**UNIT TITLE:** Discovering Identity: An Exploration of Adolescent Identity Through a Close Reading of *The Bell Jar*by Sylvia Plath

**CREATOR’S NAME:** Gina Mendola

**GRADE LEVEL:** 9-11

**ESTIMATED TIMELINE FOR TEACHING:** Twenty 50-minute lessons; Four weeks

**THEORY TO PRACTICE:** Adolescents are more motivated to write about topics they perceive as relevant to their daily lives. While literary classics like *The Bell Jar* enrich students’ reading comprehension and language development, their central themes are often hard to reach. By opening the unit with a choice of texts directly relevant to adolescent lives, students are better prepared to conduct a close reading of a classic work across and familiar and practical theme.

**STUDENT OBJECTIVES:** Students will -

* define identity on an individual level.
* verbally demonstrate reading comprehension.
* identity theme similarities between texts.
* use critical thinking skills to make predictions.
* work in collaborative groups and evaluate their peers.
* draft and revise a personal narrative.
* identity the six traits of writing.
* participate and reflect upon a peer editing workshop.
* be able to identify and properly use fragments and run-ons.
* compose a critical paper on identity issues in *The Bell Jar*

**MICHIGAN CONTENT EXPECTATIONS:**

**STANDARD 1.1 Understand and practice writing as a recursive process.**

CE 1.1.2 Know and use a variety of prewriting strategies to generate, focus, and organize ideas (e.g., free writing, clustering/mapping, talking with others, brainstorming, outlining, developing graphic organizers, taking notes, summarizing, paraphrasing).

CE 1.1.3 Select and use language that is appropriate (e.g., formal, informal, literary, or technical) for the purpose, audience, and context of the text, speech, or visual representation (e.g., letter to editor, proposal, poem, or digital story).

CE 1.1.4 Compose drafts that convey an impression, express an opinion, raise a question, argue a position, explore a topic, tell a story, or serve another purpose, while simultaneously considering the constraints and possibilities (e.g., structure, language, use of conventions of grammar, usage, and mechanics) of the selected form or genre.

CE 1.1.5 Revise drafts to more fully and/or precisely convey meaning—drawing on response from others, self-reflection, and reading one’s own work with the eye of a reader; then refine the text— deleting and/or reorganizing ideas, and addressing potential readers’ questions.

CE 1.1.6 Reorganize sentence elements as needed and choose grammatical and stylistic options that provide sentence variety, fluency, and flow.

CE 1.1.7 Edit for style, tone, and word choice (specificity, variety, accuracy, appropriateness, conciseness) and for conventions of grammar, usage and mechanics that are appropriate for audience.

**STANDARD 1.2 Use writing, speaking, and visual expression for personal understanding and growth.**

CE 1.2.1 Write, speak, and use images and graphs to understand and discover complex ideas.

CE 1.2.2 Write, speak, and visually represent to develop self-awareness and insight (e.g., diary, journal writing, portfolio self-assessment).

CE 1.2.3 Write, speak, and create artistic representations to express personal experience and perspective (e.g., personal narrative, poetry, imaginative writing, slam poetry, blogs, webpages).

**STANDARD 1.3 Communicate in speech, writing, and multimedia using content, form, voice, and style appropriate to the audience and purpose (e.g., to reflect, persuade, inform, analyze, entertain, inspire).**

CE 1.3.1 Compose written, spoken, and/or multimedia compositions in a range of genres (e.g., personal narrative, biography, poem, fiction, drama, creative nonfiction, summary, literary analysis essay, research report, or work-related text): pieces that serve a variety of purposes (e.g., expressive, informative, creative, and persuasive) and that use a variety of organizational patterns (e.g., autobiography, free verse, dialogue, comparison/contrast, definition, or cause and effect).

CE 1.3.2 Compose written and spoken essays or work-related text that demonstrate logical thinking and the development of ideas for academic, creative, and personal purposes: essays that convey the author’s message by using an engaging introduction (with a clear thesis as appropriate), well-constructed paragraphs, transition sentences, and a powerful conclusion.

CE 1.3.3 Compose essays with well-crafted and varied sentences demonstrating a precise, flexible, and creative use of language.

CE 1.3.7 Participate collaboratively and productively in groups (e.g., response groups, work teams, discussion groups, and committees)—fulfilling roles and responsibilities, posing relevant questions, giving and following instructions, acknowledging and building on ideas and contributions of others to answer questions or to solve problems, and offering dissent courteously.

CE 1.3.8 Evaluate own and others’ effectiveness in group discussions and formal presentations (e.g., considering accuracy, relevance, clarity, and delivery; types of arguments used; and relationships among purpose, audience, and content).

**STANDARD 1.5 Produce a variety of written, spoken, multigenre, and multimedia works, making conscious choices about language, form, style, and/or visual representation for each work (e.g., poetry, fiction and creative nonfiction stories, academic and literary essays, proposals, memos, manifestos, business letters, advertisements, prepared speeches, group and dramatic performances, poetry slams, and digital stories).**

CE 1.5.3 Select format and tone based on the desired effect and audience, using effective written and spoken language, sound, and/or visual representations (e.g., focus, transitions, facts, detail and evidence to support judgments, skillful use of rhetorical devices, and a coherent conclusion).

CE 1.5.4 Use technology tools (e.g, word processing, presentation and multimedia software) to produce polished written and multimedia work (e.g., literary and expository works, proposals, business presentations, advertisements).

CE 1.5.5 Respond to and use feedback to strengthen written and multimedia presentations (e.g., clarify and defend ideas, expand on a topic, use logical arguments, modify organization, evaluate effectiveness of images, set goals for future presentations).

**STANDARD 2.1 Develop critical reading, listening, and viewing strategies.**

CE 2.1.1 Use a variety of pre-reading and previewing strategies (e.g., acknowledge own prior knowledge, make connections, generate questions, make predictions, scan a text for a particular purpose or audience, analyze text structure and features) to make conscious choices about how to approach the reading based on purpose, genre, level of difficulty, text demands and features.

CE 2.1.2 Make supported inferences and draw conclusions based on informational print and multimedia features (e.g., prefaces, appendices, marginal notes, illustrations, bibliographies, author’s pages, footnotes, diagrams, tables, charts, maps, timelines, graphs, and other visual and special effects) and explain how authors and speakers use them to infer the organization of text and enhance understanding, convey meaning, and inspire or mislead audiences.

CE 2.1.7 Demonstrate understanding of written, spoken, or visual information by restating, paraphrasing, summarizing, critiquing, or composing a personal response; distinguish between a summary and a critique.

CE 2.1.11 Demonstrate appropriate social skills of audience, group discussion, or work team behavior by listening attentively and with civility to the ideas of others, gaining the floor in respectful ways, posing appropriate questions, and tolerating ambiguity and lack of consensus.

**STANDARD 2.2 Use a variety of reading, listening, and viewing strategies to construct meaning beyond the literal level (e.g., drawing inferences; confirming and correcting; making comparisons, connections, and generalizations; and drawing conclusions).**

CE 2.2.2 Examine the ways in which prior knowledge and personal experience affect the understanding of written, spoken, or multimedia text.

**STANDARD 2.3 Develop as a reader, listener, and viewer for personal, social, and political purposes, through independent and collaborative reading.**

CE 2.3.2 Read, view, and/or listen independently to a variety of fiction, nonfiction, and multimedia genres based on student interest and curiosity.

CE 2.3.6 Reflect on personal understanding of reading, listening, and viewing; set personal learning goals; and take responsibility for personal growth.

CE 2.3.7 Participate as an active member of a reading, listening, and viewing community, collaboratively selecting materials to read or events to view and enjoy (e.g., book talks, literature circles, film clubs).

**STANDARD 3.1 Develop the skills of close and contextual literary reading.**

CE 3.1.2 Demonstrate an understanding of literary characterization, character development, the function of major and minor characters, motives and causes for action, and moral dilemmas that characters encounter by describing their function in specific works.

CE 3.1.9 Analyze how the tensions among characters, communities, themes, and issues in literature and other texts reflect human experience.

CE 3.1.10 Demonstrate an understanding of the connections between literary and expository works, themes, and historical and contemporary contexts.

**STANDARD 3.2 Read and respond to classic and contemporary fiction, literary nonfiction, and expository text, from a variety of literary genres representing many time periods and authors (e.g., myth, epic, folklore, drama, poetry, autobiography, novels, short stories, philosophical pieces, science fiction, fantasy, young adult literature, creative non-fiction, hypertext fiction).**

CE 3.2.1 Recognize a variety of literary genres and forms (e.g., poetry, drama, novels, short stories, autobiographies, biographies, multi-genre texts, satire, parody, allegory) and demonstrate an understanding of the way in which genre and form influence meaning.

CE 3.2.4 Respond by participating actively and appropriately in small and large group discussions about literature (e.g., posing questions, listening to others, contributing ideas, reflecting on and revising initial responses).

**STANDARD 3.3 Use knowledge of literary history, traditions, and theory to respond to and analyze the meaning of texts.**

CE 3.3.2 Read and analyze classic and contemporary works of literature (American, British, world) representing a variety of genres and traditions and consider their significance in their own time period as well as how they may be relevant to contemporary society.

CE 3.3.6 Critically examine standards of literary judgment (e.g., aesthetic value, quality of writing, literary merit, social significance) and questions regarding the inclusion and/or exclusion of literary works in the curriculum (e.g., canon formation, “classic” vs. “popular” texts, traditional vs. non-traditional literature, the place of literature by women and/or minority writers).

**STANDARD 3.4 Examine mass media, film, series fiction, and other texts from popular culture.**

CE 3.4.1 Use methods of close and contextualized reading and viewing to examine, interpret, and evaluate print and visual media and other works from popular culture.

**STANDARD 4.1 Understand and use the English language effectively in a variety of contexts and settings.**

CE 4.1.1 Use sentence structures and vocabulary effectively within different modes (oral and written, formal and informal) and for various rhetorical purposes.

CE 4.1.3 Use a range of linguistic applications and styles for accomplishing different rhetorical purposes (e.g., persuading others to change opinions, conducting business transactions, speaking in a public forum, discussing issues informally with peers).

CE 4.1.4 Control standard English structures in a variety of contexts (e.g., formal speaking, academic prose, business, and public writing) using language carefully and precisely.

CE 4.1.5 Demonstrate use of conventions of grammar, usage, and mechanics in written texts, including parts of speech, sentence structure and variety, spelling, capitalization, and punctuation.

**UNIT COMPONENTS**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Day 1 | Day 2 | Day 3 | Day 4 | Day 5 |
| Introduce unit with an opening discussion.Complete an informal pre-reading writing assignment initiating the students’ thought processes regarding what identity is to them. | Present students with choice text options.Form groups based on text selection.(see handout 1)Homework: reading assignment 1 | Meet in choice text groups to create brief summary of reading and present to class.Hold class discussion on similarities in theme between choice texts. (see handout 2)Hwk: RA 2 | Refer back to class list of theme similarities.Discuss any changes after last night’s reading.In-class writing: choice text deviation from list of commonalities. | Reading assignment 3 in-class. |

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| --- | --- | --- | --- | --- |
| Day 6 | Day 7 | Day 8 | Day 9 | Day 10 |
| Conduct small group discussion in choice text groups.In-class writing: making predictions(see handout 3)Homework: reading assignment 4 | Meet for the last time with choice text group.Peer review group participation.Mix groups and lead wrap-up discussion.(see handout 4) | Complete brainstorming handout.Collect in-class writing.Homework: begin drafting personal narrative(see handout 5) | Conduct class discussion on what makes literary classics intimidating.Determine tools to tackle difficult reading. | Introduce *The Bell Jar*.Begin reading in-class.Homework: complete reading assignment 1 and begin reading handout (see handout 8) |

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Day 11 | Day 12 | Day 13 | Day 14 | Day 15 |
| Introduce writing workshop.Lecture: 6 traits of writing.Due: rough draft of personal narrative | Provide students with 6 traits handout.Peer edit personal narratives.Complete self-reflection handout.(see handout 6) | Review text.Complete discussion questions as a class.Due: final draft of personal narrativeHomework: reading assignment 2; create 5 reading questions | Work in pairs interviewing each other with last night’s questions. | Mini-grammar lesson based on common paper errors.Free reading time.(see handout 7) |

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| --- | --- | --- | --- | --- |
| Day 16 | Day 17 | Day 18 | Day 19 | Day 20 |
| Wrap-up text discussion.Brainstorming handout. (previously given as during- reading assignment)(see handout 8)Assign critical paper | Draft critical paper in computer lab. (Topic: How did Esther Greenwood identify herself? How did society identify her? Why were these identities different?) | Draft critical paper in computer lab. | Hold peer editing workshop.Rough draft of critical paper due | Lead unit wrap-up discussion.In-class writing: personal unit reflection. |

Day 1:

Resources –

* chalkboard/dry erase board
* chalk/markers
* possible handout

Teacher Prep –

* research definitions of identity
* compile a list of discussion questions prompting students on their beliefs as to what identity means to them
* create a journal prompt to get students thinking about identity issues prior to reading

Day 2:

Resources –

* choice text description handout (provided)
* multiple copies of each novel

Teacher Prep –

* become familiar with the basics of each novel, including the genre it’s written in, the reading level of its intended audience, and a basic plot summary in order to answer student questions
* devise a way to make group sizes more even should a specific text receive excessive interest
* create an introductory question for group members to begin discussing

Handout 1

Choice Text Options

For the next two weeks we will be interacting with a variety of YA novels. Based on your own interests, choose ONE of the following novels to read. The information provided comes directly from the back cover of each text.



***The Perks of Being a Wallflower* by Stephen Chbosky**

Genre: Diary

Difficulty: Moderate

It is the story of what it’s like to grow up in high school. More intimate than a diary, Charlie’s letters are singular and unique, hilarious and devastating. We may not know where he lives. We may not know to whom he is writing. All we know is the world he shares. Caught between trying to live his life and trying to run from it puts him on a strange course through uncharted territory. The world of first dates, family dramas, and new friends. The world of sex, drugs, and *The Rocky Horror Picture Show*, where all you need is that perfect song on that perfect drive to feel infinite.



***Stargirl* by Jerry Spinelli**

Genre: Popular Fiction

Difficulty: Easy

Stargirl. From the day she arrives at quiet Mica High in a burst of color and sound, the hallways hum with the murmur of “Stargirl, Stargirl.” She captures Leo Borlock’s heart with just one smile. She sparks a school-spirit revolution with just one cheer. The students of Mica High are enchanted. At first.  Then they turn on her. Stargirl is suddenly shunned for everything that makes her different, and Leo, panicked and desperate with love, urges her to become the very thing that can destroy her: normal. In this celebration of nonconformity, Newbery Medalist Jerry Spinelli weaves a tense, emotional tale about the perils of popularity and the thrill and inspiration of first love.

Handout 1



***Persepolis* by Marjane Satrapi**

Genre: Graphic Novel, Historical Fiction

Difficultly: Challenging

*Persepolis* is the story of Satrapi’s unforgettable childhood and coming of age within a large and loving family in Tehran during the Islamic Revolution; of the contradictions between private and public life in a country plagued by political upheaval; of her high school years in Vienna facing the trials of adolescence far from her family; of her homecoming-both sweet and terrible; and, finally, of her self-imposed exile from her beloved homeland. It is the chronicle of a girlhood and adolescence at once outrageous and familiar, a young life entwined with the history of her country yet filled with the universal trials and joys of growing up. Edgy, searingly observant, and candid, often heartbreaking but threaded throughout with raw humor and hard-earned wisdom-*Persepolis* is a stunning work from one of the most highly regarded, singularly talented graphic artists at work today.



***Tnagerine* by Edward Bloor**

Genre: Popular Fiction, Sports

Difficultly: Moderate

Though legally blind, Paul Fisher can see what others cannot. He can see that his parents' constant praise of his brother, Erik, the football star, is to cover up something that is terribly" "wrong. But no one listens to Paul--until his family moves to Tangerine. In this Florida town, weird is normal: Lightning strikes at the same time every day, a sinkhole swallows a local school, and Paul the geek finds himself adopted into the toughest group around: the soccer team at his middle school. Maybe this new start in Tangerine will help Paul finally see the truth about his past--and will give him the courage to face up to his terrifying older brother.

Handout 1



***Life is Funny* by E.R. Frank**

Genre: Multiple Narrators

Difficulty: Challenging

This raw portrayal of 11 New York City high school students of various ages and races quickly belies its ironic title. Frank's first novel convincingly portrays seven years in the lives of these kids as they fight, mature, and cope with alcoholic, abusive, even insane parents. Each character's story eventually intertwines with those of other characters as they all escape their emotional prisons. Eric, a hostile special ed. student whose mother is a hopeless drug addict, frames the narrative. He finds salvation in his love for his little brother Mickey and in a teacher who helps reunite the two into a caring foster home after child-protection authorities separate them. Then there's Drew, who seems to have everything, but whose wealthy father beats his wife. Or Monique, whose life turns around when Hector comes into it. Divided into years, seven in all, each section is then divided again into narratives by two of the protagonists. Each voice is distinct, but the underlying message is one and the same: underneath the street smarts and the rough talk are real kids, with much more to them than can be seen on the surface. Realistic language, rough and profane, fierce situations that are nearly too much to bear, and a savagely honest portrayal of the nature of the interconnectedness of life make this not a novel for the faint of heart or timid reader. But those who embark upon this intriguing mosaic will come away rewarded and inspired by the strength and fortitude of its characters.

Day 3:

Resources –

* notebooks
* writing utensils
* chalkboard/dry erase board
* chalk/markers
* teacher cheat sheet (provided)

Teacher Prep –

* read over teacher cheat sheet to prepare for class discussion

Handout 2 – Teacher Use

Discussion Questions

These question prompts are meant to be used to lead a class discussion. In the event of an extenuating circumstance, such as teacher absence, the handout could be distributed as a worksheet, however, students should be encouraged to take their own discussion notes whenever possible.

1. How are readers first introduced to the main character?
2. Is he or she a “loner” or part of a distinctive group of friends?
3. What kind of environment does he or she come from? Home life? School atmosphere?
4. How does the main character *feel* about his or her surroundings?
5. What are some similarities present amongst these five separate plot lines?

An important note: Student responses may initiate further questions. Let them. Students should have the power to dictate the direction a class discussion goes in.

Day 4:

Resources –

* class-created list of choice text theme similarities
* notebooks/journals
* writing utensils

Teacher Prep –

* create writing prompt based on specific choice text deviation from predetermined list of commonalities

Day 5:

Resources –

* quiet environment

Teacher Prep –

* N/A

Day 6:

Resources –

* writing utensils
* notebook/journal
* during-reading teacher cheat sheet (provided)

Teacher Prep –

* be ready to prompt small group discussions on each specific choice text is case students lack direction

Handout 3 – Teacher Use

In-Class Writing

In their journals or notebooks, have students respond to the prompt *Based on theme similarities between texts and your individual reading of your choice text, make a prediction anticipating how your novel will end.*

This activity should be assigned as a during-reading writing prompt to be completed informally and turned in at the end of the unit along with other journal entries/informal writings.

Day 7:

Resources –

* peer review handout (provided)
* writing utensils

Teacher Prep –

* prepare for overall wrap-up discussion

Handout 4

Peer Evaluation

Use this form to rate the contributions your group members made while working with your choice text. Your ratings will not be disclosed to other students so please be honest in your evaluation. Use a 5 point scale (5 being the best and 1 being the worst) to rate the following contributions of your group members:

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Names |  |  |  |  |  |
| Participated in group discussions |  |  |  |  |  |
| Maintained focus on task |  |  |  |  |  |
| Contributed valuable ideas |  |  |  |  |  |
| Quality of work |  |  |  |  |  |
| Quantity of work |  |  |  |  |  |

Day 8:

Resources –

* brainstorming handout
* writing utensils
* personal narrative assignment sheet (provided)

Teacher Prep –

* be ready to answer student questions regarding the personal narrative assignment

Handout 5

Personal Narrative

Choose a picture of yourself from a home collection. Who were you in that moment? How is that person different from the person you are today? Why has that identity changed?

Explore these questions in a formal paper. Papers should be a minimum of **2 pages** double spaced and should be turned in with a copy of the picture you are writing about.

Papers will be graded based on:

* Content (Whether you answered the prompt or wrote about something unrelated.)
* Organization (of ideas. Paragraphs with topic sentences please!)
* Voice (You’re writing to your teacher, not your best friend.)
* Fluency (Use transitions to link sentences together and order your paragraphs so that your ideas flow.)
* Word Choice (This is a formal paper, ya dig? Use formal language.)
* Conventions (Use spell check.)

**Due: October 11th**

If you have further questions, please don’t hesitate to ask.

Day 9:

Resources –

* chalkboard/dry erase board
* chalk/markers

Teacher Prep –

* there’s a lot of thinking on your feet necessary to lead Day 9’s discussion but it wouldn’t hurt to anticipate what scares a majority of students about writing and determine methods or mindsets to counter those fears

Day 10:

Resources –

* classroom set of *The Bell Jar* by Sylvia Plath
* during-reading handout (provided)

Teacher Prep –

* N/A

Handout 8

Brainstorm While You Read

Esther identifies herself as:

Society identifies Esther as:

Esther exercises her identity by:

Society affects her identity by:

Day 11:

Resources –

* chalkboard/dry erase board
* chalk/markers

Teacher Prep –

* prepare lecture on the six traits of writing
* create a writing workshop system to implement with your students

Procedure –

* collect students’ drafts of their personal narratives
* explain that they will be workshopping their writing with their fellow classmates over the next couple days
* outline the five steps of the writing process (brainstorming, drafting, editing, revising, publishing)
* explain that the first two steps have already been completed and that their job is to take each piece of writing through the editing and revising process in order to turn in a copy ready for publishing
* refer them back to their personal narrative rubric where the six traits of writing were introduced
* explain each trait in depth, providing plenty of examples
* separate traits into high and low order concerns and relate each set back to the writing process (editing – low order, revising – high order). *I find it helpful to have students deal with low order concerns prior to high order concerns because they are distracting and easier to find. Editing helps build confidence in finding higher order errors to revise.*
* separate students into their workshop groups and make sure all questions are covered before the peer editing session the next day

Day 12:

Resources –

* six traits handout
* self-reflection handout (provided)

Teacher Prep –

* set up desks in groups or tables
* have a list of workshop groups available for students previously absent

Procedure –

* pass out the six traits handout and briefly review the previous day’s lecture, focusing on what students should be looking for in their peers’ papers
* walk around the room while students peer edit in case questions arise. *Much of this lesson will be student-centered. Simply be available for support.*
* as a wrap up activity, have students complete the self-reflection handout provided in regard to their workshop experience

Handout 6

Writing Workshop Self-Reflection

What seemed to be the most common errors in the series of papers you revised and edited?

Do you make the same sort of errors in your own writing?

How did you benefit from the opportunity of revising other students’ papers?

What will you do differently the next time you participate in a writing workshop?

Day 13:

Resources –

* N/A

Teacher Prep –

* be familiar with the last section of text students read

Procedure –

* collect final drafts of personal narrative
* briefly summarize or invite students to summarize the last section of reading
* using open ended questions, conduct a class discussion on the text. *Ideally, students should lead the discussion mostly on their own, countering each other’s points and creating new ones. If they hit a dead end, be ready to supply another question or discussion prompt.*
* assign students to develop five original questions for homework while reading the next section of the text

Day 14:

Resources –

* students’ reading questions assigned previously as homework

Teacher Prep –

* N/A

Procedure –

* guide students into pairs and provide them with an interview context
* have one student interview the other with his or her questions and vice versa
* discuss as a class some of the more difficult questions to answer, focusing not only on the actual answers but why the questions posed a challenge in the first place

Day 15:

Resources –

* graded personal narratives
* grammar handout (example provided)
* student texts

Teacher Prep –

* prepare a grammar lesson based on the most common mechanical error found in personal narratives. *For the purpose of the lesson plan/grammar handout, I will use sentence fragments and run-ons.*

Procedure –

* pass out grammar handout and instruct students to complete it
* discuss their responses to the questions and provide examples from nameless student papers to illustrate prevalence
* hand back papers, giving students with excessive errors opportunity to revise
* allow the rest of the period to work on revisions or silent read

Handout 7

Fragments and Run-Ons

Read the excerpt below from our class text *The Bell Jar*. Identify and underline the fragments and run-on sentences and answer the questions that follow on the back of the page.

*Doctor Nolan had said, quite bluntly, that a lot of people would treat me gingerly, or even avoid me, like a leper with a warning bell. My mother's face floated to mind, a pale reproachful moon at her last and first visit to the asylum since my twentieth birthday. A daughter in an asylum! I had done that to her. Still, she had obviously decided to forgive me.

"We'll take up where we left off, Esther," she had said, with her sweet, martyr's smile. "We'll act as if all this were a bad dream."

A bad dream.

To the person in the bell jar, blank and stopped as a dead baby, the world itself is the bad dream.

A bad dream.

I remembered everything.

I remembered the cadavers and Doreen and the story of the fig tree and Marco's diamond and the sailor on the Common and Doctor Gordon's wall-eyed nurse and the broken thermometers and the Negro with his two kinds of beans and the twenty pounds I gained on insulin and the rock that bulged between sky and sea like a gray skull.

Maybe forgetfulness, like a kind snow, should numb and cover them.

But they were part of me. They were my landscape.*

How is it that Sylvia Plath got a book published containing grammatical errors?

Are fragments and run-ons always considered “errors”?

In what instances are they acceptable? In which instances are they not?

What do Plath’s fragments and run-ons accomplish in this excerpt?

Day 16:

Resources –

* previously assigned during-reading assignment (handout 8)

Teacher Prep –

* prepare a wrap-up discussion to conclude *The Bell Jar*

Day 17 & 18:

Resources –

* laptops/desktop computers

Teacher Prep –

* reserve a laptop cart or computer lab

Day 19:

Resources –

* extra copies of six traits handout used in previous peer editing workshop

Teacher Prep –

* determine workshopping groups
* arrange desks into groups or tables

Day 20:

Resources –

* N/A

Teacher Prep –

* prepare unit wrap-up discussion
* based on student responses to personal identity issues throughout the unit, devise a unit reflection handout meant to initiate personal relevance to *The Bell Jar*