Rubric so they can start thinking of ideas and forming groups if necessary. Tell them that tomorrow you (or next week) you will be meeting in the computer lab.

**Homework:** Read the first section of *Mrs. Dalloway* over the weekend.

## WEEK TWO

### Day Six (Modernism Webquest)

**3 minutes:** Take attendance, get settled and pass out the webquest handout.

**5 minutes:** Break students into groups of 2-3. Introduce students to the following handout and answer any questions they have before beginning.

### Modernism Webquest

This activity is designed to get you acquainted with the literary movement of modernism, a movement that Virginia Woolf was very much involved with during her career. There are certain historical, ideological, and literary trends to look for in a modernist text, and the following links will give you a basic understanding of these trends.

In your groups of 2-3, you will divide up the list of links in any way that you want, getting through as many as you can during the class period. Keep notes on what the major trends and themes are in the movement. At the end of class today and first thing tomorrow you will have time to get into groups and each discuss what you learned, looking specifically at possible trends you've already noticed in reading *Mrs. Dalloway*.

- <http://www.online-literature.com/periods/modernism.php>
- <http://elab.eserver.org/hfl0255.html>
- [http://www.wwnorton.com/college/english/nael/20century/topic\\_2\\_05/welcome.htm](http://www.wwnorton.com/college/english/nael/20century/topic_2_05/welcome.htm)
- <http://www.columbia.edu/cu/english/orals/BritModMinor.htm>
- [http://www.studyguide.org/brit\\_lit\\_timeline\\_modern.htm](http://www.studyguide.org/brit_lit_timeline_modern.htm)
- [http://narrative.georgetown.edu/wiki/index.php/Stream\\_of\\_consciousness](http://narrative.georgetown.edu/wiki/index.php/Stream_of_consciousness)
- <http://english.emory.edu/Bahri/MagicalRealism.html>

**30 minutes:** Allow students to read through the different resources they've been given on their webquest sheets and remind them to take notes on the major ideas and trends behind modernism.

**10 minutes:** Have students log off their computers and get back into their groups to discuss the major trends they have identified. Have them make one final list as a group to share with the class tomorrow.

**2 minutes:** Answer any questions and pack up for the day.

### Day Seven (History and Narrative Perspective)

**3 minutes:** Take attendance, get settled

**15 minutes:** Have students get back in their webquest groups and review their list of trends. Now instruct them to look for examples or evidence of these trends that they have noted in their first reading of *Mrs. Dalloway*.

**15 minutes:** Have each group share their lists and examples with the class, creating a master list on the board. Leave off any repeats (which there will inevitably be).

**5 minutes:** Share the following quote by Virginia Woolf with the students...

“I can only note that the past is beautiful because one never realises an emotion at the time. It expands later, and thus we don't have complete emotions about the present, only about the past. ”

Take ideas from the class about what Woolf could be saying about readers in particular in this quote.

**10 minutes:** Then have them break back up into their webquest groups and discuss how their new knowledge about modernism and the events, ideas, and trends that inspired the movement affects how they read *Mrs. Dalloway*.

**2 minutes:** Assign homework, pack up for the day and instruct students to meet in the library the following day.

**Homework:** Finish the second journal entry.

## Day Eight (Research Project, Day 1)

**10 minutes:** Attendance, getting settled. Hand out research project topic assignments to students and prepare them to look for primarily PRINT resources in the library before heading there. Also, answer any last minute questions about the project.

**38 minutes:** Get students to begin researching in the library, enlisting the aid of librarians to help students search for books and periodicals. Survey their progress and make sure that even if they have the same topic that they are working individually. Answer any questions and help them work through any issues with finding good resources.

**2 minutes:** Assign homework and pack up for the day. Inform students they will be in the computer lab for the next two days to find digital resources and begin their papers.

**Homework:** Students need to read over the sources they found today to find any helpful information for their papers.

## Day Nine (Research Project, Day 2)

**5 minutes:** Meet in the computer lab, take attendance, and provide a list of good search engines and sources for students to search for historical information.

- JSTOR

- Historical Abstracts
- History Reference Center
- Any college or university history department research site
- Encyclopedia Britannica
- The History Guide

**43 minutes:** Allow students to search for digital resources and survey their progress, helping them if they have any issues or problems finding accurate sources. If they finish finding and reading through sources, they can begin working on their actual papers.

**2 minutes:** Assign homework and pack up for the day. Remind them to meet again in the computer lab tomorrow.

**Homework:** Students need to read over the sources they found today if they haven't already and begin thinking about what will be relevant to their papers. Also, they need to finish their third journal entry.

### Day Ten (Research Project, Day 3)

**5 minutes:** Meet in the computer lab, take attendance, and pass out the following MLA style handout so students have a reference sheet.

#### **MLA Format**

*MLA format requires that papers be typed in 12 pt font, Times New Roman and double-spaced throughout. Papers should have a header in the top right corner of each page with your last name and the page number. The heading and paper should be formatted like this (anything in parentheses you don't actually include, it's just there to tell you what you should be writing):*

Sarah Heim (your name)

12<sup>th</sup> Brit Lit (subject)

Ms. Heim (your teacher's name)

12 October, 2011 (date)

An Introduction to MLA Format (your paper name)

This is where you begin writing your paper....

*This paper also requires that you use parenthetical documentation within the text, as well as a works cited page at the end. To cite a source within your paper, for instance after you use a direct quote or piece of research from one of your sources, you simply write (author's last name, page number the information was found on). An example would be:*

*Scholar John Doe writes, "Virginia Woolf is awesome" (Doe, 217).*

*As far as your works cited is concerned, make sure it starts on a separate page (though it needs to be part of the same document as your paper) with the heading in Times New Roman, 12 pt font and is simply titled "Works Cited." The entries should have a space between them, but the actual entries themselves should be single-spaced if they exceed more than one line. The Perdue Owl website will provide any examples you might need for citing different kinds of sources (i.e. books, magazine articles, online sources, etc...); the web address is **FIND OUT WEB ADDRESS**.*

**43 minutes:** Have students begin working on writing their papers, surveying their progress to see if they need any help with MLA format or condensing the facts and ideas they've collected.

**2 minutes:** Assign homework and pack up for the day. Remind them that tomorrow class will be in their normal classroom and they will be presenting their research papers to the class.

**Homework:** Students need to finish the research paper if they haven't already and send a digital copy via email to me so I can post it to the class website. Remind them to be prepared to present their papers informally to the class. Also, they need to complete the next set of reading in *Mrs. Dalloway*.

## WEEK THREE

### Day Eleven (Research Project Presentations, Day One)

**3 minutes:** Take attendance, get settled

**45 minutes:** Have about half of the students briefly present the ideas and interesting facts they learned by completing their research papers (about 4-5 minutes each) and hand in the paper after presenting.

**2 minutes:** Pack up for the day.

### Day Twelve (Research Project Presentations, Day Two)

**3 minutes:** Take attendance, get settled

**45 minutes:** Have about half of the students briefly present the ideas and interesting facts they learned by completing their research papers (about 4-5 minutes each) and hand in the paper after presenting.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Finish the fourth journal entry.

### Day Thirteen (Woolf and Music, Day One)

**3 minutes:** Take attendance, get settled

**5 minutes:** Explain the in-class writing activity. We will listen to two classical music pieces, one by Franz Schubert and the other by Mozart, which Virginia Woolf would have been familiar with. As the class

listens, students should jot down their thoughts; it can be what the music makes them think of or feel, or any tangent their mind goes on as their listening. The writing doesn't have to be in complete sentences but it should follow their stream of consciousness. Make sure they know you will be writing along with them and that they will have a few minutes at the end of each piece to sum up their thoughts.

**17 minutes:** The first piece is a piano quintet playing Schubert's "Trout" in A major (<http://www.youtube.com/watch?v=UoXmfVBnc8U&feature=related>).

**17 minutes:** The second piece is an early recording of a quartet playing Mozart's Quartet #16, K.428 (<http://www.youtube.com/watch?v=twVGStSleh0>).

**6 minutes:** Re-convene as a class and ask students to share some of the thoughts they had as they listened to both pieces. Discuss how the activity was different from other writing experiences they've had.

**2 minutes:** Pack up for the day.

## Day Fourteen (Woolf and Music, Day Two)

**3 minutes:** Take attendance, get settled

**45 minutes:** Read Virginia Woolf's short story "The String Quartet" as a class. Go through each paragraph or section of dialogue slowly, doing a close reading and taking time to dissect any confusing language or syntax (this will help students become comfortable with Woolf's style as they read *Mrs. Dalloway* independently). Have students discuss the story and its representation of music as you read along.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Finish the fifth journal entry.

## Day Fifteen (Woolf and Music, Day Three)

**3 minutes:** Take attendance, get settled

**10 minutes:** Re-read "The String Quartet" aloud to the class twice, once over the Schubert piece and once over the Mozart piece. Then have the class break into two groups depending on which piece they think goes better with the short story. Instruct the groups to come up with an argument in favor of why their piece is better, using their own stream of consciousness writings and the text as evidence.

**20 minutes:** Give the groups time to construct their arguments.

**15 minutes:** Have each group give their argument and debate back and forth, giving different students a chance to speak and share why they selected the piece they did.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Read the next section of *Mrs. Dalloway*.

## WEEK FOUR

### Day Sixteen (Writing Workshop, Day One—Creating Descriptions)

**3 minutes:** Take attendance, get settled

**7 minutes:** Have students randomly select an object or the name of a place or person as a class. Write the object's/person/place's name in a circle on the board and show students how to make a word web off of it. Then select a new word for the entire class to make a word web of independently. They can write down any words or phrases that come to mind when they think of the assigned word.

**10 minutes:** Give students time to think of as many words or phrases as they possibly can. The webs don't need to be neat but the students need to be writing everything down on paper.

**15 minutes:** Have students break into groups of 3-4 and share their lists with each other. Instruct them to look for the differences between their lists, especially for descriptions or details that are influenced by personal experiences. Discuss which details are significant or tell the most about the word.

**13 minutes:** Re-convene as a class and make a master web, having each group share the details they found to be the most profound, unique or effective and why.

**2 minutes:** Pack up for the day.

### Day Seventeen (Writing Workshop, Day Two)

**3 minutes:** Take attendance, get settled

**15 minutes:** Select a brief passage from *Mrs. Dalloway* to project to the class. Read it aloud together and ask students to point out words and phrases that indicate the internal thoughts and feelings of the narrators. Ask students to explain their logic, and underline or circle the phrases they give so students get the feeling of how much the passage conveys the narrator's emotions and thoughts.

**10 minutes:** Pass out the students' journals and have them choose an entry they've already written that they feel needs work. Have them look for words or phrases that indicate THEIR internal thoughts or feelings and circle or underline them. Then have students volunteer to share how many and what kind of language that depicted thought or emotion they had in comparison to Woolf's passage.

**10 minutes:** Give students time to re-write the passage they chose, incorporating more language that indicates thoughts or feelings. Take any time at the end for students to share their improved pieces.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Finish the sixth journal entry.

### **Day Eighteen (Writing Workshop, Day Three)**

**3 minutes:** Take attendance, get settled

**15 minutes:** Show students a brief clip from *The Hours* (<http://www.youtube.com/watch?v=xI08W86Oaqo&feature=related>) on mute. As a class, discuss what is happening in the clip. Ask prodding questions like “How is she walking? What about her actions indicates her mood? What is she walking like?” Jot down ideas on the board.

**20 minutes:** Have students get into groups of 3-4 and write a brief passage describing her actions. Remind them to incorporate detail and description that emphasizes her mood, emotions or thoughts.

**10 minutes:** Have the groups share their passages, giving their peers time to comment on which descriptions of action were standout or vivid.

**2 minutes:** Pack up for the day.

### **Day Nineteen (Writing Workshop, Day Four)**

**3 minutes:** Take attendance, get settled

**15 minutes:** Show the clip of *The Hours* with the volume off again. This time, ask students to focus on and describe the two settings shown (outdoors and indoors). Ask prodding questions like, “How are they different? What mood does each evoke? What details stand out to you about each?” Jot down ideas on the board.

**20 minutes:** This time, have students write a description of the setting of their choice individually. Encourage them to incorporate detail and description that emphasizes the mood and significance of the setting.

**10 minutes:** Have the students share their passages, giving their peers time to comment on which descriptions of setting and scenery.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Finish the seventh journal entry.

### **Day Twenty (Writing Workshop, Day Five)**

**3 minutes:** Take attendance, get settled

**5 minutes:** Do a quick re-cap with the students on everything they’ve learned about generating details and descriptions—whether it enhances the reader’s understanding of feelings and emotions, actions, or setting.

**20 minutes:** Have each student write a quick piece that includes strong descriptions and details about all three of the aspects discussed in the workshop.

**10 minutes:** Have students get into pairs and conference with each other, taking approximately five minutes each to read over and discuss each other's pieces.

**10 minutes:** As a class, discuss and share examples of strong, meaningful detail. Ask students what they learned in the writing workshop and if they think it will be helpful for their final project.

**3 minutes:** Assign homework and pack up for the day.

**Homework:** Read the next section of *Mrs. Dalloway*.

## WEEK FIVE

### Day Twenty-one (Introducing *The Hours*)

**3 minutes:** Take attendance, get settled

**20 minutes:** Have students break into groups of 3-4 and read a biography of Virginia Woolf ([http://www.online-literature.com/virginia\\_woolf/](http://www.online-literature.com/virginia_woolf/)). After reading it, have them discuss any similarities or connections between Virginia Woolf's real life and anything they've read in *Mrs. Dalloway*. How did events and themes in her life affect the narrative perspectives she creates in her characters?

**12 minutes:** Reconvene as a class and have each group share their ideas. Have a class discussion on how plot lines and narrative perspectives can connect.

**7 minutes:** Project a synopsis of Michael Cunningham's novel *The Hours* for the students to read so they get the general plot and idea of it. Discuss the three-narrative structure and the idea that each character's story is somehow connected to the other's so that they know to look for these when watching the film.

**5 minutes:** Hand out the seminar assignment. Answer any questions the students have about the discussion.

After viewing *The Hours*, we're going to have a seminar discussing the film in relation to *Mrs. Dalloway* and what we've been learning about narrative perspective. You will be responsible for coming up with 3-5 discussion questions each. You will take turns posing your questions and discussing them as a class in a similar manner to how we do every day in our group and class discussions.

You will be asked to submit your questions at the end of the class session. Your grade will be scored out of ten, half being based on your participation and half on your discussion questions. Keep in mind that participation grades are more about

QUALITY than quantity, so don't feel pressure to have a certain number of comments or talk over other people to raise your grade.

A couple quick tips to help you with this assignment:

- Take notes during the film, particularly about possible connections to Mrs. Dalloway and cinematic choices that portray narrative perspective
- Use these notes to come up with thoughtful questions that will trigger ample discussion
- Avoid questions with yes or no answers or that center on fact
- Feel free to pose follow-up questions

**2 minutes:** Pack up for the day.

### **Day Twenty-two (*The Hours*, Day One)**

**3 minutes:** Take attendance, get settled

**45 minutes:** Show students the first part of the film.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Finish the eighth journal entry.

### **Day Twenty-three (*The Hours*, Day Two)**

**3 minutes:** Take attendance, get settled

**45 minutes:** Show students the next part of the film.

**2 minutes:** Pack up for the day.

### **Day Twenty-four (*The Hours*, Day Three)**

**3 minutes:** Take attendance, get settled

**45 minutes:** Show students the final part of the film. Use any leftover time to break students into groups and have them discuss their general reaction to the movie.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Finish the ninth journal entry.

### **Day Twenty-five (Seminar on *The Hours*)**

**3 minutes:** Take attendance, get settled

**40 minutes:** Have students take turns posing their seminar questions and discussing them. Be ready to chime in with questions if students begin to get off topic or are not exploring ideas deeply enough. Take notes on student involvement, which will be a part of their grade.

**5 minutes:** Give the students some positive feedback on what was good about the seminar and what discussion points stood out as particularly insightful.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Read the next section of *Mrs. Dalloway*.

## WEEK SIX

### Day Twenty-six (Peer Conferencing Modeling, Guidelines)

**3 minutes:** Take attendance, get settled

**10 minutes:** Display a sample of your own creative writing on the board without telling students where it came from or who wrote it. Read through it as a class and give them time to mark up handouts with the passage on it. Make comments and changes along with them. Make sure to tell them to focus less on grammatical and spelling errors and more on the actual writing.

**15 minutes:** Re-convene as a class. Go through each of your own revisions, explaining why you recommended the changes that you did. Then have students share the changes they would have made. Once finished, reveal to students that the writing belonged to you.

**10 minutes:** Have students get into groups of 3-4 and discuss dos and don'ts of revision. Each group should make a list of good things to comment on and appropriate ways of commenting as well as a bad list.

**10 minutes:** Re-convene as a class and have groups share their lists. As a class, discuss peer editing etiquette as well as common things to look for.

**2 minutes:** Pack up for the day, assign homework.

**Homework:** Have students pick 1-2 pieces from their journal writing for peer conferencing the next two days. They may opt to use their final project piece if it is written.

### Day Twenty-seven (Peer Conferencing, Day One)

**3 minutes:** Take attendance, get settled

**5 minutes:** Go over guidelines for peer conferencing from the previous day. Explain the nature of today's silent peer review.

**40 minutes:** Break students into groups of four. Have each student pass their paper to the left. Every ten minutes, have students again pass the paper to the left until the last ten minutes, when they have their own paper again. Students should read through their peer's paper one time before beginning to write in comments (it should be a silent review).

**2 minutes:** Pack up for the day.

## **Day Twenty-eight (Peer Conferencing, Day Two)**

**3 minutes:** Take attendance, get settled

**5 minutes:** Go over the new peer conferencing format for the day.

**20 minutes:** Have students get into pairs. For the first ten minutes, they should read each other's papers and think of comments and feedback (they can write them down if it helps them remember). Give them a warning at the end of the ten minutes and have them take turns discussing each other's papers, spending approximately five minutes on each paper.

**25 minutes:** Re-convene as a class. Discuss both methods of peer conferencing as a class, having students defend one or the other. Was it better to get more feedback or one-on-one discussion of a piece? Have them share helpful comments and critiques they got as well as their overall view of the experience.

**2 minutes:** Pack up for the day.

## **Day Twenty-nine (Work Day, Virginia Woolf Fun)**

**3 minutes:** Take attendance, get settled

**45 minutes:** Give students time to finish up and refine their final projects as well as consult you with any last minute questions they might have. They can work together in their groups, practice their presentations, or work individually. I will also have Virginia Woolf-themed word searches, crossword puzzles and other games for them to do if they finish early.

**2 minutes:** Assign homework and pack up for the day.

**Homework:** Finish final presentations.

## **Day Thirty (Final Presentations)**

**3 minutes:** Take attendance, get settled

**45 minutes:** Give each individual student or group time to present their projects (presentation time will depend on how many presenters there will be).

**2 minutes:** Pack up for the day.

